



**2018**

**BETWEEN ARTS AND SCIENCES**

BURDEN | SKULD

Symposium Programme

22 – 24 August

Sibelius Museum, Piispankatu 17

Turku, Finland

[www.aboagora.fi](http://www.aboagora.fi)

# PROGRAMME

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Sibelius Museum, Piispankatu 17, Turku

## WEDNESDAY 22 AUGUST

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- 9.30–10.00 Coffee and Registration
- 10.00–10.15 OPENING WORDS | Kalervo Väänänen, Rector,  
University of Turku
- 10.15–12.15 AGORA | The Burden of Memory  
CLAES ANDERSSON AND JULIA KORKMAN
- 12.00–13.30 Lunch
- 13.30–15.00 WORKSHOP 1 | The Wicked Ocean
- 15.00–15.30 Coffee
- 15.30–17.00 WORKSHOP 2 | Palimpsest cities: The past as burden and  
possibility in city literature
- 18.00 LIED CONCERT | L. Onerva - shame and misplaced guilt

## THURSDAY 23 AUGUST

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- 10.00–11.30 AGORA | Dystopia: The Burden of Truth  
KIMI KÄRKI, Totalitarian Alternative Histories in  
Trump era Television Entertainment  
ALBION BUTTERS, Shades of Whiteness: Appropriation of  
Religious Symbols by the Nordic Alt-Right  
PERTTI GRÖNHOLM, Laibach: Totalitarianism disguised  
and uncovered
- 11.30–13.00 Lunch
- 13.00–14.30 PANEL DISCUSSION | Remembering and Narrating  
War Stories

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- 14.30–15.00 Coffee
- 15.00–17.00 WORKSHOP 3 | Doctoral Students from Aboagora's  
Pre symposium
- 19.00 GRUS GRUS THEATRE | Huviretki Tienpianterelle  
Based on the science fiction novel Roadside Picnic  
by Arkadi and Boris Strugatskin.

## FRIDAY 24 AUGUST

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- 9.30–11.00 AGORA | The Burden of Transgenerational Memory  
HELENA RANTA
- 11.15–12.15 WORKSHOP 4 | The White Man's Burden in the  
Philippine-American War
- 12.15–13.30 Lunch
- 13.30–15.00 EXPERIENTIAL EMBODIED WORKSHOP | The Burden  
of Coexistence
- 15.00–15.30 Coffee
- 15.30–16.30 WORKSHOP 5 | Aikido: The Burden Redirected.  
A lecture and a demonstration
- 17.00 RECEPTION (Humanisticum, Piispankatu 13)

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

PLEASE FOLLOW  
[WWW.ABOAGORA.FI](http://WWW.ABOAGORA.FI)





ABOAGORA 2016–2018:

THE THREADS OF FATE

**I**n 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.

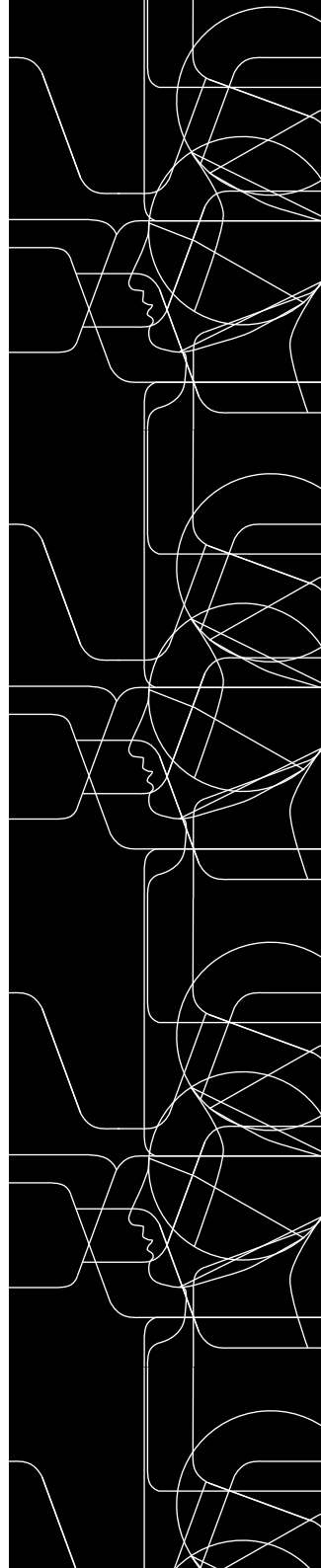
**E**ach Norn will serve as a point of entrance to an Aboagora event during the years 2016–2018. Each Norn offers a perspective on the current state of the world, which is discussed during the agora, blurring the boundaries between the arts and sciences. At the same time, this trilogy allows a profound 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 2017 Aboagora was “Verðandi/Becoming” and finally, in 2018, Aboagora will explore the theme of “Burden/Skuld.”

ABOAGORA 2018

BURDEN | SKULD

**S**kuld means “need”, “ought to be”, or “shall be” and refers to something that should occur or must happen in the future as a consequence of past events. Skuld was generally regarded as the youngest of the Norns and was associated with the future. In Old Norse mythology, the future was not understood as an independent era ahead of the present day, but rather as a necessity: an aspect of a cyclic process where the world to come, its inhabitants and its circumstances, were conditioned by what had been before. By bringing together past and present in pointing to the future, Skuld evokes the question of the “burden of the past” and its normative consequences for the future of humanity.

**A**boagora 2018 will analyse and discuss different perspectives, utopian as well as dystopian, on the future and how the legacies of past generations lay claims on and model the possibilities of coming generations. Relevant topics include ecological and economic concerns for a sustainable future, questions of human development, policy making and normative ideological and religious frames of reference, as well as the power of science to create a better future. Aboagora will also raise the question: Is there really nothing new under sun? Can the future bring only what is entailed in the past or is it possible to change the course of history towards a desired future?





## WHAT IS ABOAGORA

**A**boagora 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.

**T**he 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.

**T**he 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.

**A**BOAGORA 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 THE ÅBO AKADEMI UNIVERSITY

# AGORA KEYNOTE LECTURES

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WEDNESDAY 22 AUGUST AT 10.15

CLAES ANDERSSON AND JULIA KORKMAN

## THE BURDEN OF MEMORY

**M**emory can be ruthless and painful or mercifully deceitful. It can be a treasure of preserved happiness to be enjoyed again and again. It can be unpleasant reminders of painful and shameful moments showing up uninvited. Memories can be so painful we try to avoid them altogether, often resulting in them appearing all the more persistently in various forms. What we do not dare remember, we cannot make peace with.



But what is memory? Rather than a correct recollection of past experiences, it is a constant re-evaluation and reinterpretation. Along with true memory traces, memories consist of pre-existing beliefs and attitudes, quickly drawn conclusions, of biases, emotions, wishes and needs we may or may not be aware of. We can re-examine these situations later in life – sometimes they change shape entirely when examined in another mindset, in another emotional state of mind or with added life experience. While memories fade over time, our understanding of ourselves - and others - may grow. Therein lies a possibility for reconciliation with our history.

**Claes Andersson** – who is he? ‘I am 81 years old, and live together with my partner Katriina. I have six children, eleven grandchildren and one great-grandchild. I am a doctor, psychiatrist and psychotherapist. In 1987 I was elected to the Finnish Parliament and was Chair of the newly founded Left Alliance party and later Minister of Culture. I have written books, plays, columns, texts for radio, and poetry.

‘I started playing the piano as a child, first classical and later jazz and have recorded two jazz records with my own trio. A few years ago I met Julia Korkman and we started performing together; jazz standards and our own versions of folk songs. Our collaboration has resulted in a record entitled *Kvar i mig* (“Still within me”) together with a group of excellent musicians.’

# AGORA KEYNOTE LECTURES

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**Julia Korkman** – who is she? ‘I am a psychologist and researcher, specialized in legal psychology and investigative interviewing. I have published scientific articles and book chapters and served as an expert witness in Sweden and Finland. I have worked for the UN and been active in civil society contexts. Presently, I’m a board member and vice chair of Save the Children, Finland.

‘Music is my passion. I studied classical singing and have performed in concerts and operas as part of ensembles and as a soloist. As a teenager I dreamed of singing jazz and longingly listened to Claes and other eminent jazz musicians. When our paths crossed a couple of years ago, there was an immediate “meeting of souls” resulting in a musical collaboration – and a friendship I am deeply grateful for.’

THURSDAY 23 AUGUST AT 10:00

KIMI KÄRKI | ALBION BUTTERS | PERTTI GRÖNHOLM

DYSTOPIA: THE BURDEN OF TRUTH



Combining critical analysis on topical dystopic narratives in popular culture and politics, Butters, Grönholm, and Kärki offer a slightly theatrical session on dystopic television entertainment, ‘totalitarian’ popular music, and religious symbolism used by European populist movements. This session will contain potentially offensive materials and elements.

KIMI KÄRKI

Totalitarian Alternative Histories in Trump era Television Entertainment

Dr **Kimi Kärki** is Research Fellow in Cultural History and the International Institute for Popular Culture (IIPC) at the University of Turku. He is currently writing on AI, Transhumanism and Popular Culture, funded by Kone Foundation as



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part of the project 'Talking Machines'. His research interests include the history of popular culture, cultural extremes, and questions of cultural interpretation. He has mainly published on stadium rock aesthetics and history, but also on film music, cultural interaction, and Finnish popular music. He is also a popular musician who has released about thirty records and toured in Europe and the USA. Homepage: <http://users.utu.fi/kierka>

### ALBION BUTTERS

Shades of Whiteness: Appropriation of Religious Symbols by the Nordic Alt-Right

**Albion M. Butters** holds a PhD in the History of Religion with a focus on the doxographical and esoteric traditions of Tibetan Buddhism. His research interests include intersections of politics, belief systems and popular culture (e.g., comics qua spiritual fiction). As an Academy of Finland Research Fellow at the John Morton Center for North American Studies (University of Turku), he is currently engaged in the Campus Carry project on gun laws at public Texas public universities. Butters is also the Editor of *Studia Orientalia Electronica*, a Finnish online journal of Asian and African Studies.

### PERTTI GRÖNHOLM

Laibach: Totalitarianism disguised and uncovered

**Pertti Grönholm** holds a doctorate in history and he is adjunct professor (dosentti) at the Department of European and World History at the University of Turku. Grönholm leads Talking Machines research project (Kone Foundation) running from 2018 to 2021. His research interests range from the politics of history and historiography to modern ideologies and utopias, the history of technology and the history of popular music.

*What if the Nazis won?  
Imaginary map of the  
USA, according to Philip  
K. Dick's The Man in the  
High Castle (1962)*



# AGORA KEYNOTE LECTURES

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FRIDAY 24 AUGUST AT 9:30

HELENA RANTA

THE BURDEN OF TRANSGENERATIONAL MEMORY



**H**ow can the vicious circle of hatred and revenge which is so easily transmitted to future generations be broken? In his play *Ajax*, Sophocles (496–406 BCE) focused on the trauma of war and the possibility of forgiveness. Could Ajax, who had turned against his own fellow fighters, be buried in a dignified manner?

The process of transmission of transgenerational trauma is unconscious. Grandparents and parents have no intention to pass it on to their offspring, and yet children have heard and listened to something and have sensed an odd speechlessness, the conspiracy of silence.

The burden has severe consequences on the individuals and their community by impeding the ability to reconcile and function. How could you forget atrocities, live side by side with your perpetrator and forgive?

Two countries with traumatic experiences and post-conflict consequences will be presented. In 1918, immediately after Finland had declared independence, a civil war broke out. The death toll of the dissolution of the Former Yugoslavia, and particularly the Bosnian War of 1992–95, reached 200,000 individuals.

Professor **Helena Ranta** has been working in conflict areas since 1996. Her missions as a war crimes investigator and member of forensic fact-finding teams have taken her to Peru, Colombia, Cameroon, Libya, Eritrea, Bosnia-Herzegovina, Kosovo, Iraq, Russia, Chechnya, Afghanistan and Nepal. She has officially retired in 2011. In 2014 she spent time in Kosovo setting up forensic service system and training program.

Professor Ranta has received The Cross of Liberty First Class, The Cross of Saint Henry and the Lysistrata Peace Prize (2017).



# WORKSHOPS AND PERFORMANCES

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## WORKSHOP 1 THE WICKED OCEAN

WEDNESDAY 22 AUGUST AT 13.30–15.00

Anna Törnroos, Charlotta Risku, Pia Leppänen: Bivalvia, a cross-disciplinary art and science music installation, celebrating the sea and clean water

Panel Discussion: Erik Bonsdorff, Nina Tynkkynen, Christoffer Boström, Anna Törnroos

**A**nthropogenically-induced environmental change has created a set of intriguing scientific problems pertaining to the earth's seas and oceans that can be monitored, analysed, modelled and consequently understood at some level. The types of problems caused by human activity are inherently difficult to solve, if solvable at all, making them equally difficult to approach and manage. We address these as 'wicked problems', posing challenges that currently seem to surpass our ability to tackle them. Coastal global oceans are expected to undergo drastic changes driven by climate change and increasing anthropogenic pressures over the coming decades. Predicting specific future conditions and assessing the best management strategies to maintain ecosystem integrity and sustainable resource use are difficult, because of multiple interacting pressures, uncertain projections, and a lack of test cases for management.

We will discuss if the Baltic Sea can serve as a model to enable understanding of consequences and lessen coastal perturbations. The Baltic Sea also stands out in providing a strong scientific foundation and accessibility to long-term data series that provide a unique opportunity to assess the efficacy of management actions to address the breakdown of ecosystem functions. Trend reversals such as the return of top predators, recovering fish stocks, and reduced input of nutrient and harmful substances could be achieved only by implementing an international, cooperative governance structure transcending its complex multistate policy setting. Novel approaches to restoration ecology will also be discussed.

### A PORTRAIT OF BIVALVIA

BIVALVIA is a cross-disciplinary art and science music installation, celebrating the sea and clean water.

Bivalvia (mussels, clams, oysters) is a class in the phylum Mollusca. They live in or on the seafloor and eat by filtrating the water. This filtration behaviour is an important function in the marine ecosystem. The name Bivalvia derives from the Latin words bis ("two") and valvae ("folding door").



In the **B I V A L V I A** installation, the audience experience the water-purifying grand piano *Bivalvia clavile*, with its characteristically open valvae and ability to filtrate 120 litres of water per hour. In this utopia, in which science, music, art and technology are tied together, the composer's experiences of water are used to filter, clean and give life to the installation.

**B I V A L V I A** is a collaboration between the artistic group *Claude&Pierre*, consisting of engineer, innovator Charlotta Risku and musician, artist Pia Leppänen, and marine biologist Anna Törnroos of Åbo Akademi University.

**Erik Bonsdorff** is Professor of Marine Biology at Åbo Akademi University, and was the national Professor of the Year in Finland 2017. His research interests include the Baltic Sea with its marine ecological and environmental aspects. This includes e.g. biodiversity, long-term changes, and environmental stress on the ecosystem level. He is also engaged in interdisciplinary questions and transfer of knowledge and advice for management, governance and policy in the Baltic Sea Region.



**Nina Tynkkynen** is Associate Professor of Political Science and Marine and Maritime Studies at Åbo Akademi University. She completed her PhD at the University of Tampere in 2008. Her current research interests focus on marine environmental governance and the politics of environmental knowledge. Her latest publications include 'The Baltic Sea Environment and the European Union: Analysis of Governance Barriers' (Marine Policy 81:124–31, 2017) and 'The Pollution of the Baltic Sea: A Mirror Image of Modernization (in Water in Social Imagination: from Technological Optimism to Contemporary Environmentalism, edited by Jane Costlow, Yrjö Haila and Arja Rosenholm, and published by Brill, Leiden, 2016).



**Christoffer Boström** is Associate Professor of Marine Biology at Åbo Akademi University, specializing in the particular structure and function of coastal key ecosystems. For the past twenty years he has been working with various aspects of benthic plants and animals, including ecosystem restoration, field and lab experiments as well as global research networks.





# WORKSHOPS AND PERFORMANCES

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## WORKSHOP 2

### PALIMPSEST CITIES: THE PAST AS BURDEN AND POSSIBILITY IN CITY LITERATURE

WEDNESDAY 22 AUGUST AT 15.30–17.00

Jan Kaus, Lieven Ameel, Jason Finch

Every city carries the traces of its multiple pasts. Some of these are present on the surface in ruins or historic buildings which are visited by tourists. Some are hidden beneath newer buildings or revised road layouts. In this session two scholars of urban literature meet a creative writer preoccupied with his native city to discuss various aspects of burden and possibility in urban place. We approach the theme of this year's Aboagora through the concept of palimpsest.

Originating in manuscript studies, the word *palimpsest* has a primary sense defined by the *Oxford English Dictionary* as 'a parchment or other writing surface on which the original text has been effaced or partially erased, and then overwritten by another; a manuscript in which later writing has been superimposed on earlier (effaced) writing'. In extended use, palimpsest means something 'reused or altered while still retaining traces of its earlier form; a multilayered record'. In common with other writers and researchers, we see cities as sites containing many layers and retaining aspects of 'earlier form': as palimpsests.

The urban past contains multiple types of burden and possibility and we will introduce literary explorations of specific examples: Tallinn, Turku, and New York. The burden of the urban past can include the effort to comprehend past injustices or crimes, and acts that now seem shameful or unacceptable. The possibility this contains is a new 'multilayered' history that can include elements of conflict or radical change.



**Jan Kaus** (b. 1971) was born in Aegviidu and studied education and philosophy at Tallinn University. Kaus currently works as a poetry and prose writer, publicist, essayist and translator from Finnish. From 1998 to 2001 Kaus was the editor of essays at the Estonian cultural weekly *Sirp*. From 2004 to 2007 he worked as the chairman of the Estonian Writers' Union. From 2007 to 2010 he again worked at *Sirp* as an editor of literature. Jan Kaus has written six novels. He is also known as the author of prose poetry and for recitations of it. He has a longstanding collaboration with Estonian composer Märt-Matis Lill, for whom Kaus has written three librettos. Kaus has also illustrated several poetry collections by his colleagues.

**Jason Finch** is Assistant Professor of English literature at Åbo Akademi University and adjunct professor in the Department of Comparative Literature at the University of Turku, both in Finland. He has written or co-edited six books, most recently *Deep Locational Criticism* (Benjamins, 2016) and *Literary Second Cities* (co-edited, Palgrave Macmillan 2017). Jason is a co-founder of the Association for Literary Urban Studies (ALUS) and currently (2018–20) its President. His current research focuses on the literary history of the London ‘slum’, and on mediations of the urbanity of British and US cities which boomed in the nineteenth century, including Birmingham, Liverpool, Bradford, St Louis and Memphis.



**Lieven Ameel** is collegium researcher at the Turku Institute for Advanced Studies. He holds a PhD in comparative literature and Finnish literature (JLU Giessen & University of Helsinki), and is adjunct professor in urban studies and planning methods (Tampere University of Technology). Research interests include city literature, urban futures, and narratives in urban planning. He is the co-founder and current Vice-President of ALUS, and co-editor of the Palgrave Series in Literary Urban Studies. Recent publications include *Helsinki in Early Twentieth-Century Literature* and the co-edited *Literature and the Peripheral City* (2015) and *Literary Second Cities* (2017).



## LIED CONCERT

L. ONERVA - SHAME AND MISPLACED GUILT

WEDNESDAY 22 AUGUST AT 18.00

Marika Kivinen mezzo

Johan von Schantz piano



The poets L. Onerva (1882–1972) and Edith Södergran (1892–1923) have brought me inspiration throughout my path as a singer. In this concert, their poetic compositions find a place next to other creative minds of their time, such as composers Lili Boulanger (1893–1918) and Alma Mahler (1879–1964). The concert traces the theme of shame and misplaced guilt. Perhaps this could be called the burden of emancipation? (Marika Kivinen)

# WORKSHOPS AND PERFORMANCES

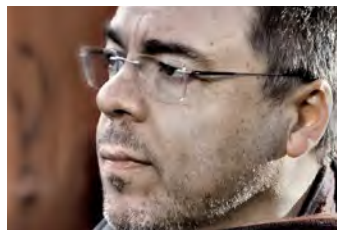
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Mezzo-soprano **Marika Kivinen** began her studies at the Turku Conservatory. She holds a Master's degree in Culture and Arts from Metropolia University of Applied Sciences in Helsinki. Kivinen has performed in concerts and festivals in Finland as well as in London and Italy. Her repertoire ranges from baroque to contemporary music and she has premiered works by several Finnish composers. Her latest roles are Dido (Dido and Aeneas), Nicklausse (The Tales of Hoffmann), Second Lady (The Magic Flute) and

Second Wood Sprite (Rusalka). In January 2019 she will premiere the role of Solange in Jens Lindqvist's chamber opera Encuentros. Kivinen holds a MA in General History. She works as a voice pedagogue in the Helsinki area and as a part-time teacher in Gender Studies at Åbo Akademi University.

**Johan von Schantz** has studied piano at the Sibelius Academy in Helsinki and at Hochschule der Künste in Berlin. In his postgraduate studies in the DocMus programme at the Sibelius Academy he has studied the piano music of Schubert and Scriabin. At the age of sixteen, he performed as a soloist with the Finnish Radio Symphony Orchestra in the Young Soloists Concert. He has performed as a soloist and chamber musician in the Nordic countries, Russia, Switzerland and Germany. He has also made recordings for Finnish state broadcaster YLE. He has worked as a piano pedagogue in different music institutes since 1995 and currently works as a piano pedagogue and pianist in the Helsinki area.



## PANEL DISCUSSION

### REMEMBERING AND NARRATING WAR STORIES

THURSDAY 23 AUGUST AT 13.00-14.30

Maarit Leskelä-Kärki, Anni Mikkelsen, Ville Kivimäki, Kukku Melkas, Tiina Puranen

**T**he panel discussion will explore the ways war experiences are remembered and narrated. The panel is first and foremost interested in various fictional depictions and narrations of war experiences in literature, art, and theatre. The starting point for the discussion will be the cultural memory





## WORKSHOPS AND PERFORMANCES

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of the Finnish Civil War in 1918 that has been commemorated in many ways during the past year, the 100th anniversary of the war. There have been various literary and theatre productions concerning the happenings in that year, among them a play by Anni Mikkelsen staged at TEHDAS teatteri in Turku and entitled *Värit ovat vapauden* ('The colours of freedom'). The focus in this play is on young female workers and the various ways they reacted to war and chose (or not chose) to take part in the war. However, the focus is not without contradictions since one of the main characters is a young upper-class woman who faces the results of the war as does her young maid Aina. In the panel, Mikkelsen will open up the backgrounds to her play. Other ways of narrating war experiences and cultural memory surrounding wars will also be discussed. Kukku Melkas will reflect on how fictional literature can discharge cultural burdens; in particular, she will discuss genres such as comics and strips, and the ways war can be depicted in pictures and words. Ville Kivimäki will take the discussion onto a more general level from the perspective of the history of emotions, and ask why trauma and trauma speech when remembering are now particularly interesting.

During the panel discussion, Tiina Puranen will present some authentic archival material from this particular year a hundred years ago.



**Maarit Leskelä-Kärki** is Senior Lecturer and Adjunct Professor at the Department of Cultural History at the University of Turku. She is also the vice-director of SELMA, the Centre for the Study of Storytelling, Experientiality and Memory. As a scholar and writer, she is interested in the cultural history of writing and literature, biographical research and autobiographical narratives. Her most recent publications include the jointly-edited collection *Biography, Gender and History: Nordic Perspectives* (k&h, 2017) and *Toisten elämät. Kirjoituksia elämäkerroista* (Avain 2017).



**Kukku Melkas** is University Lecturer in Literary Studies at the Department of History, Culture and Art Studies (University of Turku). She specializes in literary history and is interested in questions of gender and class. Her latest publication "*Toistemme viholliset? Kirjallisuus kohtaa sisällissodan*", 2018 ('Enemies with each other? Literature faces the Civil War', with Olli Löytty) tackles questions of war and trauma in Finnish Literature.

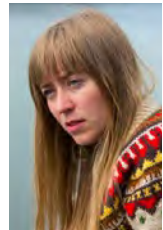
**Tiina Puranen** is a 45-year-old drama instructor, puppeteer and Personal Trainer. She has been working freelance for 20 years. In 2009 she co-founded the bilingual theatre RahtiTeatteri / FraktTeatern together with other theatre artists. Within those twenty years she has performed, directed, made puppets and built theatre sets. In recent years she has been more involved in applied drama, instructing many different groups from babies to elderly people and working in applied drama projects. In September 2018 she will start her own business that will offer theatre, fitness and wellness services.



**Ville Kivimäki:** 'I'm a social and cultural historian of World War II and its aftermath in Finland. In my current Academy of Finland postdoctoral research project "Trauma before Trauma" I examine the transition of traumatic war experiences to the postwar period. Theoretically, I am combining trauma studies with the history of emotions, experience, and gender. From January 2018 onwards, I'm leading a research team entitled "Lived Nations" at the Finnish Centre of Excellence in the History of Experiences. My own research in the team is focused on the history of nation-state violence.'



**Anni Mikkelsen** (b. 1987) holds an MA in philosophy, and is a theatre director and scenarist. She works as an artistic director at Ylioppilasteatteri in Helsinki. She is also the artistic director of the annual literary festival 'Volter Kilpi Kustavissa' and the founder of Meriteatteri.



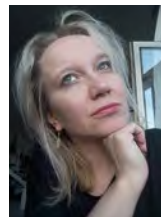
### WORKSHOP 3

#### DOCTORAL STUDENTS FROM THE ABOAGORA PRE SYMPOSIUM

THURSDAY 23 AUGUST AT 15.00–17.00

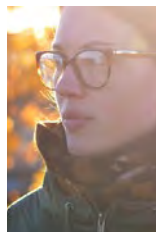
The Pre Symposium Workshop was organized by UTUGS, the University of Turku Graduate School. The visiting teacher was Pilvi Porkola.

**Pilvi Porkola** is a performance artist, performance researcher and writer. During 2017–18 she was Professor of Artistic Research at the University of Arts, Helsinki. Currently she is working as a post-doctoral researcher in an Academy of Finland-funded project entitled 'How to Do Things with Performance'.



# WORKSHOPS AND PERFORMANCES

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**Aino Kuitunen:** Polyphonic knowing for artistic-scientific interventions in energy policy | **Olga Zabalueva:** Does Dreaming of futures Require Blindness to the Past? Museum-Making Outside the Museum Frame | **Ekaterina Markovich:** Will Technology Become a Game-Changer for Law? | **Isabelle Strömstedt:** The Display of Innovation at the 1939 New York World's Fair | **Saara Penttinen:** Bringing Things Back, Travelling Back Through Them: Mobility, Materiality and Virtual Travelling through Early English Collections

## GRUS GRUS THEATRE HUVIRETKI TIENPIANTERELLE

**THURSDAY 23 AUGUST AT 19.00**

Based on the science fiction novel Roadside Picnic by Arkadi  
and Boris Strugatskin, filmed by Andrei Tarkovsky as Stalker

**I**t is said that something strange, unknown and perhaps uncanny took place here in Turku. Some assume that strange creatures from outer space visited here. They left behind different kinds of odd things and phenomena. The most peculiar consequence of their visit is a belief according to which the visit gave birth to the Zone and that there is something in the Zone that fulfils one's most earnest and deepest wishes.



Our immersive performance leads its audience to the Zone through questions like 'How do I know that I am a human being – Would I like to be something else than human – Am I afraid of being human etc'? Humanoids or not the question is about ethics.

Full running time: 150 minutes | language: Finnish | number of people on tour: 10 (max). You get more detailed information by buying tickets at [www.tiketti.fi](http://www.tiketti.fi) / phone 0600-1-1616 or you can call Stalker himself: 044 242 9324.



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## WORKSHOP 4

### THE WHITE MAN'S BURDEN IN THE PHILIPPINE-AMERICAN WAR

FRIDAY 24 AUGUST AT 11.15–12.15

Benita Heiskanen, Reetta Humalajoki, Henna-Riikka Pennanen, Malla Lehtonen

In February 1899, Rudyard Kipling's poem, 'The White Man's Burden: The United States and The Philippine Islands', was published in McClure's Magazine. A year earlier, at the end of the Spanish-American War, the United States had annexed the Philippines as an 'insular area'. Kipling's poem urged the U.S. to 'Take up the white man's burden'—that is, to civilize its territorial subjects, 'Half devil and half child', incapable of self-rule. Filipino nationalists led by Emilio Aguinaldo took to fighting, rather than succumbing to another colonial ruler. In the United States, the Anti-Imperialist League fiercely opposed the annexation.

This session explores the tensions evident in the viewpoints advocating U.S. colonial control of the Philippines and those who opposed it. Through a wide variety of contemporary literary, artistic, and journalistic expressions, the interactive presentations illustrate the ways in which U.S. overseas expansion was intrinsically connected to domestic struggles for racial supremacy, masculine domination, and nation-building. While the independence of the Philippines in 1946 dissolved the colonial relationship, it did not unburden the colonizer of its past, one which continues to resurface, unresolved.

Dr **Benita Heiskanen** is Director of the John Morton Center for North American Studies at the University of Turku. She received her PhD in American Studies from the University of Texas at Austin in 2004 and serves as Docent at the University of Helsinki and the University of Turku. Her areas of interest include Transnational American Studies, race and ethnicity, and visual culture. She directs an Academy of Finland research project on Texas's 'Campus Carry' legislation and a Kone Foundation project on urban transformation in Havana. She is a frequent commentator in the Finnish media about U.S. history, society, and culture.



Dr **Reetta Humalajoki** is an Academy of Finland Postdoctoral Researcher at the John Morton Center for North American Studies. She received her PhD in History at Durham University. Her work uncovers Indigenous agency and activism within North American settler-colonial structures in the twentieth century. Her research interests also include transnational social movements, race and indigeneity, and federal policy.



# WORKSHOPS AND PERFORMANCES

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**Malla Lehtonen** works as Project Researcher at the John Morton Center for North American Studies. She graduated from the University of Turku in 2015 with an MA in Cultural History. In her studies, she focused on U.S. environmental history and activism for abortion rights in the U.S. in the 1960s and 1970s. Lehtonen is interested in the history and current developments of environmental thought and discourses, as well as social movements, in the U.S. Her interests also include visual and graphic design.



**Dr Henna-Riikka Pennanen** works as a Postdoctoral Researcher at the John Morton Center for North American Studies. She received her PhD in History from the University of Jyväskylä. In her doctoral work, Pennanen studied the nineteenth-century idea of 'civilization' in the context of U.S. experts on Chinese and Japanese studies. Her areas of interest include transnational intellectual, cultural, and political history, U.S.–East Asia relations, the idea of the 'yellow peril', and the concept of 'the West'.

## EXPERIENTIAL EMBODIED WORKSHOP

### THE BURDEN OF COEXISTENCE

**FRIDAY 24 AUGUST AT 13.30–15.00**

Nena Močnik

**T**he workshop focuses on different ways in which culturally constructed semiotic, symbolic and embodied practices contribute to implementing and maintaining established hierarchical social orders in which multicultural diversity is represented as a 'burden' of post-modern globalized societies. Using movement and body-based expression, participants will use their own stories to explore toxic narratives, emotions and experiences that disable constructive dialogue and nurturing of the great variety of our heritage and individual lifestyles.

Come with willingness to play, explore, and rehearse your own strengths to work against the exclusivist and oppressive system.



**Dr Nena Močnik** is a postdoctoral researcher at Turku Institute for Advanced Studies, University of Turku, Finland. In her research, pedagogical and community work, she focuses on the questions of cultures of violence, sexuality, collective memory and social justice.

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## WORKSHOP 5

### AIKIDO: THE BURDEN REDIRECTED. A LECTURE AND A DEMONSTRATION

**FRIDAY 24 AUGUST AT 15.30–16.30**

Olli-Pekka Kangas, Kimi Kärki, Tuomas Martikainen,  
Jaakko Suominen, Reima Välimäki

**T**his will be a short lecture on the history and main principles of Aikido, a Japanese Martial Art created by Morihei Ueshiba (1883–1969), followed by a demonstration of some of its basic techniques. Aikido is often translated ‘The Way of Harmonious Spirit’ or ‘The Way of Unifying Life Energy’. Ueshiba’s goal was to create an art that practitioners could use to defend themselves while also protecting their attacker from injury.

The group giving the lecture and demonstration are all academics, as well as practicing Aikidoka. They are Olli-Pekka Kangas (Department of Teacher Education), Kimi Kärki (Cultural History and IIPC), Tuomas Martikainen (Migration Institute of Finland), Jaakko Suominen (Digital Culture), and Reima Välimäki (Cultural History & TUCEMEMS).







## ORGANIZING COMMITTEE

**Ruth Illman** Director, The Donner Institute for Research in Religious and Cultural History

**Nina Kivinen** Research Director in Organization and Management,  
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**Kimi Kärki** Research Fellow at Cultural History & International  
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**Maarit Leskelä-Kärki** Senior Lecturer, Cultural History and vice director of SELMA  
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**Malla Lehtonen** Project Researcher, John Morton Center  
for North American Studies, University of Turku

**Malin Fredriksson** Assistant Librarian, The Donner Institute  
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**Anna Haapalainen** Doctoral Candidate, Comparative Religion, University of Turku

**Silja Laine** Coordinator, Cultural History, University of Turku

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**Sebastian Turner** Honorary Professor at Universität der Künste in Berlin

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## PAST EVENTS

ABOAGORA 2017

BECOMING | VERÐANDI

ABOAGORA 2016

FATE | URÐR

ABOAGORA 2015

PRECIOUS MOMENTS – EXTREME EVENTS

ABOAGORA 2014

CHAOS AND COSMOS

ABOAGORA 2013

THE HUMAN MACHINE

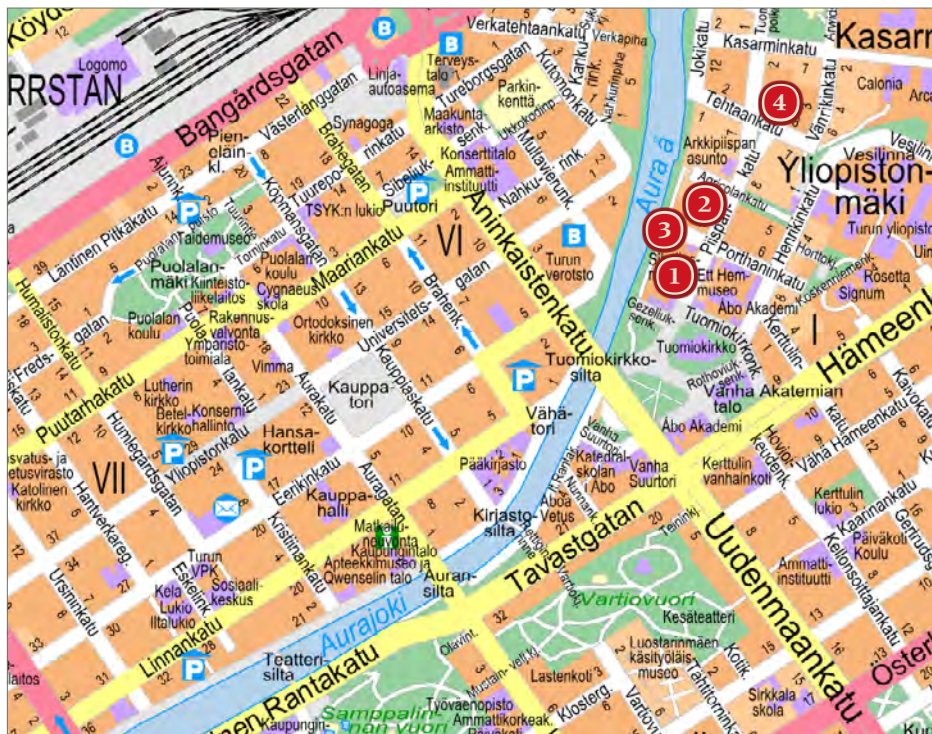
ABOAGORA 2012

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 Reception: Humanisticum, Piispankatu 13
- 3 Lunch place suggestion: Hus Lindman Restaurant, Piispankatu 15
- 4 Lunch place suggestion: Fabbes Café, Tehtaankatu 6

MORE INFORMATION  
AT [WWW.ABOAGORA.FI](http://WWW.ABOAGORA.FI)





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