



BETWEEN ARTS
AND SCIENCES

THE FIVE RINGS 地水火風空 EARTH

Symposium Programme
21–23 August
Sibelius Museum
Piispankatu/Biskopsgatan 17
Turku/Åbo, Finland

2019

Wednesday, 21 August

- 9:30–10:00** Morning coffee and registration
- 10:00–10:30** Opening
- 10:30–12:00** **AGORA** Sandra Swart: *Animal Rites, Rights and Whites – Traditional African Beliefs and Animal Slaughter in South Africa*
- 12:00–13:30** Lunch break
- 13:30–15:00** **WORKSHOP I** *Earth, Trees and Cultural Change*
- 15:00–15:30** Coffee
- 15:30–16:30** **KOLMAS TILA** – Tredje Rummet – Third Space: *The Romantic Mind*
- 19:00–** **AGORA** mirko nikolić: *the arcane of terran reproduction*

Thursday, 22 August

- 9:30–10:00** Morning coffee
- 10:00–11:30** **AGORA** Tino Mager: *Earth: the Illusion of Permanence*
- 11:30–13:00** Lunch break
- 13:00–14:30** **WORKSHOP II** *Heaven and Earth. Religion and Gardening*
- 14:30–15:00** Coffee
- 15:00–17:00** **WORKSHOP III** *Presentations from the Aboagora Pre-Symposium*
- 18:00–** **CONCERT** Fern Orchestra: *Vox Herbārium – Plant Series*

Friday, 23 August

- 9:30–10:00** Morning coffee
- 10:00–11:30** **AGORA** Pauliina Feodoroff: *Skäädsual- Skää´dsuâl- What is the Birth Story of This Age/ What Form Can an Atonement Take*
- 11:30–13:00** Lunch break
- 13:00–14:30** **WORKSHOP IV** *Earth, Place, and Rootedness in Migrants' Lives and Deaths*
- 14:30–15:00** Coffee
- 15:00–16:00** **RAIMO SAARINEN** *Soil as sculpture material and subject*
- 16:00–17:00** **CONCERT** Closing words & E-Musikgruppe Lux
Ohr: *Erde*
- 17:00–** Closing Reception (Humanisticum)



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Location: Sibelius Museum, Piispankatu 17, Turku.

Changes in the programme are possible. We reserve the right to changes.
Please follow 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 agora, a meeting place or marketplace. The idea of Aboagora is to create an open forum for thinking and debate and to challenge and break boundaries between the arts and the scholarly world. Aboagora aims at encouraging new research, new art and new kinds of encounters between the two.

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



Photos: Otto-Ville Väätäinen

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 sharp.

Today it is especially important to rethink the role of research also in terms of artistic expression and, at the same time, to consider cross-disciplinary approaches to artistic activities. Contemporary research often emphasises the need for current social challenges to 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 takes into account also artistic forms of expression.

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 Religious and Cultural History, 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 in turn 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 intersections of arts and sciences, Aboagora is launching a new 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 in 1645, by Miyamoto Musashi (宮本 武蔵, c. 1584–June 13, 1645). He was a Japanese swordsman, philosopher, writer and rōnin – a samurai without a master. Musashi became renowned through stories of his masterful double-bladed swordsmanship and undefeated record in 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, to meditate and write a manual of kenjutsu, Japanese swordsmanship, 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 following five Aboagora symposia will delve into these elements: earth, water, fire, wind and void.

The Five Rings

Earth

THE EARTH - planet Tellus, on which we live - is a fundamental aspect of human life, spanning the past, our present, and our hopes for the future. For the Ancient Greeks, Gaia represented a personification of the Earth, the caring Mother who ended the primordial Chaos and manifested herself as the perpetual home of all mortals. Similar depictions of the Earth as a caring parent are found in numerous mythologies from all over the world. In modern physics, the lure of Gaia goes under the name of gravity. Our relationship to the element of earth has renewed its relevance and urgency today as the traces of past utilitarian and industrial centuries, combined with human greed, indifference and exploitation, have driven Gaia to despair and to the brink of collapse.

In 2019, Aboagora deals with the element of earth through multi-disciplinary discussions with, for instance, archaeologists and environmental historians but also through engaging fields such as eco-theology, literature and political sciences. These disciplines serve to illuminate the fundamental groundedness of humanity in soil and dust – as a metaphor within the arts, as a concrete evolutionary process, and as a moral demand for care and indebtedness.

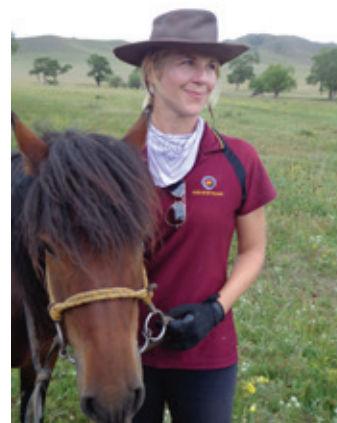


Photo: Otto-Ville Väättäinen

WEDNESDAY, 21 AUGUST AT 10:30–12:00

Sandra Swart

Animal Rites, Rights and Whites – Traditional African Beliefs and Animal Slaughter in South Africa



IN MODERN, democratic post-Apartheid South Africa the slaughter of specific animals is central not only in the physical consumption patterns of our famously carnivorous society, but also in its spiritual life. The ceremonial killing of cattle, goats and sheep takes place in the rural homesteads, in urban townships and increasingly in the suburbs to mark life transitions: births, coming of age, marriages, death or for specific individual needs, like healing or cleansing. The sacrifice of animals has occupied a great deal of violent individual confrontations, media attention, legal intervention, lobby-group involvement and public interest in a young

democracy trying to find a way to deal with a fractured past and fractious present. A recent controversy cries out for an historicized understanding and new conceptions of the idea of both cruelty and ethical treatment of animals. In the annual bull killing ritual, young Zulu men beat a bull to death, stabbing its eyes, and twisting its genitals. This offers us a useful lens into longer societal processes and the traditional notions of slaughter of animals, which is integral to the spiritual life of many people in South Africa. This talk focuses on how the changing discourse of animal rights and animal welfare over the issue of cruelty has been pitted against cultural values, particularly African traditional beliefs. Since colonial times, African religions have been elided, over-generalised and oversimplified by outsiders, and reduced to animism and ancestor worship. Any sweeping statement about a subject as multifaceted as religion and particularly in a continent as diverse as Africa, is clearly an audacious – or foolhardy – enterprise! So I focus on one aspect,

not as representative of all those in South Africa, but rather as a way in to start asking questions about animal-human relationships in Africa.

Sandra Swart is a free-ranging primate and a professor in the Department of History at Stellenbosch University. She received her DPhil in Modern History from Oxford University in 2001, while simultaneously obtaining an MSc (with distinction) in Environmental Change and Management, also at Oxford. She has researched and published widely on the social and environmental history of southern Africa, with a particular focus on the shifting relationship between humans and animals. Her fieldwork has taken her from South Africa, to Lesotho, to the American West and to Outer Mongolia. She is an editor of the *South African Historical Journal* and has served on the editorial boards of a number of international journals, including *Environmental History*. She has served as president of the Southern African Historical Society. It has been her privilege to supervise doctoral students from Malawi, South Africa, Tanzania, Uganda and Zimbabwe. She has authored and co-authored over 60 peer-reviewed articles and chapters in academic books, co-authored two books, co-edited one book and is the sole author of *Riding High – Horses, Humans and History in South Africa* (Witwatersrand University Press, 2010).

WEDNESDAY, 21 AUGUST AT 19:00–20:30

mirko nikolić

the arcane of terran reproduction

THERE IS A WORLD OF POLITICS – a multitude of social movements – which spring before, run through and flow beyond the human presence and activity. These movements commence amongst the inorganic earth powers, to involve vegetal and animal, as well as

human bodies. This terrapolytical realm ripples with coalitions and resistances, reworkings of intimacies and reciprocities. The chatter of earthly collectivities echoes through and through the spheres, yet, the andro-/phallogo-centric idioms of nation-states and the global economy do not want to hear it. The firewall between the logics of enclosure and accumulation, and the earth is excavated deeper and fenced higher. However, citadels of glass and iron sit on grounds, grounds who may or may not sit still.



Photo: Marika Troili
Outfit: Isidora Spasić Lebović

In the west and in the east, in the south and in the north, the hospitality of an increasing number of earth bodies is at the edge or past it. Notwithstanding violent pressures, multitudes are involved in the patient workings of communal maintenance and reproduction: border-crossings and entanglements that make unfamiliar homes. Who faces it and who turns away, who stands and who struggles, endures and flounders together – these are the matters deliberated when earth others meet...

Through performance and critical writing, **mirko nikolić** seeks prefigurations and pre-enactments of climate and earth justice. Recently, they have been working on anti-extractivist ontopolitics, multispecies commoning, performativity of vegetal touch, and unlearning of anthropocentric and capitalist survivalist ideologies. Their work is grounded in affective and sensory modes of collaboration and entanglement with bodies exposed and marked by the toxicity and violence of the operations of extraction and appropriation. mirko holds a PhD in Arts & Media Practice from the University of Westminster, London.

THURSDAY, 22 AUGUST AT 10:00–11:30

Tino Mager

Earth: The Illusion of Permanence



EARTH IS THE ONLY firm and seemingly solid element of the five elements philosophy according to which Miyamoto Musashi structured his Book of Five Rings – the central inspiration for the new five-year Aboagora cycle. Yet earth is the element whose appearance changes the most over time – always brought into new forms which are subject to decay and transience. In art and science, too, we continually encounter traces of the longing for eternity and permanence. From the samurai sword to the World Heritage sites, we are

surrounded by things and concepts that approach the everlasting, which ultimately prove to be earthly. After all, it's only the pursuit of imperishability that is imperishable. I would like to try to reflect on this process by looking at some selected items and thinking about how experiencing transience can also lead to yearnings for imaginary pasts. These yearnings also involve central aspects of current politics.

Tino Mager studied media technology in Leipzig and art history and communication science in Berlin, Barcelona and Tokyo; 2004 graduate engineer, 2009 Magister Artium, 2015 PhD in architectural history (Elsa Neumann Fellowship, Tiburtius Prize for outstanding dissertations). After research stays in Japan and at the University of California, Los Angeles, he was a lecturer at the Technical University of Berlin and ITU in Istanbul, scientific assistant at the Chair of History and Theory of Architecture at TU Dortmund and postdoctoral fellow of the Leibniz Association. Since 2017, Tino has been a postdoc at the Chair of History of Architecture and Urban Planning at TU Delft.



FRIDAY, 23 AUGUST AT 10:00–11:30

Pauliina Feodoroff

Skäädsual- Skää'dsuâl- What is the Birth Story of This Age/
What Form Can an Atonement Take

WHAT SYSTEMS OF INTERACTION between human beings and nature can still be successful in this highly human-altered present (ecological) reality? What systems have historically been such, and can they coexist with the current legitimate order of land use planning? When referring to the saami siidas, what forms of collective intelligence might we (re)approach? And why is it (is it?) relevant for Finland to have the possibility to process the Acts that took place in the early years of her Independence in Petchenga?



Photo: Kevin Francett

Pauliina Feodoroff is currently part of the group "What Form Can Atonement Take" (*Miltä sopu näyttää*, SOPU), funded by Kone Foundation. SOPU is conducting the first-ever community-based impact assessment in Finnish Sápmi, assessing the effects of industrial forestry, restoring the Näätämö River watershed, and documenting both processes with a team of 22 people: carriers of Traditional knowledge, fishermen, reindeer herders, scientists, artists, activists. Feodoroff has also served as part of a saami advisory group preparing for a possible Truth and Reconciliation Process and is active in *Snowchange Cooperative*. She has previously collaborated with, among others, Baltic Circle Festival, Laura Rämä, Silta-Kollektiivi, Sarakka Gaup, Elina Israelsson and Mio Negga, and owes her thinking to everyone around her.

WEDNESDAY, 21 AUGUST AT 13:30–15:00

Workshop I

Earth, Trees and Cultural Change

Maija Helasvuo, Visa Immonen, Jussi Kinnunen,
Mia Lempiäinen-Avci, Ilkka Leskelä, Katri Vuola

IN ANCIENT FINNISH MYTHOLOGY, earth is conceptualised as a female figure who provides a foundation for life and gives nourishment and support to trees that grow their roots into the earth. According to myths, Big Oak, the world tree, stood at the beginning of time and had to be cut down before the world was ready and history could begin. In Finnish folk traditions, rowan was also considered a holy tree in addition to oak, and this affected how it was used and cared for. These examples illustrate the significance of trees and how the earth and trees are also used as metaphors for time and history. Besides such metaphorical usage, history exists very tangibly in the earth and forests. In the earth, time unfolds as long processes of rock formation and sedimentation of soils, while trees grow annual rings and reach for the sky.

In this session, we examine the concrete historicity of earth and forests, and how their temporal changes have affected human histories in the north. We engage with the earth and the vegetative life it supports with the diverse tools that scholars and artists have at their disposal. We discuss the ways in which humans have interacted with different features of soils and rock and species of trees. For instance, why did medieval wood carvers choose certain types of wood as their material? Did the meanings given to the species affect the carvers' decisions, or were they a matter of availability, trade networks, and variations in how carvable different types of wood are?

In our session, we emphasise the structured but changing and diverse essence of earth and trees. Their material characteristics

determine certain ways in which humans can connect with nature and create meanings for earth and wood. We discuss how this interaction has developed historically.

The session consists of presentations and a panel discussion. They bring together archaeologists, art historians, historians, archaeobotanists, geologists, and artists.



Maija Helasvuo (b. 1968) is a sculptor, whose art centres around the different levels of human feeling. Helasvuo's sculptures depict people's basic emotional dynamics; loss, vulnerability, closeness, and our dependence on social interaction. Each person is part of the entire community of humanity. A communal experience and all the social forms within it form a process that the entire human society engages and interacts with.

The forceful steering of emotions within a community is a shared communal experience. Events in our surroundings affect us. Helasvuo's sculptures represent this invisible influence, which is at once adaptive and concrete.

Visa Immonen is Professor of Archaeology at the University of Turku. He completed his PhD on medieval gold and silver artefacts in Finland in 2010, and after that Immonen has worked on luxury consumption, artefacts, and visual culture. In addition, Immonen is interested in cultural heritage issues, and has written about the history of the Finnish Heritage Agency and metal de-



Photo: Hanna Oksanen

tecting hobbyists. At the moment, Immonen directs two research projects. The first one is titled *Carving Out Transformations – Wood Use in North-Eastern Europe, 1100–1600*, while the other one develops 3D digitising of archaeologically discovered artefacts.

Jussi Kinnunen is an archaeologist, a geologist, and a doctoral candidate in archaeology at the University of Turku. In his research, Kinnunen tries to map the medieval city plan and the original environment of the Turku area before the city was founded. The study spans a time period from approximately 1200 to 1500. One of Kinnunen's topics is the interaction between the early human settlement and the changes in the indigenous nature. What people needed to build up an early medieval city was land, both as a space and as matter, and then trees as a precursor of timber. Homepage: <https://research.utu.fi/converis/portal/Person/918937>

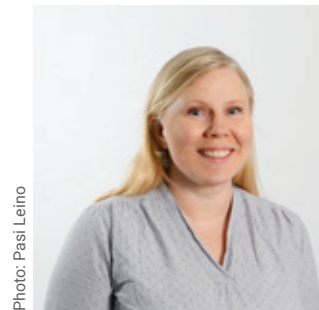


Photo: Pasi Leino

Mia Lempiäinen-Avci holds an MA in archaeology and a PhD in biodiversity with a focus on the history of economic plants and consumption in Finland. Her research interests include cultivation history, plant genetics, but also archaeology. As an Academy of Finland project researcher at the *Carving Out Transformations - Wood Use in North-Eastern*

Europe, 1000–1600, she is currently engaged with wood species analyses of medieval sculptures and utensils. She is also part of the Kone Foundation-funded research project *Seili – Elämän saari*, which combines archaeological and natural scientific approaches and in which she will study the history of economic and medicinal plants as well as changes in the environment on the Seili Island.



Photo: Gary Wornell

MA **Ilkka Leskelä** is a historian specialising in 15th- and early 16th-century Swedish-Hanseatic trade networks in the Baltic Sea region. He is a doctoral student in Social and Economic History at the University of Helsinki. His interests include centre-periphery models, the separation of merchant and shipping entrepreneurship, generational change in early family firms, and the emergence of new trade goods in response to technological change and regional changes in supply and demand. These phenomena are all present in the late medieval and early modern wood trade in northern Europe. In addition to the Academy of Finland funded project *Carving out Transformations* (2018–2022, University of Turku), Leskelä is a researcher in the project *Letters and Songs: Registers of Beliefs and Expressions in the Early Modern North* (2015–2020, Finnish Literature Society).



Photo: Gary Wornell

MA **Katri Vuola** is currently writing her PhD thesis in art history at the University of Helsinki on the materiality and function of 13th- and 14th-century ecclesiastical sculpture in the bishopric of Turku. The research, funded by Kone Foundation, has necessitated multidisciplinary teamwork and close cooperation with museums, congregations, and even hospitals. Vuola's areas of interest include historiography of her research field and wood use in art production as well as workshop practices in the Baltic Sea area during the Middle Ages. In addition, she is currently writing on the iconographical and perceptual aspects of polychromy in a group of 14th-century crucifixes. Vuola will continue the research of wood use in the Academy of Finland-funded project *Carving Out Transformations* (2018–2022). At the present, Vuola is also affiliated with the Research Department of the Finnish Literature Society.

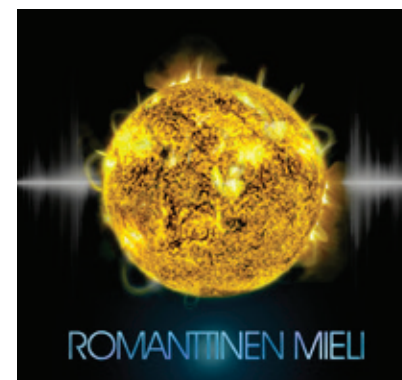
WEDNESDAY, 21 AUGUST AT 15:30–16:30

Kolmas Tila – Tredje Rummet – Third Space: The Romantic Mind

Ville Aalto, Kari Mäkiranta, Timo Torikka, Kristina Vahvaselkä
Introduction by Seppo Parkkinen, directed by Juha Malmivaara

THE ROMANTIC MIND is the theatre group Third Space's upcoming production, premiering in 2020. The planning of the production started in May 2019 with a performers workshop and a seminar on different aspects of the Romantic Era. The performance at Aboagora was created based on material from the workshop, and it works as an introductory piece to the people and themes of The Romantic Mind. The Romantic Mind studies the parallels between the early Romantic Era way of thinking and

our modern times and is a critical assessment of the human mind and humanity. The piece deals with polyphony as a musical, ethical, political and dramaturgic concept. The piece takes place in Turku in the years 1799–1827, a time before the city was destroyed by the fire in 1827. The music and sound design will play an important role in the production. The music is composed by Ulf Långbacka and Kari Mäkiranta, and the sound designer is Ville Aalto. The piece is a cooperation between Third Space and two choirs, Brahe Djäknar and Florakören, from Turku.



Third Space is a multiarts and theatre group that was founded in Turku in 2007, and it has been collaborating with Turku's two universities since its founding. Third Space strives to create a genuine interaction and dialogue between science and art, vis-a-vis the au-

dience. Theatre is their primary medium, influenced by deep scientific collaboration with scientists from a variety of different fields, making them truly unique in Finland. Audience events such as exhibitions and open theatrical workshops also form part of their activity, often connected to the theatre performances themselves.

THURSDAY, 22 AUGUST AT 13:00–14:30

Workshop II

Heaven and Earth. Religion and Gardening

Lena Roos & Maud Marion Laird Eriksen

THE GROWING OF FOOD has been a major sphere of human life since the first humans became sedentary. No wonder that themes connected to gardening and agriculture occupy an important place in the religious traditions of the world. In this workshop we will discuss some of the ways religion and gardening have been connected throughout history, but also how some contemporary religious communities choose to focus on gardening as a way of making a change in the world.

Lena Roos is professor of the Study of Religion at Södertörn University, Stockholm. Her research interests encompass Judaism, Jewish-Christian-Muslim relations, religion and sexuality, religion and food. She is currently working on a popular science book on religion and gardening.



Maud Marion Laird Eriksen (PhD in Theological Ethics from The Norwegian Lutheran School of Theology, Oslo) has worked as a Lecturer in Ethics at Uppsala University since 2005. She is currently returning to academia after a two-year hiatus during which she trained to be an organic gardener. She has done research in the fields of narrative and virtue ethics, literature and ethics, and science fiction.

She currently studies ethical issues related to urban gardening, community gardening, permaculture, and sustainability.

THURSDAY, 22 AUGUST AT 15:00–17:00

Workshop III

Presentations from the Aboagora Pre-Symposium

Xinquan Wen, Sonja Salomäki, Alessa Brossmer, Anna Lehtonen, Tanja Parantainen, Jimena Bigá, Kaisa Vaittinen, Laura Wickström, Teemu Lehmusrusu, Kristiina Koskinen, Siiri Pyykkönen

IN 2019 THE ABOAGORA PRE-SYMPOSIUM was organised for the second time, this time in collaboration with the Arts Academy of Turku University of Applied Sciences and UTUGS, the University of Turku Graduate School. In the Call for Participation in spring 2019, Aboagora invited doctoral candidates and art students from Finland and other Nordic Countries to discuss and develop ideas about the earth – its past, present and future. We asked several questions, such as: What are our hopes and dreams for the future of the earth – or our worst fears? How do humans, especially youth, deal with climate anxiety – the incapacity and unwillingness

of older generations to make changes, or the sorrow for lost species, nature and way of living?

The pre-symposium event combined presentation training by Rasmus Basilier (Boost Turku), a lecture and discussion on ethics for artists and researchers by Hemmo Laiho, PhD (Philosophy, Turku Institute for Advanced Studies) and a visualisation workshop by Pirita Juppi, PhD (Arts Academy, Turku University of Applied Sciences). The aim was to explore connections between the arts, sciences, and academic thinking and to learn engaging ways to present academic and artistic work and knowledge.

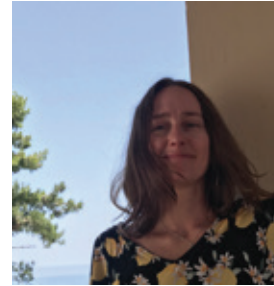
The Aboagora Pre-Symposium wishes to offer time and space for sharing ideas, thoughts, problems and solutions, and a prospect for new ideas and collaborations. The participants will present their work also at the Aboagora Symposium.

Aboagora Pre-Symposium 2019 for Doctoral Candidates and Art students took place on 19–20 August at Donner Institute, Humanisticum building (Biskopsgatan 13).



Xinquan Wen: *How to transform the potential conflict relationships between minor food production constitutions into collaborative ones?*

Xinquan Wen is a master student of Collaborative and Industrial Design at Aalto University, where Xinquan creates service and interaction design plus material exploration regarding nature, including food storage, insect observation and photosynthesis. At the same time, Xinquan is working as a design consultant at a vertical farming startup in Helsinki. Xinquan has a background in vehicle design and has worked as an interaction designer for two years in the transportation field. Xinquan enjoys yoga and reading.



Sonja Salomäki: *The affecting features of climate art activism*

Sonja Salomäki works and lives in Helsinki, Finland. She has been doing her doctoral studies at the University of Lapland since autumn 2017 but she also works with textile, visual and performance art, when possible. Salomäki received her MA at the University of Arts and Design, Textile Art Department, in Helsinki in 2006. Currently, Salomäki is mainly working on the analysis of the climate art activism project *Climate channel*, which is the practical part of her doctoral studies.

Alessa Brossmer: *Polar stations – architecture and research in terrestrial climatic zones of the extreme as precursor model for populating space – Focus: Eden ISS.*



Alessa Brossmer, born in 1988 in Germany, has focused on medial versatile works at the intersection of architecture and research. Currently, she is conducting research in the field of Space Architecture and writing her PhD on the greenhouse polar station EDEN ISS in Antarctica. In art, photographs function as her notes for three-dimensional works as casts, models or sound. Alessa Brossmer studied sculpting (metal) at Burg Giebichenstein University of Art and Design Halle (Germany) and applied culture and media studies at Merseburg University of Applied Sciences (Germany). Lately, she has presented her artistic work at exhibitions at Bauhaus Dessau, Germany, Palais Thurn and Taxis Bregenz, Austria, and at Herðubreið, Seyðisfjörður, Iceland, among others.



Anna Lehtonen & Tanja Parantainen:
Creative pathways through eco-anxiety to hope – Playback theatre and drama as methods

Anna Lehtonen is a teacher, drama educator, climate change education expert and a doctoral candidate at the University of Helsinki. She is writing her doctoral thesis on drama as an interconnecting approach for climate change education.



Tanja Parantainen is working as an applied theatre and playback theatre artist and as a theatre teacher at Helsinki-based Teatteri ILMI Ö, a pioneer of Finnish applied drama and theatre.

Lehtonen and Parantainen's collaboration project, playback theatre as an arts-based approach for eco-anxiety research, is a part of Tanja's master's thesis for Turku University of Applied Sciences. Playback theatre groups Heräämö (Helsinki) and Raakku (Tampere) are also collaborating in this project.



Jimena Bigá: *Collaborative efforts between audience and science. When the interpretation of the past can acquire significance through artistic expressions.*

Jimena Bigá is an Argentinian archaeologist who recently completed her master's degree in archaeology at the University of Helsinki. Her Master's Thesis analysed the "community-based archaeology" and

its possibilities of being developed and used in Finland. Her interest and research topic is about the democratisation of archaeology

and the possibility of doing collaborative projects with indigenous and non-indigenous communities. At the moment, she is working on archaeological excavations as a research assistant and writing the research plan for her upcoming doctoral studies.

Kaisa Vaittinen: *Personal and Conflicting Ideas on Vast Space - The Sahara in Two Finnish Travelogues*



Kaisa Vaittinen's interest in the Middle East and North Africa began as a child. Vaittinen loved to read and listen to stories about ancient cultures and travel stories of more recent times. This love grew into an academic interest, and she studied at the University of Helsinki, graduating with an M.A. in Old Testament Studies. Wanting to widen her perspective and turning to more modern times, Vaittinen began her studies at the University of Turku, where her major is Cultural History and she is working with travel writings and the personal experience of space, nature and local culture.

Laura Wickström: *Conceptual frameworks of Islamic perspectives on nature and the earth*



Laura Wickström is a doctoral student at Åbo Akademi University. She holds a Master of Arts degree in comparative religion and currently specialises in Islam and ecology within the Department of Comparative Religion. She also has a master's degree in public international law with a specialisation in human rights law. She worked as a research-coordinator at the Finnish Institute in the

Middle East in Lebanon in 2015–2016. Her main research focus is to present Islamic perspectives on ecology and to explore how widespread these movements are, to examine the work they conduct and to find out who the central actors are.

Teemu Lehmusruusu: *Trophic Verses*
– Soil life and artistic research

Teemu Lehmusruusu (b. 1981, Helsinki) is a media and environmental artist whose works examine and test the basic conditions and causalities of life in our common environments. Lehmusruusu completed the Degree Programme in Photography at Aalto University and also studied at the Berlin University of the Arts (UdK) with Hito Steyerl. He is currently working on *Trophic Verses*, a four-year artistic exploration into and around the life of soil.



Trophic Verses is done in collaboration with the Baltic Sea Action Group and the Finnish Meteorological Institute. It is funded by Kone Foundation. The project manifests itself also as Lehmusruusu's D.A. in artistic research at Aalto Arts.



Kristiina Koskinen: *Aesthetics of decay*

Kristiina Koskinen is a PhD candidate at the University of Lapland, Faculty of Art and Design. In her dissertation, she studies ideas of nature in wildlife films. Having a relatively long working history in the television industry, her perspective strives to remain connected with practical audiovisual work. With plants, animals and other non-human elements, her main interest lies in their subjectivity.

Siiri Pyykkönen: *Landscape as property: power, rights and relations in urban landscapes*

Siiri Pyykkönen is a first-year doctoral candidate in geography at the University of Turku. In her PhD research, she examines political processes that shape urban landscapes. She is connecting different theoretical ideas with case studies to study how landscape as property is seen in different urban structures. Her research connects the theories of legal, urban and political geographies. Pyykkönen is interested in relationships that develop ownership networks between local governments, stakeholders, laws, practices and inhabitants.

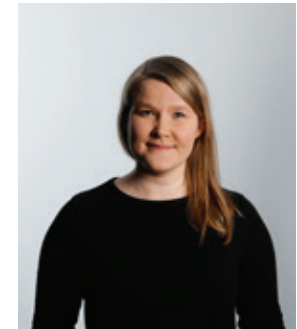


Photo: Pasi Leino

FRIDAY, 23 AUGUST AT 13:00–14:30

Workshop IV

Earth, Place, and Rootedness in Migrants' Lives and Deaths

Samira Saramo, Nancy Mattson, Ulla Savolainen

NARRATIVES OF MIGRATION often use images of earth and soil to convey complex negotiations of identity, belonging, and being 'in place'. Forced migration and encounters with death raise further questions about people's connections and relationships with old and new landscapes. Academic migration studies, too, have long relied on (and debated) environmental imagery to re/imagine the experiences and meanings of migrant life. This session examines earthiness and rootedness in various life writings of Finnish, Karelian, and Ingrian migrants. Historical, folkloric, and cultural memory

research will merge and interact with readings of poetry, letters, and memoirs to evoke the emotive power of what is lost and found as the very earth shifts under migrants' feet.



Photo: Inkeri Tuikka

Samira Saramo is an Academy of Finland Post-doctoral Researcher at the University of Turku's John Morton Center for North American Research. Saramo's multidisciplinary research focuses on ethnicity, family, emotion, violence, place-making, and social movements in both historical and current contexts. Her current research project examines Finnish immigrant death and mourning in North America from the perspectives of everyday history and life writing analysis.

Saramo's recent publications include "I Have Such Sad News": Loss in Finnish North American Letters" (*European Journal of Life Writing*, 2018) and "Lakes, Rock, Forest: Placing Finnish Canadian History" (*Journal of Finnish Studies*, 2018). Saramo, along with Eerika Koskinen-Koivisto and Hanna Snellman, has co-edited the collection *Transnational Death*, which will be published in 2019.

Nancy Mattson is a Canadian writer living in London, England, whose four poetry collections cross borders of time and place from North America to Europe and Russia. *Vision on Platform 2* (2018) and *Writing with Mercury* (2006) have mainly contemporary themes but draw on memory, myth, art, and family stories to create rich linguistic and cultural textures. Other books dig into history. *Finns and Amazons* (2012) moves from poems about Russian women avant-garde artists to a search for a lost Finnish great-aunt who wrote letters from 1930s Soviet Karelia to her sister in Saskatchewan. *Maria Breaks Her Silence* (1989), a possible poetic biography of a 19th-century Finnish woman immigrant to Can-



Photo: Julian Ibbotson

ada, was shortlisted for the Gerald Lampert Award. Nancy co-authored and edited a history of New Finland, Saskatchewan, where her grandparents homesteaded.

Ulla Savolainen is an Academy of Finland Post-Doctoral Researcher at the University of Helsinki, Department of Cultures. She holds a PhD in folklore studies (2015). Her doctoral dissertation focused on the life writings of former Karelian child evacuees in Finland and the poetics of reminiscing as a genre of vernacular expression. She has also researched oral histories of internments of German and Hungarian citizens in Finland in 1944–1946 and the reception of retrospective compensation. Her ongoing research *Memory Unchained* (2017–2020) focuses on literature related to the experiences of Ingrians (a historical minority of Russia) from the viewpoint of cultural memory. Savolainen has published articles in *Memory Studies*, *Oral History*, *Narrative Inquiry*, and *Journal of American Folklore*. Savolainen is the chair of the Finnish Oral History Network FOHN and a member of the Young Academy Finland YAF.



Photo: Sebastian Trzaska

FRIDAY, 23 AUGUST AT 15:00–16:00

Soil as Sculpture Material and Subject

Raimo Saarinen

SCULPTOR RAIMO SAARINEN has been using soil materials as part of and the main body for sculptures for over seven years. His practice draws on the western concept of nature and its layered and complex relationship with western culture. Soil is so fundamental

in all the actions that made it possible for humankind to raise itself above other life forms but, at the same time, it is also the most undervalued material and often not even considered when speaking of nature.

People do not usually spare even a thought for underground ecosystems or consider their role in supporting and maintaining life on the planet. Saarinen's intentions have been to raise soil from a material that has been used by sculptors for centuries to the subject of a sculpture, from being material to representing something from a human perspective.



Photo: Maija Astikainen

Raimo Saarinen (b. 1984, lives and works in Helsinki) prefers to work with living plants and soil (humus and rock material). His sculptural work often scrutinises the troubled Western conception of nature that considers everything a resource or something to be mastered. While Raimo is interested in letting go of the illusion of human control, his works tend to expose and highlight the violence inherent in the Western views of the world. He continues to investigate how these kinds of ideas of nature have taken shape and to build awareness of their current ramifications for the inhabitants of Earth.

Raimo graduated with an MFA and a BFA degree in sculpture from the University of the Arts Helsinki (2017, 2014), and he also holds a BA at Aalto University School of Art and Design, Degree Programme in Ceramic and Glass Design. In recent years, his works have been exhibited widely in Finland. Currently, he works on a new large-scale project as the recipient of the Lönnström Art Museum Commission 2019 (FI), prepares solo exhibitions for The Finnish Cultural Institute in Stockholm (SE), and participates in several group exhibitions, such as the inaugural Fiskars Village Art & Design Biennale.



CONCERTS

THURSDAY, 22 AUGUST AT 18:00

Fern Orchestra

Vox Herbārium – Plant Series

Markus Heino, Janne Kilpiö, Vespa Laine and 15 plants



Photo: Petri Tuohimaa/Barkland Design

HERBARIUM aims for a collection that retains samples of plants for taxonomic classification. How do plants sound when they are touched? Information transmitted by the sensors attached to the plants is converted to sound. Vox Herbārium verifies the senses of the plants by collecting the information they transmit and transforming it into a stage-like form where the dancer's kinaesthetic intelligence is combined with the song of plants. The Audio Herbarium provides an audible and visible

observation surface that will not be obtained from dried and flattened plants. Do we dare to reach out to the fifth dimension, which we do not yet understand, where time and space are overcome by a connection that may be small and snuggled?

Fern Orchestra is a bilingual, multifaceted multi-art group that has studied subjects such as photosynthesis, closed biosphere, and the senses of plants in their works. Plants and micro-organisms operate as the orchestra's instruments, while the works include performance art, contemporary dance, publications, and light art. Works of Fern Orchestra highlight the relationship between humans, light, and nature.

www.fernorchestra.com

FRIDAY, 23 AUGUST AT 16:30–17:00

E-Musikgruppe Lux Ohr

Erde

Pertti Grönholm, Kimi Kärki, Ismo Virta, Lubena Nova, Vesa Nova

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 (synthesizers, sequencers and rhythm machines), Kimi Kärki (guitars and effects, synthesizers) and Ismo Virta (Memotron, guitars and effects, synthesizers). 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 studio LPs *Kometenbahn* (Svart Records 2013) and *Spiralo* (Svart Records 2014), *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).



Photo: Pertti Grönholm

At Aboagora 2019 they will offer the first of five thematic annual compositions: *Erde*, featuring Lubena Nova (vocals) and Vesa Nova (didgeridoo).



Organising Committee 2019

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Anna Törnroos, Assistant Professor (tenure-track), The Sea – Havet, Åbo Akademi University

Coordinator **Liisa Lulu**, Cultural History, University of Turku
aboagora@utu.fi +358 50 570 4017

Trainees **Frida Backman** (University of Lapland) and
Paula Mäkinen (University of Turku)

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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



Aboagora 2019 has been supported by

City of Turku

Kone Foundation

Svenska Kulturfonden

University of Turku

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William Thuring's Stiftelse

Past events

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

[illegible]

1. Sibelius Museum (Piispankatu 17)
2. The Donner Institute
(Humanisticum, Piispankatu 13)

3. Pinella (Vanha Suurtori 2)
4. Fabbes Café (Tehtaankatu 6)
5. Hus Lindman (Piispankatu 15)
6. Fika Café (Piispankatu 14)
7. Kuori (Hämeenkatu 8)
8. Roster Turku (Tuomiokirkonkatu 6)
9. Hügge (Linnankatu 3)

10. Scandic Julia (Eerikinkatu 4)
11. Radisson SAS Marina Palace
(Linnakatu 32)
12. Villa Hortus (Horttokuja 3)
13. Sokos Hotel Turun Seurahuone
(Humalistonkatu 2)
14. Holiday Club Caribia
(Kongressikuja 1)



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