



The Five Rings  
地 水 火 風 空  
**WATER**

19–21 August 2020

Between Arts and Sciences



Symposium Programme  
ONLINE & Sibelius Museum  
Piispankatu 17 / Biskopsgatan 17  
Turku/Åbo, Finland

## Wednesday, 19 August 2020

- 12:00–13:15** Coffee & Registration 🏠
- 13:15–14:00** Opening Ceremony  
Opening Words by Rector Moira von Wright (ÅAU)  
**CONCERT** Thin Ice (Enrico Minaglia)
- 14:00–15:30** **WORKSHOP I** Seili, Island of Life. Archaeobiology, Biodiversity, History and Art
- 15:30–16:00** Coffee Break 🏠
- 16:00–17:30** **WORKSHOP II** Waterways – A Concert and Talk on the Forgetting of Colonialism
- 17:30–18:00** Coffee Break 🏠
- 18:00–19:30** **AGORA** Janet M. Davis: Sharkmania: A Cultural History ▶▶

## Thursday, 20 August 2020

- 9:30–10:00** Coffee 🏠
- 10:00–11:30** **AGORA** Marko Röhr: The Eternal Circulation of Water. A Visual Journey into the Arctic Waters, Myths and Facts
- 11:30–13:00** Lunch Break 🏠
- 13:00–14:30** **WORKSHOP III** Veden Väelle - For the Water Sprites
- 14:30–15:00** Coffee Break 🏠
- 15:00–16:30** **WORKSHOP IV** The Sense(s) of Seili – Reflections from the Pre-Symposium
- 16:30–16:45** Coffee Break 🏠
- 16:45–17:30** **CONCERT** The Water Project: Impressions of Water
- 19:30–20:30** **THEATRE** The Art of Swimming (by Lynda Radley) ▶▶

## Friday, 21 August 2020

- 9:30–10:00** Coffee 🏠
- 10:00–11:30** **AGORA** Carola Hein, Negar Sanaan Bensi & Jens Jorritsma: Historical Waterscapes: Adaptive Strategies between Technology and Art ▶||
- 11:30–13:00** Lunch Break 🏠
- 13:00–14:30** **WORKSHOP V** The Sea: A Living Lab
- 14:30–15:00** Coffee Break 🏠
- 15:00–16:30** **AGORA** David Grossman & Natalie Lantz: Stormy Waters: Secrets Inherited and the Creation of a Family. David Grossman in conversation with translator Natalie Lantz on his new novel ▶||
- 16:45 –** Closing Ceremony  
Closing remarks by Maria Laakso (Tampere University)  
**CONCERT** E-musikgruppe Lux Ohr: Wasser  
Closing Reception (Pehr Kalm Revival) 🏠



Marko Röhr



Elsa Salonen: Veden väelle. The Nordic Embassies, Berlin, 2019. Photo: Joe Clark

▶|| PRE-RECORDED + Live Q&A

🏠 On-site only, not streamed

Location: Sibelius Museum, Piispankatu 17 / Biskopsgatan 17, Turku/Åbo.  
Changes in the programme are possible. We reserve the right to changes.  
Please follow **[www.aboagora.fi](http://www.aboagora.fi)**

# 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 a meeting place or marketplace (in Greek, agora). 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 and new art as well as 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 open-minded crossing over of different levels.



Photos: Pekko Vasantola

# 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 quarantined from each other, but during the past two centuries, the separation between the two has been very stark.

Today it is especially important also to rethink the role of research 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 involve 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 at 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 also takes into account artistic forms of expression.

In 2020, the COVID-19 crisis has drastically limited our possibilities to congregate in person, leaving many people yearning for interaction and making innovative approaches to communication vital. The ABOAGORA team felt strongly that rather than cancel the event, we should adjust and adopt a new, hybrid form. This year, the entire symposium will be livestreamed, and discussions will take place both on-site and online to ensure everyone's safe participation.

The Symposium is organised by the University of Turku, Åbo Akademi University, Arts Academy at Turku University of Applied Sciences and the Donner Institute for Research in Religion and Culture, which is attached to the Åbo Akademi University Foundation.

# ABOAGORA 2019–2023

## The Five Rings

**IN THE YEARS 2016–2018**, ABOAGORA built a thematic trilogy under the title *The Threads of Fate*. The theme was based on Old Norse mythology and characters called Norns, who rule the destinies of both gods and humans. The three most important Norns were Urðr (fate), Verðandi (becoming), and Skuld (burden), at times interpreted as past, present, and future. The trilogy, focusing on Fate, Becoming, and Burden, proved to be a fruitful way to enhance long-term planning, and the performers as well as the audience found it inspiring and exciting. Thus, to further solidify the ABOAGORA concept and to deepen the project's critical investigations into the intersections of arts and sciences, ABOAGORA launched a five-year thematic plan for 2019–2023 under the title *The Five Rings*.

The title refers to the book *The Book of Five Rings*, written by Miyamoto Musashi (宮本 武蔵, c. 1584–1645) in 1645. Musashi was a Japanese swordsman, philosopher, writer, and rōnin – a samurai without a master. He became renowned through stories of his masterful double-bladed swordsmanship and undefeated record of his 61 duels. Many consider him the greatest swordsman that ever lived. Near the end of his life, Musashi retreated to live as a hermit in a cave, where he meditated and wrote a manual of kenjutsu, Japanese swordmanship, and martial arts. This practical book extends towards a philosophy of life, aiming at simplicity and no-nonsense. Throughout the years, it has also been read by people rethinking ways to lead or do business. *The Book of Five Rings* (五輪書, Go Rin no Sho) is divided into five books, each examining a different element of battle, just as there are different physical elements in life in Eastern religions.

The five ABOAGORA symposia in 2019–2023 will delve into these elements: earth, water, fire, wind, and the void. Hence, in 2020, the theme of ABOAGORA is “Water”.

# The Five Rings

## Water

**WATER IS THE BEGINNING OF LIFE** according to numerous mythological and religious cosmologies. God “made from water every living thing”, as this nomadic conception is formulated in the Qur’an. This is a point where scientific theories of evolution and religious narratives agree: water is the primordial element. Up to 60% of the adult human body is water, which makes it a vital aspect of medical and physiological research. However, water is rapidly becoming one of the most contested natural resources of our time. Will the basic human need for water cause wars and conflicts in the future, or will it serve as a uniting element that opens our eyes to our common humanity and the need to work together across the borders of states, creeds, and ideologies to secure clean water supplies for all in the future? Will water, in the end, prove to be thicker than blood?

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In 2020, ABOAGORA co-operates closely with the multidisciplinary Strategic Research Area Havet/Meri (The Sea), which is carried out as a collaborative effort between the University of Turku and Åbo Akademi University. This opens up aspects to water relating not

only to ecology and maritime biology, but also to the sea as a lived environment and a site of governance, commerce, philosophy, and ethics. The Symposium will deal with the element of water through multi-disciplinary discussions with, for example, marine biologists and archaeologists, but also engaging fields and arts such as environmental history, architecture and urban planning, fine arts, literature, music, and cinema.



# AGORA KEYNOTE LECTURES





## Janet M. Davis

### Sharkmania: A Cultural History

**THIS PAPER EXPLORES** the deep historical roots of “Sharkmania”, a longstanding transnational American barometer of social upheaval, fear, and (depending on cultural context) veneration. The history of human/shark entanglements is inexorably tied to war, empire building, and white settler colonialism, particularly during the late nineteenth and twentieth centuries. These encounters were connected to the whaling industry and its demise; the rise of beach vacation economies in old whaling centers; and the ascendancy of physical culture and new codes of bodily display framed intersectionally by class, gender, and race. Human/shark interactions have been technologically mediated over time – from the Age of Sail to the Age of Internet Sharks. While the majority of my analysis focuses on America and its empire, I also consider Australasia and South Africa, white settler colonial societies whose histories of human/shark entanglements repeatedly converge with the United States – especially with respect to shared military campaigns and to overlapping transnational histories of shark containment and institutionalized racial segregation in volatile beach contact zones. Given its wide historical arc during the Anthropocene Era, my project is by necessity episodic, rather than strictly chronological.

Shark biology is essential to my cultural analysis. Throughout history, people have encountered shark bodies as cultural objects, such as fossilized shark tooth jewelry, pebbled sharkskin shagreen furniture and clothing, and in the form of shark liver oil used as a tincture for painting and as a Vitamin A supplement for vision acuity. Furthermore, species-specific shark behavior and physiology are essential elements of my historically contingent “sharkive”. While American popular culture is saturated with undifferentiated “killer” sharks, there are over 500 diverse shark species within the class of cartilaginous vertebrate fish, Chondrichthyes and subclass, Elasmobranchii. Each species possesses distinct behaviors and physiological characteris-

tics that shape its historical entanglements with people. My talk will focus on the four species have been implicated in the majority of shark attacks (however, rare) on people: Oceanic whitetips; Tiger sharks; Bull sharks; and Great White sharks—all of whom live in specific environments that are also historically situated sites of human and animal contact: the deep ocean (shipwrecks and airplane crashes); the shallows (beaches); and surf zones. Finally, this paper will reckon with a paradox: the escalating presence of pop cultural sharks in an age when actual shark numbers are plummeting owing to industrial fishing, pollution, and accelerating climate change.



**Janet M. Davis** is Professor of American Studies and History at the University of Texas at Austin. She is the author of *The Gospel of Kindness: Animal Welfare and the Making of Modern America* (2016), and *The Circus Age: Culture and Society under the American Big Top* (2002). She is also editor of *Circus Queen and Tinker Bell: The Life of Tiny Kline* (2008).

The recipient of multiple awards for her scholarship and teaching, Davis regularly serves as a humanities consultant, most recently for the Emmy-nominated documentary miniseries, “The Circus”, on PBS, which is currently streaming worldwide on Netflix.

THURSDAY, 20 AUGUST 2020, 10:00–11:30

## Marko Röhr

The Eternal Circulation of Water. A Visual Journey into the Arctic Waters, Myths and Facts

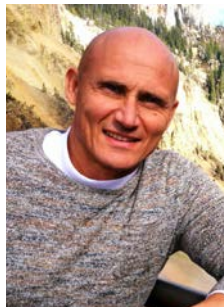
**THE ETERNAL CIRCULATION** of water forms the foundation of all life.

After the Ice Age, over 10,000 years ago, water changed form to create lakes in the depressions left behind by the ice in the earth’s crust. What began as a united water system slowly turned into hundreds of thousands of smaller lakes in the wake of post-glacial rebound. It was to the shores of these lakes that our ancestors came in search of game and fish. To them,

the lakes and nature were sacred. The waters were guarded by water gods and sprites, they were revered.

The rhythm and life cycle of Finnish lakes is based on a continuum of thousands of years and constitutes a part of the development of life on earth over hundreds of millions of years. It is clear that our ancestors already had the desire to understand and explain the events they witnessed. They lived in accordance with nature, which provided an explanation for everything. Ancient knowledge, nature worship and mythology were part of survival and simultaneously taught people to respect nature's balance. This has had a significant impact on the development of Finnish culture, which is why nature is still an important aspect of the Finnish national identity.

As a film maker I have been particularly fascinated by the beauty and wonders of underwater nature. They have taught me about the ancient ideas of water gods and sprites as well as their role as the keepers of nature's balance. In my presentation, I want to provide a different perspective on water and introduce the beauty and mythos of the world that lies beneath the surface.



**Marko Röhr** is one of the most experienced film producers in Scandinavia and has wide experience in international co-productions, drama series, and documentaries. Röhr is widely known as a director/writer of numerous award winning underwater and nature films, winning awards at festivals around the world, for example, in the USA, France, Japan, China, and Scandinavia. In 1990 he started his own production company MRP Matila Röhr Productions Ltd. (MRP), specialising in ambitious drama in co-production with international partners and underwater films shot mainly in the arctic waters. In 1997 Röhr was elected as a voting member in the European Film Academy.

Since 1992 Marko Röhr has been directing underwater films. One of them is *Underwater Iceland* (1997), which has won 13 different prizes at film festivals around the world. His latest direction *Tale of a Lake* (2016) has broken all records as the best-selling documentary in Finnish cinemas and has received several awards in international festivals, for instance, Best Direction in China (Gold Panda International Documentary Film Festival).

FRIDAY, 21 AUGUST 2020, 10:00–11:30

## Carola Hein, Negar Sanaan Bensi & Jens Jorritsma

### Historical Waterscapes: Adaptive Strategies between Technology and Art

**WATER HAS SERVED AND SUSTAINED** societies throughout the history of humankind. People have actively shaped its course, form, and function for human settlement and the development of civilizations. Around water, they have created socioeconomic structures, policies, and cultures; a rich world of narratives, laws, and practices; and an extensive tangible network of infrastructure, buildings, and urban form. Research on adaptive strategies for water heritage examines the systems of the past as the framework for preservation and reuse as well as for the future. The research 'Hidden Waters' explores the idiosyncratic historical water systems and infrastructures. Its story is that of health, wealth, and beauty. It is the story of often common knowledge with wondrous infrastructures and architectural objects which are not only functional, but also beautiful to behold. They are cultural objects, which can inform us about our relationship to 'nature'. Such research and artistic investigation can invite policy makers and designers to work together to recognize and build on the traditional knowledge and skills that old structures embody.

**Carola Hein** is Professor of History of Architecture and Urban Planning at Delft University of Technology. She has published and lectured widely on topics in historical and contemporary architectural and urban planning—notably in Europe and Japan. Among other major grants she has received a Guggenheim Fellowship to pursue research on The Global Architecture of Oil and an Alexander von Humboldt fellowship to investigate large scale urban transformation in Hamburg in the international context between 1842 and 2008. Her current interest is



the study of international networks and the transmission of architectural and urban ideas along these networks, focusing specifically on port cities and the global architecture of oil.

**Negar Sanaan Bensi** is an architect, educator, and researcher. She is a lecturer at Delft University of Technology. She holds a Ph.D. in History and Theory of Architecture from TU Delft and she is an UKNA fellow. She received an honourable mention for her graduation project in the National Archiprix 2011 in the Netherlands. Her research focuses on the relation between architecture and territory, infrastructure and inhabitation, specifically in the context of the Iranian Plateau and Middle East. She is part of the editorial board of the *Footprint Journal* and an editor of the Issue of *Footprint #23: The Architecture of Logistics*. Her recent publication is "The Qanat System: A Reflection on the Heritage of the Extraction of Hidden Waters" in *Adaptive Strategies for Water Heritage* edited by Carola Hein.



**Jens Jorritsma** is an urban designer, teacher, and researcher with a degree in land use planning (RuG) and urban design (RaVB). He has been working on the relationship between climate, water, and urbanism / public space for the last decade. He was selected for the Archiprix with his project concerning water sensitive design. He has been involved in the design and execution phase of the first water square (Waterplein Benthemplein), The Rotterdam Adaptation Strategy,

studies connected to the Delta Programme, and various urban and landscape projects related to water. He co-authored a graphic novel about the typology of the water square and has been a tutor and lecturer at the Academy of Architecture in Rotterdam and Amsterdam, Hogeschool and IHS Erasmus University.

## David Grossman & Natalie Lantz

Stormy Waters: Secrets Inherited and the Creation of a Family. David Grossman in conversation with translator Natalie Lantz on his new novel

**DAVID GROSSMAN'S NEW NOVEL** *Med mig leker livet* (*Life Plays with Me*) explores the awful power of secrets and wounds passed from one generation to the next. The story revolves around three women: Vera, her daughter Nina, and her granddaughter Gili. A bitter secret pits them against each other for decades, leading them finally to embark on an odyssey over stormy waters to Goli Otok, "The naked island" off the coast of Croatia. There, Vera had been imprisoned, enslaved and tortured for three years, having refused to betray her husband and denounce him as an enemy of the people. Based on a true story, as well as imagination, David Grossman lays bare the emotions of a family tormented by a secret that is brought to light by an apocalyptic journey.

David Grossman himself travelled to Croatia last year, and with him came ten translators. Now, the author is reunited with the Swedish translator Natalie Lantz to discuss the novel and the translation journey.

**David Grossman** is one of the leading Israeli writers of his generation. He is the author of eleven internationally acclaimed novels, five works of nonfiction and a short story collection, as well as a number of children's books, a children's opera and a play. His works have appeared in *The New Yorker* and they have been translated into 45 languages around the world.

David Grossman received the prestigious Peace Prize of the German Booksellers Association in Frankfurt 2010. Among other numerous awards the author has received are the Italian Fondazione Calzari for Lifetime Achievement, France's Prix Médicis for translated



© Claudio Sforza

literature, the Geschwister Scholl Prize (Germany), the Sapir Prize (Israel), Premio per la Pace e l'Azione Umanitaria 2006 (City of Rome/Italy), Onorificenza della Stella Solidarita Italiana 2007, Premio Ischia – International Award for Journalism 2007, Chevalier de l'Ordre des Artes et des Lettres (France), and the Man Booker International Prize (UK).

**Natalie Lantz** is a translator of contemporary Hebrew prose, poetry, and other creative work. Her translations include David Grossman's critically acclaimed *En häst går in på en bar* (*A Horse Walks into a Bar*) and works by major Israeli writers including Amos Oz and Dan Pagis. Natalie Lantz also writes columns with a special focus on Jewish culture in Swedish newspapers and magazines such as *Expressen*, *Judisk krönika*, *Axess* and *Respons*. In addition to her translation and writing, she also works as a freelance producer of cultural events. As a doctoral candidate in Hebrew Bible, Natalie Lantz' interest in Hebrew texts extends from ancient parchment scrolls to today's buzzing literary scenes in Israel.





# WORKSHOPS



WEDNESDAY, 19 AUGUST 2020, 14:00–15:30

## Workshop I

# Seili, Island of Life. Archaeobiology, Biodiversity, History and Art

Ilari E. Sääksjärvi, Mia Rönkä, Mia Lempiäinen-Avci,  
Heta Lähdesmäki

**IN THIS SESSION,** we examine the importance of water to cultures and biodiversity. Water is essential for the origin, existence and evolution of life. According to UNESCO, water, biodiversity and development of cultures are closely interconnected. Our whole civilization is built on the use of water, and water has strongly affected the cultural evolution of humankind. Water has been an essential part of the civilised way of life in different periods all over the world: cultivation, architecture, health, sanitation, population growth etc. are all dependent on water. The Biodiversity Unit at the University of Turku has an ongoing project, *Seili – the Island of Life*, where the researchers study the archaeology, biodiversity, and cultural history of the island within a time span of 500 years. On the island of Seili, water has been both a separating and a connecting element for people and other parts of nature, shaping culture and framing the biodiversity on the island. In Seili, the lives of the inhabitants and the island biota have been intertwined and have developed in tight interaction, forming biodiversity hot spots in the form on cultural habitats and landscapes.

The session consists of a short video trailer presenting the Seili island and the themes of the project, panel discussions, and a poetry performance. Our session brings together biologists, archaeologists, historians, archaeobotanists, and artists.

**Ilari E. Sääksjärvi** is Professor of Biodiversity Research and Director of the Biodiversity Unit at the University of Turku. His background is in tropical biodiversity research and he has, for example, discovered hundreds and named about 200 new ani-

mal species from Amazonia. He has also given talks about biodiversity in schools and kindergartens. In addition to his extensive scientific publication record, he has written several nonfiction books on biodiversity and rain forests for the general public.



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Ph.D. **Mia Rönkä** is Adjunct Professor in Environmental Ecology at the Biodiversity Unit of the University of Turku. Biologist by training, Rönkä is a researcher, science journalist, writer, poet, and recreational photographer, interested in particular in the relationship and interaction between man and other parts of nature.



©Pasi Leino

**Mia Lempiäinen-Avcı** holds a Ph.D. in archaeobotany. She defended her thesis at the Biodiversity Unit at the University of Turku in 2019. Her research interests include cultivation history, plant genetics, and archaeology. Currently, she is engaged in medieval wood species analyses as an Academy of Finland project researcher in the *Carving out transformations – Wood use in North-Eastern Europe AD 1000–1600 AD* project.

She is also part of the archaeological-natural scientific research project *Seili – the Island of Life* (funded by Kone Foundation), where she studies the history of economic and medicinal plants as well as changes in the environment on the Seili island.

Ph.D., cultural historian **Heta Lähdesmäki** defended her thesis on human-wolf relations in January 2020. Lähdesmäki is interested in environmental history, human-animal studies, critical plant studies and posthumanism. In the research project *Seili – the Island of Life*, Lähdesmäki studies the environmental history of the island by looking into archived materials as well as by gathering oral history.



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WEDNESDAY, 19 AUGUST 2020, 16:00–17:30

## Workshop II

# Waterways – A Concert and Talk on the Forgetting of Colonialism

Marika Kivinen, Jenna Ristilä, Anna-Sofia Kallio & Teemu Mastovaara

**THE ELEMENT OF WATER** that sustains life, also sustained death and violence over centuries through the European colonial expansion, the Atlantic slave trade and through colonisation. Seas carried people, weapons, and cargo.

In this concert and talk, historian and mezzo-soprano Marika Kivinen explores the forgetting and ignorance of European colonialism within classical song repertoire. These themes can seem far removed from classical music, partly because their presence often goes unseen or unnoticed. But this ignorance is part of colonial culture. Cultural theorist Paul Gilroy reminds us that “knowledge of the empire’s actual history is unevenly distributed across the globe. Descendants of the victims of past injustice are often more familiar with the bloody annals of colonial government than British subjects, safely insulated at home from any exposure to the violent details of conquest and expropriation”.

Kivinen performs Finnish, German and French classical songs together with pianist Jenna Ristilä, flutist Anna-Sofia Kallio, and cellist Teemu Mastovaara.

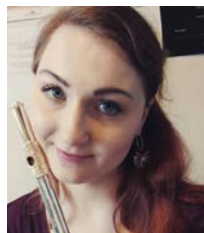
Mezzo-soprano **Marika Kivinen** is working on a Ph.D. entitled “Tracing Orientalism and Exoticism in German and Finnish Art Songs” at Åbo Akademi University. She combines artistic and scholarly work to study forgotten histories and to highlight the connections between colonialism and the classical song tradition. Kivinen has performed as a soloist in concerts, festivals, and opera productions and her repertoire ranges from baroque to contemporary music. She has premiered works by several Finnish composers, most recently the role of Solange in Jens Lindqvist’s chamber opera *Solange*. *Solange!* She holds an



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MA in General History from Åbo Akademi and a Master's degree in Culture and Arts from Metropolia University of Applied Sciences in Helsinki. She has published articles on history, gender studies, and feminist pedagogy.

Flutist **Anna-Sofia Kallio** graduated from Turku Conservatory in 2018. She is currently studying at the Arts Academy of Turku University of Applied Sciences, where her teacher is flutist Oleg Sytianko. Kallio has performed as a soloist, most recently for the Finnish Navy Band. She has played as an orchestra musician in smaller and larger productions, such as Tauno Marttinen's chamber opera *The Psychiatrist*



and the *Nutcracker* for chamber ensemble and the Seinäjoki Tango Festival orchestra. She has just finished recording August Engelberg's unfinished sextet for flute, clarinet, and string quartet.



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**Teemu Mastovaara** is a cellist and composer. In 2018 he graduated from the Master's Program in Contemporary Performance and Composition, a joint program between four European Universities, and has since worked as a freelancer. He is a member of Ensemble for New Music Tallinn and has worked as an orchestra musician in music theatre productions, such as Turku City Theatre and Teatteri Tunteaton. He has collaborated with Swallow the Sun, a Finnish doom metal band. In March 2020 he performed on his *On the Edge of Cello* tour, for which he received grants from MES and The Society of Finnish Composers. During Aboagora he will also perform with *The Water Project*, a new project featuring Lubena Nova and Ville Vihko. In 2020–2021 he will work as a cello teacher at Wava-opisto in Jakobstad.

**Jenna Ristilä** is a Finnish pianist. She mostly works with singers but also performs chamber music and solo repertoire. Ristilä has worked as a music director and pianist in several operas for both adults and children, and she always gets excited about planning lied programmes – but she is just as comfortable coaching singers, recording, and playing choir or chamber

music... Ristilä is fascinated by contemporary music and she has premiered several works, including the song cycle *Guldgrävarens tårar* by Johannes Pollak (with mezzosoprano Ylva Gruen), and the chamber opera *Jääkausi* by Itzam Zapata (with the Start-up Opera group she founded). In addition to her artistic work, Ristilä teaches in Keski-Vantaa Music School.



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THURSDAY, 20 AUGUST 2020, 13:00–14:30

## Workshop III

# Veden Väelle – For the Water Sprites

Elsa Salonen & Kaarina Koski

**THE WORKSHOP EXPLORES** the essence of the water element, combining cultural research and artistic work. In a post-human vein, we have adopted the animistic approach that all natural elements and objects have an agency or a spiritual essence. We invite the participants to learn about the forms and roles of water sprites in various cultures, to understand their link to sustainable water use, and to imagine their presence in our own surroundings too. The artistic part establishes communication with the water sprites and applies the alchemist method by distilling the essence of the seas. What does the spiritual essence of the water element consist of? We discuss water's wildness and life-giving force as well as all the entities that it embraces: diverse living organisms and multicolour plastic. We encourage discussion about the animistic view in the ecological ethics.



**Elsa Salonen** experiments with a range of poetic materials to create works that unite mysticism and science. From specific natural materials – from meteorites to colours distilled from plants – she prepares her own pigments according to the various conceptual requirements of each individual work.

The works are situated somewhere between installation, painting, and conceptual art and marked by the influence of animism and

alchemy; especially by the idea of 'quintessence' – an eternal force running through and connecting all humans and nonhumans. Salonen graduated from the Fine Arts Academy of Bologna, Italy, in 2008. The last decade she has worked mainly from Berlin. Her practice is marked by regular work periods in artist residencies, for example, in Colombia and in Indonesia. Salonen has held various solo and group exhibitions throughout Europe and her works are part of museum collections at, for instance, Wäinö Aaltonen Museum, Saastamoinen Foundation (Finland), and Lissone Museum of Contemporary Art (Italy).



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**Kaarina Koski**, Ph.D., is a folklorist and folk belief scholar whose research topics include vernacular discourses and traditions concerning death, the Lutheran church and graveyards, supernatural beings, uncanny experiences and nightmares, as well as contemporary folklore, such as Internet memes. Koski defended her doctoral thesis at

the University Helsinki in 2011 and obtained the teacher of the year prize at the University of Turku in 2017. Currently she works in a research project on nightmares at the University of Helsinki. Koski holds the title of Docent at the Universities of Helsinki and Turku.

THURSDAY, 20 AUGUST 2020, 15:00–16:30

Workshop IV

## The Sense(s) of Seili – Reflections from the Pre-Symposium

Taru Elfving, John Björkman, Alexandra Ianchenko,  
Selina Oakes, Aleksí Rennes, Ulla Valovesi &  
Kari Yli-Annala

**IN THE SPRING 2020**, ABOAGORA invited Art students and Doctoral researchers to investigate the shifting borders of water and land in the Pre-Symposium event in the Turku Archipelago. This year, the Pre-Sym-



posium is a research retreat directed by the curator and researcher Taru Elfving (CAA *Contemporary Art Archipelago*), organised in collaboration with The Sea research profile area (ÅAU & TY) and the Archipelago Research Institute of Turku on the island of Seili, a two-hour boat ride from Turku in the Archipelago Sea.

While the theme of ABOAGORA Symposium in 2020 is Water, the Pre-Symposium focuses on the significance of place in research and artistic practices. What are the different senses of place in the work of a researcher or an artist? What do we bring with us, take away, and leave behind? How are our practices making their mark on the environment, and how does the environment affect our methodologies? With its history of institutions, from a leprosy asylum and a women's mental hospital to contemporary scientific research and nature conservation efforts, the island of Seili – also known by its Swedish name Själö, referring to seals and souls – may be approached as a microcosm of exclusion, enclosure, and experimentation. Seili reminds us how an island is always connected through myriad flows – ecological, social, cultural, and symbolic.

**Taru Elfving** is a curator and writer based in Helsinki. Her practice focuses on site-sensitive investigations at the intersections of ecological, feminist, and decolonial thought. She is currently developing a multidisciplinary platform for artistic research with



the Archipelago Sea Research Institute of Turku University. Her curatorial projects include *Meadow* (Fiskars 2020), *Earth Rights* (Kunsthalle Turku 2019), *Politics of Paradise* (Tallinn Art Hall 2019), *Beyond Telepathy* (Somerset House 2017), *Hours, Years, Aeons* (Finnish Pavilion, Venice 2015), *Frontiers in Retreat* (HIAP 2013–18), *Contemporary Art Archipelago CAA* (Turku 2011), and *Towards a Future Present* (LIAF 2008). She has co-edited publications such as *Contemporary Artist Residencies. Reclaiming Time and Space* (Valiz, 2019), and *Altern Ecologies. Emergent Perspectives on the Ecological Threshold at the 55th Venice Biennale* (Frame, 2016). With a Ph.D. from Visual Cultures, Goldsmiths London (2009) she also supervises doctoral students at UniArts Helsinki.

**John Björkman** is a doctoral student in Nordic folkloristics at Åbo Akademi University. He studies revered sites in southwestern Finnish folklore, featuring sites which have been considered magical, sacred, or inhabited by spirits of ghosts, as part of the village landscape. Sacred healing springs make up a significant part of his material. Björkman is also an experienced professional in the field of cultural heritage.



**Aleksandra Ianchenko** is an artist and a junior researcher in the project *PUTSPACE: Public Transport as Public Space*. Currently she is doing a joint Ph.D. at Tallinn University and Åbo Akademi University focusing on affective atmospheres on public transport created through performative public art projects. Previously she studied Fine Arts at Irkutsk Technical University, Eastern Siberia, then obtained her second Master's degree in art management at Russian State University for

the Humanities in Moscow, spending an exchange year at Humboldt University in Berlin.

**Selina Oakes** is an arts practitioner, writer and researcher currently studying for an MA in Visual Cultures, Curating and Contemporary Art at Aalto University. Originally from the UK, she has a background in Fine Art with an emphasis on contemporary art history and is currently exploring the notions of 'borders,' 'mid-places' and/or in-between spaces. Her written, visual, aural, and physiological processes investigate the meeting of biomes and the ways in which edges – belonging to either animal, plant, habitat or other – are perceived and managed, and also connect, interact and overlap one another.





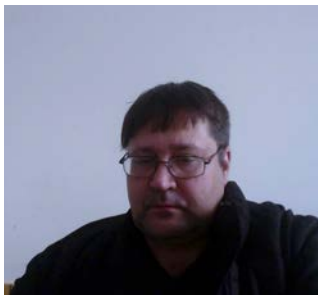
**Aleksi Rennes** is a doctoral candidate in Media Studies at the University of Turku. He is currently studying the relationship between cinema and utopia, with a focus on early film theory and cinematic space. His research interests concern the overlap between film-philosophy and posthumanism.

**Ulla Valovesi** is writing her doctoral thesis in folkloristics at the University of Turku. She studies the Northern rock art using an ethnographic approach with an emphasis on Sámi culture. Her research combines science and art since rock art sites have been the sites of painting, sound, dance, and storytelling as well as sites of connection and knowledge formation. She specialises in visual anthropology and has held several photo exhibitions. She has also worked as chief editor in the magazine *Ensimmäiset kansat* (First Peoples).



**Kari Yli-Annala** is an artist-researcher, writer, lecturer, and curator of artists' moving image works.

He graduated from The Finnish Academy of Fine Arts and is a founding member in the Finnish moving image artists' cooperative FixC. He is a doctoral student at Aalto University. During the years 2010–2017, he was the artistic director of AAVE Alternative Audiovisual event, an international moving image festival held in Helsinki. In 2017 he received the AVEK Award, the most significant accolade in the Finnish field of media arts.



FRIDAY, 21 AUGUST 2020, 13:00–14:30

## Workshop V

# The Sea: A Living Lab

Moderator: Anna Törnroos-Remes

Participants: Nina Tynkkynen, Magnus Hellström, Taru Elfving, Henrik Ringbom & Jannica Haldin

**THE SEA PROVIDES** us humans with a vast amount of goods and services, which nowadays often goes under the notion of “Nature’s contribution to people”. These span from the food we fish and collect, to other goods we harvest and hunt. It covers the fact that underwater and coastal environments, for example, provide stability against storms and circulate materials and nutrients. The sea provides a means for transportation and communication and a place for cultural and spiritual activities. In order for us and nature to prosper, it is therefore of immense importance that we understand and appreciate what these contributions and relationships are in order to safeguard and govern our sea in a way that leads to a sustainable development of our society – but how do we do this?

In the interdisciplinary research profile **The Sea** at Åbo Akademi University (a joint collaboration with University of Turku) we believe that solutions for



such challenges are found when all actors with an interest and link to the challenge come together. That is, we strive to work as a Living Lab. A Living Lab can be described as an “interaction space” in which public agencies, universities, companies, users, and other stakeholders collaborate to assess, validate, and test solutions in a real-life context.

In the true spirit of a Living Lab, this session examines what the sea provides us humans and applies the four main activities that characterise work in a Living Lab. We will:

- i) *Co-create* a common maritime Lego landscape as a basis for discussion,
- ii) *Explore* how we humans interact with the sea,
- iii) *Experiment* with scenarios of environmental and/or societal change,
- iv) *Evaluate* the topics discussed and the concept of working as a Living Lab.

**Nina Tynkkynen** is Associate Professor in Public Administration under the profiling area The Sea at Åbo Akademi University. Her research interests include environmental policy and politics, in general, and the marine environmental governance, in particular. Her current research focuses on multilevel governance settings, the politics of knowledge and the construction of environmental problems and the related policies. She leads or partners in several multidisciplinary research projects related to the marine environment, climate change, stakeholder involvement, and Russia’s green and blue economy.



© Åbo Akademi bildbank



**Magnus Hellström** is Associate Professor in Industrial Management at Åbo Akademi University, and The Sea. His research interests revolve around business models of smart and sustainable technologies in marine- and maritime-related areas. Magnus also holds a position in project and supply chain management at the University of Agder in Norway, where he is a member of a cross-disciplinary research group focusing on the circular economy.

**Taru Elfving** is a curator and writer based in Helsinki. Her practice focuses on site-sensitive investigations at the intersections of ecological, feminist, and decolonial thought. She is currently working on an artistic research project *Spectres in Change* on the island of Seili with the Archipelago Sea



© Ugo Carmeni

Research Institute of Turku University. Together with contemporary artists, Elfving has focused on the ecological transformations in the Turku Archipelago and the Baltic Sea for over a decade now. Her curatorial research includes *Meadow* (Fiskars 2020), *Earth Rights* (Kunsthalle Turku 2019), *Beyond Telepathy* (Somerset House 2017), *Hours, Years, Aeons* (Finnish Pavilion, Venice 2015), *Frontiers in Retreat* (HIAP 2013-18), *Contemporary Art Archipelago CAA* (Turku 2011), and *Towards a Future Present* (LIAF 2008). She has co-edited publications such as *Contemporary Artist Residencies* (Valiz, 2019) and *Altern Ecologies* (Frame, 2016). With a Ph.D. from Visual Cultures, Goldsmiths London (2009) she also supervises doctoral students at UniArts Helsinki.



**Henrik Ringbom** is Head of Research of Law Sciences at Åbo Akademi University and part-time professor at the Scandinavian Institute of Maritime Law in Oslo and at the Faculty of Law at the University of Turku. He has previously been an EU official, both at the Commission in Brussels and at the European Maritime Safety Agency EMSA in Lisbon. He is interested in environmental, maritime, and maritime law issues and is particularly interested in current regulatory issues, such as legal problems related to ecosystem-based legislation or autonomous merchant vessels. When he is not working, he tries to spend as much time as possible on different floats on the Baltic Sea.

**Jannica Haldin** works as a Professional Secretary at HELCOM, the Baltic Marine Environment Protection Commission. She is a marine biologist with a background in ecology and evolution, extensive fieldwork experi-



ence, and a strong focus on international policy work. On a personal level she is a proponent of taking a holistic approach to managing human activities affecting the sea, ensuring focus is placed on taking decisions of ecological relevance, and that the ecosystem remains at the centre of management actions. Throughout the last 10 years, she has collaborated with a wide range of stakeholders, from local industry and administration to internationally recognised researchers and organisations. In her current position, she guides HELCOMs work on topics such as conservation, biodiversity, monitoring and assessment, climate change, and the implementation of the ecosystem approach. As a sailor and diver, her love of the sea is also a key part of her private life.



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**Anna Törnroos-Remes** is Assistant Professor (tenure-track) at Environmental and Marine Biology under the profiling area The Sea. Her research focus on the functioning of coastal areas, marine environments and particularly the seafloor. She is especially interested in what organisms do in the system, that is, what functions they perform and how that translates to services such as food resources for us humans. With a passion for life in the sea, her recent work also brings her across disciplines to investigate our human relationship to marine organisms and how marine ecology and knowledge can merge with maritime business and social science. In this workshop she will act as a moderator in the Living Lab discussion.



© Linda Svarfvar



# CONCERTS & PERFORMANCES



WEDNESDAY, 19 AUGUST 2020, 13:15–14:00

Opening Ceremony

## CONCERT: Thin Ice

Enrico Minaglia

"In skating over thin ice,  
our safety is in our speed"  
(Ralph W. Emerson)

**SKATING ON THIN ICE** is a good metaphor for living in today's western world. In our liquid society, life circumstances are changing so rapidly that the individuals cannot adapt to them, and everything becomes precarious: job, love, knowledge, values, identity. Like skaters on thin ice, the members of a liquid society know only one survival strategy: to keep running as fast as they can.

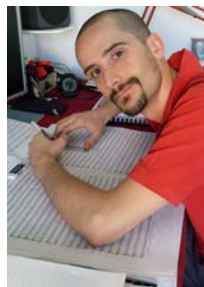
At the beginning, the *pitkähuilu*, a Finnish overtone flute, plays a slow melody, in a circular form, surrounded by quiet sounds of solid, healthy ice: it is a distant echo of the pre-industrial world. Little by little, the world starts to change, the ice starts to melt: all those bubbling/creaking/crackling sounds scare the skater/flutist, and force him to run for his life, faster and faster.

Composition and *pitkähuilu*: Enrico Minaglia  
Flute/Bass Flute: Andrea Salvi

This project was funded by Kone Foundation.

**Enrico Minaglia** was born in Bologna and lives in Rome. He graduated in composition, conducting, and philosophy. Works in his catalogue include pieces for orchestra, ensemble, voice, solo instrument, and electronics. He has written soundtracks for short films, documentaries, theatre plays, video-art, and art exhibitions. As an arranger and conductor, he has been working on several TV/movies/theatre soundtrack productions for

major Italian broadcasters and theatres. In recent years, he has been teaching as Substitute Professor for Music Theory at the Conservatories. In 2016 he won the Kompolize Composition Competition in Berlin, in 2019 he received 3rd prize at the F.J. Reini Composition Competition in Vienna and an Honorable Mention at the 40th “Valentino Bucchi” Composition Competition in Rome.



THURSDAY, 20 AUGUST 2020, 16:45–17:30

## The Water Project: Impressions of Water

Lubena Nova, Teemu Mastovaara & Ville Vihko

### THE WATER PROJECT

was born from Lubena Nova’s idea to record songs that are based on her poems that Ismo Savola has composed into music. The inspiration for the lyrics has been the Aura river, which is part of the beauty of Turku. The previous year’s ABOAGORA symposium also contributed to the inspiration. The trio consists of Lubena Nova (vocals), Teemu Mastovaara (cello), and Ville Vihko (piano).



©Vesa Iitti

The music of the trio is light and melodic, having colours of classical music but at the same time incorporating harmony reminiscent of musicals. Deep lyrics meet beauty and spirit.

The trio has not found prior tribute to the Aura river either in music or poetry, which makes the local significance of the album project high. The lyrics will be in English so the contents of the album will also be accessible to an international audience.

**Lubena Nova** is a Bulgarian-born singer, poetess, and vocal coach with a broad range of musical styles including pop, jazz, ethnic, and operetta. She graduated from Sofia music academy and has sung with the Finnish National Opera Choir and at the Savonlinna Opera Festival. Her classical training has enabled her to advance into new experimental forms, improving her technique and vocal range to over three octaves. Using her poetry as lyrics, she has published albums with her jazz band Fig Fable and art rock band July Blue. Recently she created an experimental album, *Häxan*, with Veli-Matti Äijälä for the classic silent film.

**Teemu Mastovaara** is a cellist and composer. He graduated from Master's Programme in Contemporary Performance and Composition in 2018 and has since worked as a freelancer. He is a member of Ensemble for New Music Tallinn, and an active player of theatre music: recent partners include Turku City Theatre and Teatteri Tuntematon. Mastovaara has collaborated with Swallow the Sun, a Finnish doom metal band, touring with them on their 20th Anniversary Tour in Finland and Estonia. In March 2020 he performed on his *On the Edge of Cello* tour, for which he received grants from MES and the Sibelius Fund of the Society of Finnish Composers. In autumn 2020 Mastovaara will begin his one-year term as cello teacher at Wava-opisto in Jakobstad.

**Ville Vihko** is a pianist, keyboardist, and piano teacher working mainly in the Turku region. As a freelancer, he has worked with a wide variety of bands, projects, and ensembles in virtually any genre, including the professional big band Turku Jazz Orchestra, countless smaller groups, and more than 15 professional musical theatre productions since 2010. Ville also teaches piano in Turku and Paimio and does occasional studio, writing, and arranging work. Having studied both jazz and classical piano, Ville has musician's and music educator's degrees from Turku Conservatory and Turku Arts Academy.

THURSDAY, 20 AUGUST 2020, 19:30–20:30

## THEATRE: The Art of Swimming

Written and performed by Lynda Radley

Directed by Tom Creed.

Music and sound by Michael John McCarthy

Filmed and edited by Jack Cocker

“Good Evening Ladies and Gentlemen and welcome to my performance. In order for it to work I will need you to imagine that I am Mercedes Gleitze: the first British woman to swim the English Channel. This I did in 1927 aged 26 and it took 15 hours and 15 minutes.”

**AN INTIMATE AND COMPELLING** solo performance about long-distance swimming, celebrity, storytelling, and time. A celebrated endurance swimmer in her day, Mercedes Gleitze set and broke many records, often years in advance of men in her field. Lynda Radley has found her in a faded photograph and been fascinated and frustrated ever since...

Originally conceived as a live theatre performance, this abridged digital version of *The Art of Swimming* has been created and filmed especially for the Symposium.

**Lynda Radley** is a playwright and dramaturg who has been working in professional theatre for fifteen years. Her play, *The Interference*, won a Fringe First and was short-listed for The Amnesty International Freedom of Expression award. Other plays include *Happier or Better?*, *DORM*, *Berlin Love Tour*, *Futureproof*, *The Art of Swimming*, *Birds and Other Things I am Afraid of*, *Soap!*, *The Heights*, and *Integrity*. *DORM* was short-listed for the Bruntwood Award. Lynda won a Fringe First for her play *Futureproof*, a co-production between Dundee Rep Ensemble and the Traverse Theatre, Edinburgh. Her solo show *The Art of Swimming* was shortlisted for Meyer Whitworth and Total Theatre awards and toured internationally. She is developing work with Edinburgh's Lyceum Theatre, The Everyman Palace in Cork, Magnetic North, and Red Bridge Arts.



**Tom Creed** is a theatre and opera director based in Dublin. His extensive work as a theatre director includes productions with the Abbey Theatre, Gate Theatre, Rough Magic, Thisispopbaby, his own company Playgroup and a range of independent Irish companies, which have played in Ireland, the UK, Europe, the USA, and Australia.



© Ste Murray

Tom has worked with Lynda Radley for over 20 years and directed the original production of *The Art of Swimming* and the Irish premiere of her play *Futureproof*.



**Michael John McCarthy** is a Cork-born, Glasgow-based, composer & sound designer. Theatre work includes: *Nora: A Doll's House* (Young Vic/Citizens Theatre), *Pride & Prejudice\** (\*sort of) (Tron Theatre/Lyceum Edinburgh); *The Duchess (of Malfi)*, *The Hour We Knew Nothing of Each Other*, *Glorry On Earth*, *A Number*, *The Weir*, *Bondagers* (Lyceum Edinburgh); *Tay Bridge*, *August: Osage County*, *Steel Magnolias* (Dundee Rep); *I Can Go Anywhere*, *Crocodile Fever*, *Ulster American*, (Traverse Theatre); *The Cheviot*, *The Stag and The Black*, *Black Oil*, *Rocket Post*, *In Time O'Strife*, (National Theatre of Scotland); *Trainspotting*, *Into That Darkness*, (Citizens Theatre); *Jimmy's Hall* (Abbey Theatre).

**Jack Cocker** is a documentary filmmaker from Scotland, living in Glasgow. Born in 1975, he was raised in rural Aberdeenshire, the son of a sculptor and a PE teacher. He began his career in New York in the late 90s, working as a grip on independent feature films. In 2003 Cocker began directing arts documentaries and has since made over 20 films about artists, writers, musicians, photographers, architects, and actors. His films have won three Scottish BAFTAs, two Royal Television Society Awards, and one Grierson.





FRIDAY, 21 AUGUST 2020, 16:45–17:30

Closing Ceremony

## Closing remarks

Maria Laakso

**Maria Laakso** (Ph.D.) is a literary scholar and a visual artist. She teaches literary studies at the Tampere University, Finland. In her art, she often draws on themes and topics from literary studies, cultural theory, or literature in general. You can find some of her artwork on her blog *Sarjislaiffii* (<http://sarjislaiffii.sarjakuvablogit.com>).

At ABOAGORA 2020, she will be drawing live and capturing some of the discussions, highlights, and feelings of the event in the form of comics.



© Veikko Somerpuro

## CONCERT: E-Musikgruppe Lux Ohr: Wasser

Pertti Grönholm, Kimi Kärki, Ismo Virta,  
Marianne Maans & Marjaana Puurtinen

**E-MUSIKGRUPPE LUX OHR** was founded in spring 2008. They revive sounds and visions of the golden era of 1970s German electronic and experimental rock but create a sound of their own, inspired by various genres of electronic music such as the Berlin school, ambient, space music, progressive rock, etc. The members are **Pertti Grönholm** (synthesisers, sequencers, and rhythm machines), **Kimi Kärki** (guitars and effects, synthesisers) and **Ismo Virta** (Memotron, guitars and effects, synthesisers). E-Musikgruppe Lux Ohr has played live at various venues including museums, rock clubs and festivals, outdoor happenings, and libraries.

The band is currently releasing on Svart Records (FIN), Sea State (GER), and Adansonia Records (GER). The releases include the studio LPs *Kome-*





*tenbahn* (Svart Records 2013), *Spiralo* (Svart Records 2014) and *Non Plus Ultra* (Svart Records 2020), the *Der Planet der Melancholie* MC (Sea State 2014), *Jenseits der Mauer des Schlafes* Split

LP (Svart Records 2015), *Tonwald* MC (Sea State 2016), *Live at Roadburn 2014* 2LP (Adansonia Records 2016), and *Live at the Sibelius Museum* CDR (Lux Vitae 2010).

At ABOAGORA 2020 they will perform the second of five thematic annual compositions, *Wasser*, featuring **Marianne Maans** (vocals & violin) & **Marjaana Puurtinen** (vocals & violin).



## ABOAGORA Organising Committee 2020

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Trainee 2020 **Jannica Grönroos** (Åbo Akademi University)

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Layout **Frida Backman** (fbackman@ulapland.fi)

ABOAGORA WOULD LIKE TO THANK ALL OF THE STUDENT ASSISTANTS  
FOR THEIR INDISPENSABLE HELP THROUGHOUT THE EVENT

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City of Turku

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## Past events

ABOAGORA 2019 The Five Rings: Earth

ABOAGORA 2018 Burden | Skuld

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, University of Turku, the Donner Institute, and Åbo Akademi University. In 2019 Aboagora began collaborating with the Arts Academy at Turku University of Applied Sciences.*

## Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



### ABOAGORA venues

1. Sibelius Museum (Piispankatu 17 / Biskopsgatan 17)
2. Pehr Kalm Revival (by Jan-Erik Andersson)

### Suggested lunch spots

3. Pinella (Vanha Suurtori 2 / Gamla Stortorget 2)
4. Fabbes Café (Tehtaankatu 6 / Fabrikskatan 6)
5. Hus Lindman (Piispankatu 15 / Biskopsgatan 15)
6. Roster Turku (Tuomiokirkonkatu 6 / Domkyrkogatan 6)
7. Tårget/Mami/Hügge (Linnankatu 3 / Slottsgatan 3)

### Accommodation

8. Radisson SAS Marina Palace (Linnankatu 32 / Slottsgatan 32)
9. Villa Hortus (Hortokuva 3 / Hortogränd 3)





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