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THESIS

**\_hey t—here**  
observations with-in a social choreography  
initiative Urban Anatomies Teleport

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MASTER'S DEGREE PROGRAMME IN CHOREOGRAPHY  
UNIARTS HELSINKI

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The final project can be published online. This permission is granted for an unlimited duration.	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	The abstract of the final project can be published online. This permission is granted for an unlimited duration.	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
<p>This written thesis follows processes where social questions yield artistic practices, that I call tools. In addition to this document being a thesis, this is a journal, and an open access archive, and a toolkit.</p> <p>I have written this thesis keeping in mind a not-too-long-ago moment in time when I was working as a dancer and felt a desperation for the lack of tools and know-how to work with people in a way that is socially sustainable. Thus, this thesis works partly with questions that span much longer temporalities than the frame of these MA studies. I open the thesis with the question I seem to have embraced the longest in my life: what is it to be good to one another? Thus, my intention is to indicate how artistic questions are embedded in life.</p> <p>Structurally this thesis begins by laying background information and a proposal for a contextualization between the agents at hand, the reader and the writer (or as deliberately referred to in this thesis: 'the grapher'). This is done as an attempt to set the situation of reading this thesis as an embodied place, in which the movements of the artistic questions and dilemmas can potentially be directly observed by the reader. After this I present my reading of my professional terminology: the notions of choreography, movement and body. My strategy of observing is presented throughout. The structure then goes on to ask artistic and social questions in turns, travelling through examples from each artistic project I have engaged in during the MA studies, with the main emphasis on my artistic thesis project <i>Urban Anatomies Teleport</i>, which is an initiative to investigate urban planning as corpus and choreography through walking and listening to music.</p> <p>One parallel throughout this thesis describes my hands-on attempts to find my way of working in collective processes as a choreographer, and another parallel deepens these questions into the soma and broadens them into a societal context. Throughout these pages I conceptualize a practice that seeks to <i>use</i> one's 'situated knowledge' to cause micro-collapse within one's situation, habitat, or system. I call this 'situating and teleporting'. In connection to this, I introduce the tool of 't—here', a sensory feeling of a shift, or a transition, or a teleportation. 'T—here' – derived from the ethos of 'walking here rather than walking there' – is an intersection of the writings referenced in this thesis by the researcher Sharanya Murali and the choreographer João Fiadeiro. In my queer experience, as the situation collapses a tiny bit, room for new movement within the situated self is released just a bit. And a micro-break-out of energy takes place. Teleporting in 'situating and teleporting' is a glimpse of 'preacceleration' (in Erin Manning's sense), a means to trace fugitive momentums for change.</p> <p>How do we work together? How to form a question together? Where does a body end and a relation begin? How is one's standing affecting their situated knowledge? How do I stand? How to greet a mountain? How are you? What if a question is approached as movement? What if moving is approached as asking? What is t—here already? How to facilitate an unknown audience?</p> <p>In a historical line of postmodern and contemporary choreography this thesis joins the gesture of asking what does 'the operative' in an artist's work intend?</p>			
<b>KEYWORDS</b> situated knowledges, relationality, social choreography, walking art, audio walk, social ecology, movement, body, queer feminism, audience			

## TIIVISTELMÄ

PÄIVÄYS: 29.3.2020

<b>TEKIJÄ</b> Pietari Kärki		<b>KOULUTUS- TAI MAISTERIOHJELMA</b> Koreografian maisteriohjelma	
<b>KIRJALLISEN OSION / TUTKIELMAN NIMI</b> _hey t—here – observations with-in a social choreography initiative Urban Anatomies Teleport		<b>KIRJALLISEN TYÖN SIVUMÄÄRÄ (SIS. LIITTEET)</b> 86 sivua (78 + 8)	
<b>TAITEELLISEN / TAITEELLIS-PEDAGOGISEN TYÖN NIMI</b> <i>Urban Anatomies Teleport</i> julkaistu 13.10.2019 <a href="http://www.urbananatomiesteleport.net">www.urbananatomiesteleport.net</a>  Taiteellinen osio on Teatterikorkeakoulun tuotantoa <input checked="" type="checkbox"/>			
Kirjallisen osion/tutkielman saa julkaista avoimessa tietoverkossa. Lupa on ajallisesti rajoittamaton.	Kyllä <input checked="" type="checkbox"/> Ei <input type="checkbox"/>	Opinnäytteen tiivistelmän saa julkaista avoimessa tietoverkossa. Lupa on ajallisesti rajoittamaton.	Kyllä <input checked="" type="checkbox"/> Ei <input type="checkbox"/>
<p>Tässä kirjallisessa opinnäytteessäni seuraan prosesseja, joissa sosiaaliset kysymykset synnyttävät taiteellisia praktiikoita, joihin viitataan sanalla työkalu. Tätä dokumenttia voi lähestyä myös journalina, avoimena arkistona ja työkalupakkina.</p> <p>Kirjoittaessani olen pitänyt mielessäni ajanjaksoa, jolloin työskentelin tanssijana ja epätoivoisesti koin itseltäni puuttuvan työkaluja, tietoa ja taitoa työskennellä ihmisten kanssa sosiaalisesti ja mentaalisesti kestävästi. Tämän näkökulman kautta kirjoitettuna opinnäytteeni käsittelee kysymyksiä, joiden ajalliset jänteet ylittävät näiden maisteriopintojen keston. Pyrin näin myös havainnollistamaan kuinka taiteelliset kysymykset juontavat juurensa arkiseen elettyyn elämään. Avaan opinnäytteen kysymällä: “mitä on olla hyvä toiselle?”</p> <p>Etenen tekstin rakenteessa aluksi antamalla taustatietoa ja kontekstualisoimalla tämän opinnäytteen suhteessa kahteen päällekkäiseen tilanteeseensa: kirjoittamiseen ja lukemiseen. Kirjoittajana (grapher) pohdin ja problematisoin kirjoittamisen koreografisuutta, ja pyrin tukemaan kehollista lukukokemusta, jossa lukija voisi <i>havainnoida</i> lukemisen tilanteessa olevaa ja syntyvää liikettä. Tämän jälkeen avaan luentaani termeille koreografia, liike ja keho. Koreografisessa työssä käyttämäni tarkkailemisen strategia on läsnä läpi tekstin. Tästä eteenpäin tekstissä vuorottelevat taiteelliset ja sosiaaliset kysymykset, jotka esittelen käyttäen apuna töitäni maisteriohjelman ajalta. Lopuksi käyn perusteellisemmin läpi taiteellisen opinnäytteeni <i>Urban Anatomies Teleport</i>, joka on aloite tarkastella rakennettuja ympäristöjä ruumiina ja koreografioina kävelen ja kuunnellen musiikkia.</p> <p>Toisinaan tekstini seuraa käytännönläheisesti yrityksiani löytää omaa tapaa toimia koreografina kollektiivisissa prosesseissa, ja toisinaan syvennyin näistä pyrkimyksistä syntyneisiin somaattisiin havaintoihin ja yhteiskunnallisiin kysymyksiin. Läpi tämän opinnäytteen käsitteistän ‘sijoittumisen ja teleportoinnin’ praktiikkaa, jossa omaa “sijaitsevaa tietämisen tapaa” (‘situated knowledges’) käytetään oman sijainnin, tilanteen tai systeemin mikrokooppiseen romahduttamiseen. Sijoittumista ja teleportoitumista voi arvioida työkalulla nimeltä ‘t—here’, jonka juonnan eetoksesta, jossa kävellään ennemmin tässä (here), kuin tuonne (there), sekä tutkija Sharanya Muralin ja koreografi João Fiadeiron kirjoituksista. Oman queerin kokemukseni mukaan tilanteen romahtaessa vähäsen, purkautuu rakoja ja energiaa uudelle liikkeelle. Teleportaation hetkessä koen olevan jotain, jota filosofi Erin Manning kutsuu termillä ‘preacceleration’. Manningin käytössä termi viittaa liikkeen sisällä sijaitseviin muutoksen momentumeihin, eli liikemääriin, joiden vallitessa muutos on otollinen suunta.</p> <p>Kuinka teemme töitä yhdessä? Kuinka muodostaa kysymys yhdessä? Missä pisteessä ruumis päättyy ja suhde alkaa? Miten asettuminen vaikuttaa sijoittuvaan tietämisen tapaan? Miten asetun? Miten tervehtiä tunturia? Mitä kuuluu? Mitä jos kysymystä lähestyy liikkeenä? Mitä jos liikkumista lähestyy kysymisenä? Mitä on jo? Miten fasilitoida tuntematonta yleisöä?</p> <p>Nyky- ja postmodernin koreografian historiallisessa jatkumossa tämä kirjallinen opinnäyte liittyy jo vuosikymmeniä ilmoilla olleeseen kysymykseen siitä, mitä operaatio, operoiminen ja operatiivisuus taiteilijan työssä merkitsevät?</p>			
<b>ASIASANAT</b> tilanne, sijoittuminen, tietämisen tavat, suhteisuus, sosiaalinen koreografia, kävelytaide, kuunnelma, sosiaalinen ekologia, liike, ruumis, queer-feminismi, yleisö			



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# 1. INTRODUCTION

## 1.1. What is it to be good to one another?

I entered the MA choreography studies at the Theatre Academy in Helsinki to have time and space to collect and develop tools to work sustainably with other people. My artistic questions are rooted in ‘social ecology’, a term by philosopher Felix Guattari. I understand ecology as the debate on the know-how that is required to maintain oneself or one’s habitat.

What is it to be good to one another? I have inherited this question from my parents, and I still connect it to my artistic work today. Through the life I have lived so far, I have turned my focus from asking what is ‘good’ to asking what is ‘(an)other’. During my MA education, I have been asking questions like: How is relationality disembodied and embodied? How do I place myself in a situation, and in relation to other beings? How can I tackle xenophobia with what I have got? Although the vocabulary I use in this written thesis is relatively new to me, it seems I have been asking the same questions through my life: situations and words just transform, and I with them.

Since my artistic questions are so embedded in life’s basic questions embarked by the social human condition, I chose a personal and intimate approach in my writing in order to keep my perspective transparent throughout, and to avoid universal claims. This thesis represents observations from my perspective, and my motive is to share my processes, like my artistic thesis work *Urban Anatomies Teleport* (2019), as well as some tools I have managed to put together during these two and half years of studies.

## 1.2. Grapher’s situation

I usually choose to leave my personal life out of my work, but the current direction of my choreographic input has made me question whether it is unethical of me to remain invisible. Maybe it is best to admit that I myself am a context to and a condition of my work, and that my art could be personal, despite my resistance towards it. Maybe a

personalized perspective can be presented as a *situation* or a place, that one happens to inhabit? So, where does a written thesis, or a toolkit, or a sonic walk performance come from when they are “made in Pietari Kärki”? In *Urban Anatomies Teleport*, I introduced a simple practice I call ‘situating’, where one observes their current situation to locate themselves in the currents of the moment. I will now introduce myself by considering myself as a site: a perspective consisting of cellular, historical, political, physical, carnal, sensual and psychological symbionts.

*I situate myself... I am... in relation to... This forehead is sensitive, and the soft eyeballs sense the gravity and glide down. I situate myself through back-chair-ass-feet-floor-cold. I am wearing voice cancelling headphones and Björk whispers words in stereo in my ears. Neck-hunger-penis-toilet. I situate myself through the other people sitting by this same long table in this library. Quiet. Laptop-lit faces. Many kinds of faces. Mine is pale and white. Fingers freezing. Warm plastic key buttons. QWERTY. I am happy this library has toilets for any gender. Shit. My shoulder injury. Bike-scar-gravel-metal. ACHOO! Finnish health care. Snot-bacteria-guts-mouth-teeth-tongue-swallow-abdominals-rectum. Every rectum sitting by this table. Hehe. Wool-jean-leather-rubber-elastane-feathers. Transcribing while doing this exercise is difficult. I have situated myself like this now. Mmm-hmmm.*

My gender pronouns are they/them (Finnish: hän). I use an artist name Pie Kär. I began using this artist name in the beginning of 2020 to cause a little bump in how people read me, especially those audience members, colleagues, and funding organization representatives who might otherwise assume and project things on me that I do not have the courage, energy or patience to correct afterwards.

I will now continue situating myself by placing *my situated self* in a line of events in my personal history that I believe will help the reader to map me, the grapher. I have entered contemporary choreography through dance, though dance is not anymore particularly the reason why I am interested in choreography, and vice versa. Dance came to me through my mother. Allegedly I begun dancing with a red silk scarf in the back of the flamenco classes she was taking. I started my dance training at the age of six, at a small dance school called Tanssitiimi in Turku, led by Kirsti Nurmela who put a lot of effort in making

performances in theatres and at different public locations. I took all sorts of classes, mostly classical ballet. From the silk scarf to today I am drawn to dance for the sheer fascination and satisfaction of observing movement (and sound) by moving with it. Very much like in the situating practice.

Dance also introduced me to xenophobia. I was bullied and shunned for my dancing throughout my school years and after enduring this for some five years, I gave up the hobby of dancing at the age of twelve. Dancing became a source of shame, but also a shelter: I continued improvising with movement secretly at home. I returned to dancing seriously at the age of eighteen. At twenty I teleported away from Finland and I studied at a BA program in Modern Theatre Dance at Amsterdam University of the Arts from 2010 to 2014. After graduating, I worked as a freelance dancer, performer and maker in Finland, Norway and Denmark for three years. In some of these projects there were massive social issues and eventually I decided that I can only continue working with dance and choreography if I learn to work with people sustainably. I entered the master's studies in choreography at Theatre Academy in Helsinki in 2017 to give time and space to social ecology.

The experience of shifting between Amsterdam and Finland has affected me greatly, which manifests in this thesis in two ways: one being my interest towards contexts as choreographers – for example the context of built environment – and the other being my choice of language for this thesis. The people I studied with in Amsterdam came from all around Europe: having this certain alienness in common with one another is one of the most beautiful and heart-warming experiences in my personal life, and a great source of humour. Since 2014 I have been based in Helsinki. Despite living in the country where I grew up, I cherish and hold on to the outsider in me.

My own experience of these events as memories is not chronological: memories just come up now and then, here and there, making new relations with the currents in my present situation. This brief autobiography is graphed chronologically to make it friendlier for the reader. I write in English, because the discussions I have had with my friends from Amsterdam about different physical and cultural environments have been an initiator for *Urban Anatomies Teleport*. I wish for this dialogue to continue.

### 1.3. About this situation – from a grapher to a reader

*In some ways we – reader and grapher – share this situation taking place right now. Now I am graphing. Now you are reading? I propose that the reader's role here is just as active as while watching a live performance. I hope this reading experience can be a playground for you, and serve as a means to find embodiments of, and through, my work.*

I will close this introduction and open this thesis by inspecting the (hypothetical) situations regarding this document, as I assume them. Let us start with the language being used in this thesis. To those readers who do not usually articulate things through words like ‘choreography’, reading this thesis might work better combined with moving, for example walking. To those who come from the fields of dance and choreography, this thesis can maybe help recontextualizing (or situating and teleporting) the tools and practices one already has? I am aiming to use accessible language, but not at all times. As a writer, I am balancing between my assumptions of what is accessible for non-artist readers, but not generalized for my colleagues. Academic language is quite new to me, and I often get jammed and confused reading philosophy, especially when critical writers would not specify the subject in their sentences. For example, often words like ‘it’, or ‘they’ are being used to refer to something specified many sentences past, or often *it*, or *they* are purposely left open. What if it is not important to find a subject in a sentence, but rather one could try to listen to the way this sentence exists. Maybe these imprecise and fluid subjects, like *it* or *they*, can be understood as movement rather than a mover? Or what are the movements that together constitute an *it*, a *they*, a dance, an assemblage, a group, a *we*?

I have a suspicious relationship with language, and one aspect in my artistic working is to actively look for new understandings on linguistics (Fin. kielellisyys), and what it does. For example, I have this idea of viewing language as an orbiting motion, which came to me while thinking back at a performance demo titled *Faunastic Tryst : betwixt & between* (2018). The demo was made collectively by me and three fellow students and friends Matilda Aaltonen, Ella-Noora Koikkalainen and Laura Sorvari, at the Theatre Academy. We were trying to start a project together and find out what makes us a group: what is “we”? We never found out, but what we learned was that our discussions kept orbiting

around something, and that spinning motion accumulated a culture that became *we*. *We* became in a shared motion around something. But since everything is in motion, this something does not have a fixed identity either and, eventually the orbiting culture becomes a (meta) question in itself that is more significant (to itself) than the original question. This might have been a rather complicated way to say that long lasting questions do not evoke answers, but points of view: they are landmarks and milestones to living, not traffic signs.

Another point of focus I would like to share is the aesthetic assumptions we all have for words and concepts. For instance, my own understanding of the word ‘chair’ already includes that it is light reddish brown, made of pinewood, straight-backed and has four legs. When reading, you can try to notice how the meaning of my words is up to your aesthetic assumptions too. So how is your dialogue with my writing? What I suggest is that you are reading both me and you: your understanding of my words. When I am asking how are you reading, I am also asking how are you glancing at yourself through these lines or words? Like you would be looking at your reflection in a mirror that I am holding. This remark on active reading matters to me for two reasons: one being that of the awareness of relationality and the impossibility of total independence, and the other being that of the awareness of outer intentions towards you. I am holding this mirror with an intent, just like I argue anyone facilitating somebody’s individual experience is. The situations of writing and reading are clearly choreographic, and what I want to share with this situation here, are some observations on the ability to notice “real-life” choreographies in action.

I feel a need to say a little bit about my references and sources of inspiration. Because this is a *written* thesis, I use visual and textual references, like writings by, or transcriptions from interviews of philosophers Donna Haraway and Erin Manning, independent researcher, writer and pedagogue Sharanya Murali, spatial designer and dancer Laura Tuorila and choreographer João Fiadeiro. The list of works by these artists can be found in the *References*. My visual references consist of documentary from my works and satellite images. Maps, aerial photography and satellite images have inspired me for as long as I have had a laptop. Next to textual and visual references, I want to emphasize that my sources are foremost living, like a feeling of ease when walking and

talking with someone, or the colour in a person's voice when talking about a memory. The 'how' is very important to me. Shared moments with people, beings and places are what I consider my most important references in this writing process and I feel deep gratitude for what I have been given. I have included a couple of interviews and song lyrics in this written thesis to give space to the social and auditive aspects in my working. There are also many people whose influence is speaking through me without being referenced as authors in this thesis. Like the queer feminist, performance artist, and actor Emilia Kokko, the dramaturg and writer Elina Minn, the actor, performance maker, and researcher Outi Condit, the singer-songwriter, composer, producer, and director Planningtorock, the artist, researcher and my advisor for this written thesis Simo Kellokumpu, the dance artist, scholar and my professor in choreography Kirsi Monni, a small collective called Happy Bodies, and many friends and family members.

What is it to be good to you, my reader? I am asking this to show a certain paradox in my work on *preparing* social sustainability: because our moments are not in the same time and space, you cannot answer my simple question, and I have to base my judgement on assumptions. Is the context of performance (understood as something inherently prepared) suitable for this question, after all? I have kept on asking. How to be good to an unknown audience? What is an unknown audience? What does the not knowing of one's audience mean in one's actions? Is there something I should know about an unknown audience? These are actual questions I have asked myself, my colleagues, test audiences, and specific advising agencies, such as Kynnys ry (The Threshold Association) and Kulttuurikaikille (Culture for All), when making *UAT*.

*In your situation, this thesis is a historical paper or pixels. I hope you meet me, the grapher, with slight suspicion. My now is undeniably not your now: I cannot trust my judgement, estimation, or gut feeling of "other" and "good", in your regard. I hope you can find something here to apply in your situation. -As a writer, I try to use words in such a way that there would be room for silence and listening. I am orbiting around my questions, but I will not try to enter things through their "core", because I do not believe there is such a fixed or immobile thing. My proximity to my questions is unconditional in the sense that I do not expect anything, I'm just here, ready to follow.*

It seems the question of being good to one another is the one I have held, or endured, the longest in my life. I do not mean any question necessarily would stay the same through one's life: surely, they saturate by themselves, and are replaced by new questions. In these three introduction sub-chapters, I have returned to the version of my questions that is the oldest I can trace. I have done this with the intention to indicate how artistic questions are embedded in life.

“Solidarity is really cheap, because it is everywhere.”

(Morton 2017)

“Watching the painter painting

And all the time, the light is changing”

(Kate Bush 2005)

## 2. TERMINOLOGY

During my MA studies I have orbited around the following notions and their combinations: meeting, social choreography, social ecology, sustainability, context, context as choreographer, agency, prehension, thing, uncanny, situation and place, to name some. I have rarely used words like ‘movement’ or ‘dance’, and not very often words like ‘body’ either; at least not to refer to a performer’s body. I have hardly danced or been interested in my own body during these two and a half years. To be clear, my previous bodily experiences of dancing are more connected to the line of modern dance, and dance techniques, than contemporary dance, or practice-based work. I also do not have any experience in social dance cultures, like hip hop, or folk dances. The premise of my work as a dancer has often been to mimic the movement of the choreographer I have been working for or with. Though I did not intend to pause dancing altogether, I knew I some needed reflective distance from the BA dance training in Amsterdam, and my works as a dancer in Helsinki and Copenhagen, to be able to re-embody my practice and its motifs, my body and its worth, and what an artist’s agency means to me.

I consider myself a choreographer, performer and dancer. In this chapter, I am very happy to enter and re-enter the terms choreography, movement and body, from the viewpoint of a choreographer, and this can be read as an introduction to what my profession(s) might mean to me today. First, it is important to mention that in the field of contemporary choreography these three words – choreography, movement and body – do not (and need not) have fixed definitions. At first, the use of non-concluding terminology requires extra energy from someone who is not used to it. I am currently at peace with the openness of the discourses over choreography, movement and body, because I feel clear about my perspective in their regard. ‘Dance’ is not issued under a separate headline in this terminology, because it has not been an essential part of my choreographic practice during this MA education.

*As I return to these three words, I aim at letting them resonate in my being, allowing the words configure in physical and sensorial ways, opening semantic vastness with-in lingual limitations. I do write about my perspective to the reader frequently, but I also propose the reader to read these terminologies as perspectives; embodied standpoints.*

## 2.1. Choreography

*“Choreograph (v.): bodies in time and space*

*Choreograph (v.): act of arranging relations between bodies in time and space*

*Choreography (v.): act of framing relations between bodies ... ..*

*‘a way of seeing the world’*

*Choreography (n.): result of any of these actions”*

(Kliën, Valk and Gormly 2008, 7)

The labour and weave in this manifesto by choreographer Michael Kliën, dramaturg Steve Valk and writer Jeffrey Gormly demonstrate how choreography, as an independent field of contemporary art and research, associates with-in a vast variety of contexts and scales, yet requires precise landmarks to keep the ‘graphein’ (Ancient Greek for ‘writing’) up with ‘khoreia’ (Ancient Greek for ‘(group) dancing’). The word ‘dance’ is not present in the manifesto; its legacy being embodied in words like relations, bodies, space, constellation, organising, and so on. Also, the manifesto gives an example on what artistic research might mean: the writers operate through repetition, but do not seek to produce concluding information, like a scientific researcher would. Kliën and Valk are also some of the key figures behind the relatively new artistic and activist discourse of social choreography, which I ponder on throughout both my artistic and written theses.

I understand choreography (n.) as both the process of (something) becoming (something) through repetition, or other operative manner, and the study of this process. Choreography is not a process of universal becoming, but a specific type of *becoming as observed* that is linked to human cultures and languages. In my reading, ‘khoreia’ is connected to the notions of movement(s) and body(-ies), and ‘graphein’ is the observation and reflection of things and bodies moving. Maybe to choreograph (v.) is to observe, reflect and operate?

Choreographer, and the advisor of this thesis, Simo Kellokumpu uses the term ‘choreoreading’ to take a clear distance from the operative act of graphing. To my best knowledge, the post-industrial historical understanding of choreographing, or its value, has been heavily leaning towards *operation*, and many artists in the generations before me, including Simo, have worked hard to undo this dynamic. With approaches on

perception and the soma (a term describing the first-person viewpoint to their being), for instance the famous practices by Deborah Hay and Moshé Feldenkrais, dancers, movement practitioners, and choreographers have been able to concentrate on *observing* and *choosing* which has then helped to reformulate, and re-enter *operation*. The need for this has come in waves in different industrialist times, with examples like Isadora Duncan (1877-1927), Judson Dance Theater (1962-64) and Yvonne Rainer (b. 1934), Jérôme Bel (b. 1964) and #MeToo movement (since 2017). In my reading of it, all these examples have been manifesting towards reconsidering the operative, operating and operated human body and its performance in each era.

In my reading, choreography deals with movement and bodies, but not only bodies understood as human, and not only movements understood as dance. In her performance *BLACK* (2011)<sup>1</sup>, choreographer Mette Edvardsen does maybe something like this with words and mime-like gestures as she is showcasing immaterial objects, like a table, in an empty space. “Table, table, table, table, table, table, table, table” (Edvardsen 2011). Whether the audience enjoys the piece or not, they probably can agree that the performance included a table in some way, even in the absence of a physical table. To me this is a clear example of how things, other than dance, can be viewed as choreography. As a dancer and choreographer, I think it is important for the development of both contemporary dance and choreography to not depend on one another. In my understanding, contemporary dance and choreography are individual fields that recognize their embedded ancestral paths between not only one another, but also other fields such as ritual, folk, and court dances, opera, ballet, Weimar cabaret, modern dance, minimal music, butoh, rap, hip hop, MTV music videos, contemporary art, systems theory, physics, anthropology, linguistics, gender studies, critical historical studies, and online dance meme cultures, to name some roughly. This is just one graph of my two professions’ relationality. (I will not issue my profession as a ‘performer’ this time.)

Foremost to me, working with either dance or choreography produces ways of knowing, that are queer in their combination of vastness and specificity, similarly to Kliën, Valk and Gormly’s reflective manifesto. I think it is very important that these knowledges of body, soma, and movement on one hand, and of performativity, context and situation on

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<sup>1</sup> <https://vimeo.com/99672365> (link opened 24 March 2020)

the other, continue opening towards multidisciplinary collaborations, and more diverse audiences. “*Social Choreography is an emerging transdisciplinary field that brings embodied, i.e. ‘relational’ knowledge to bear on the creation of new social situations and structures; exploring the potential of choreographic thought for non-artistic endeavours (such as social innovation, activism, political engagement, ethics, education, participation, etc.)*” (Kliën 2019). In this quote, picked up from an online invitation to join Duke’s Social Choreography Working Group, Kliën deliberately does not specify where these relational knowledges are born, but places the accumulation of information in the trans(it) of disciplines. While doing so, Kliën – a choreographer – is deconstructing the possible assumption that social choreography would operate “from art to mundane”, so to say. As a choreographer, I would say that my knowing often does surface in artistic frameworks but is conceived in the trans of disciplines; may they be called ‘artistic knowing’ or not, I think these knowledges should maintain translatable, or transferrable, with-in different contexts of life. Art is also just life.

A choreography does not always have a choreographer. Dogs marking specific poles on my home street is a choreography, *as I see it*. A choreography does not need human performers, but as far as I think of it, a choreography needs human observers, because choreography is a human concept. Maybe a performance begins with attention being served, not by someone or something starting to perform? Without previously having words for it, I have always been interested in contexts as choreographers. I am fascinated by observing how different situations and conditions graph the motion of different choruses. Or maybe in such situations the word choreography is not needed? In her book *Paikan baletti – kokemuksellinen liike rakennetussa ympäristössä* (2018) (Engl. *Place ballet — experiential movement in built environment*, translation by author), the spatial designer, and dancer Laura Tuorila gives many practical examples where specific locations are facilitating site-specific dances, and this movement fundamentally forming (or placing) our understanding of this or that place. In one example, Tuorila had noticed how a metro station kiosk started offering cheaper coffee, which accumulated a social daily get-together of commuters stopping by to have their morning coffee together. The term ‘place ballet’ was introduced by the architect David Seamon in 1979. In the regard of context’s agency, I also want to share a quote from the choreographer and my advisor Simo Kellokumpu, where he, in turn, writes about his observations of place-and-space-

specific *movements graphing* him in his research project titled *Seasons as Choreographers: Where Over the World is Astronaut Scott Kelly?* “*Earth is a place in permanent movement, and my body is part of this kind of movement-world. In this place, movement does not have a linear beginning or end. [...] The movement I decide to perform is already conditioned by the movements that surround me*” (Kellokumpu 2019). In these two case examples, it is interesting to notice that Tuorila, being a dancer, tends to write about places in the scale of her kinesphere, and Kellokumpu, being a choreographer, tends to write about places, and spaces, in the scale of the sphere of his understanding.

Before closing this sub-chapter, I want to present some word plays by the choreographer João Fiadeiro, that have deeply influenced how I relate to, or with, time-space, performing, choreo-graphing and movement. In the context of hosting sessions on his improvisational method called Real Time Composition (RTC), Fiadeiro uses familiar-to-most words that already hold embodiment, such as substituting understanding with standing, and “*the idea of com-position with the idea of position-com.*” In Fiadeiro’s native language of Portuguese, “*the preposition ‘com’ means ‘with’*”, and thus he re-embodies com-position as “*taking a position-with*”. In Fiadeiro’s words RTC “*is about giving the adequate tools to performers (and whoever wants to use them) so they can position themselves (take a stand) instead of trying to create a composition (trying to under-stand).*” Many daily routines are interactive, intuitive and improvised, such as navigating in the traffic or talking to someone. While I am foremost interested in the social negotiating culture in the praxis of RTC, Fiadeiro underlines the relations between all agents, not only human, through a more systems theoretical approach. The repetitive “*modus operandi [in RTC] will eventually give place to a set of relations between positions (position-com-position-com-position-com-position...).*” (Fiadeiro s.a.)<sup>2</sup>

My experience of RTC is based on altogether three weeks of workshopping in 2018, in Helsinki and Lyon. Fiadeiro hosts each workshop day with the same structure, the first half being theory on ‘real time’, and the second being sessions on ‘composition’. Within the sessions on positioning-with, communication through words is framed out; instead a lot of negotiation through any other means takes place. Each practitioner is at the same

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<sup>2</sup> Comment: brackets in all referenced material from João Fiadeiro are from the original material.



*“Choreography (n.): a dynamic constellation of any kind, consciously created or not, self-organising or super-imposed  
 Choreography (n.): order observed ..., exchange of forces ..., a process that has an observable or observed embodied order  
 Choreograph (v.): act of witnessing such an order  
 Choreography (v.): act of interfering with or negotiating such an order”*  
 (Kliën, Valk and Gormly 2008, 7)

## 2.2. Movement

*Move. Pause. Move? How did you read that? In comparison to choreography, I find movement super banal to put into words. Or maybe I am just embarrassed to say that everything is movement? Well, everything is movement, moving and being moved. Also observing movement is movement. Pause. I propose you to accompany the dance between these letters and your eyes with other movements outside this relation: pause to observe movement around, in connection to, and with-in you.*

When trying to trace the history, or ancestry, of my questions presented in this thesis, I realized that both my parents’ professions happen to be very connected to movement: my mother is a P.E. (physical education) teacher, and my father is a traffic engineer. I shared this observation with them and asked them about their professional and personal understandings or experiences on movement. I want to present my transgenerational relationship to movement through a glimpse into our discussion, which I think is also very connected to the themes of walking art, and the term ‘situated knowledges’, which I will discuss later on in this thesis. I have transcribed my parents’ thoughts and translated them from Finnish into English. Their words are published with their permission.

**Pietari Kärki** (choreographer, performer and dancer, loves singing, camp aesthetics, cycling and the sea): *“Can you say something about your history with movement, or observing movement?”*

**Antti Kärki** (traffic and road engineer, would rather be at sea): *“What comes first to my mind is rowing a boat, that feeling in the body when moving from the element of land onto the element of water. As a child I sat with my sister in the boot of a moving*

*Volkswagen Beetle, where we could look at the sky and observe its movement. I grew up in a city and I liked the smell of gasoline. In the wintertime my friends and I were waiting at street corners for trucks to pass, and we would run and grab their back bumpers, and slide on the icy surface of the street.”*

**Eeva Kärki** (P.E teacher, loves dancing, good performances, cats, children and sailing): *“My father was into sports, and he noticed that I was a talented mover. We lived in a house in the middle of a forest, and my brother, who is nine years older than me, would often go roaming in the forest with his friend, and since I was two years old, I was running after them. Had I not gotten to go, I would not have kept up, or seen or experienced anything there. I was never taken anywhere; I went by myself. With my friends we were always going up and down the hills. -It was the same with hobbies: I went by myself. My father paid for them. I had at least one hobby a day, and I did many kinds of sports, but no sport in particular ever mattered so much to me, I just wanted to move. I found my love for dancing as an adult. Movement has always interested me.”*

Since I am issuing the notion of movement after the notion of choreography in the chronology of this written thesis, much has already been said on movement in the previous sub-chapter. Anyway, trying to differentiate movement from choreography in text format is paradoxical, because writing (about movement) is very choreographic. I will continue the pattern of thought on movement where I left off in the previous sub-chapter.

Movements preaccelerate, collide, affect and intersect within each other in a weave of relations. Similarly, it is difficult to differentiate what is a thing and what is a movement, as it is difficult to say which movement belongs to which thing, since there is no movement without relations. When I write about movement, not only do I refer to the movements of living beings, but also of water, seasons, viruses, erosion, cultural memes, fashion, extinctions, planets and so on. My perspective to these movements is from within their weave, from the condition and situation of being me. Choreographer Sara Gurevitsch once said she has replaced the notion of ‘reality’ with ‘relativity’ in her vocabulary, which has affected my thinking of motion in ways that I am thankful for. In the spring 2019, I listened to an interview of Donna Haraway in the podcast series *For*

*The Wild*<sup>4</sup> where she urgently uses the term *relationality* to make a clear distinction between relations and relativism. For this thesis, I have chosen to refer to movement and motion with this term, ‘relationality’.

*We move with all our senses. (I mean ‘we’ as in any living being.) We move in relation to movements around us and we get information of these movements with our senses. We move with all the senses of movement. Information is movement. This text is movement, especially when being read. What we sense does not always make sense. We move with all senses of things.*

Observation with-in and of movement is an intrinsically important ethos in my work, such as in the process of making my artistic thesis work *Urban Anatomies Teleport*, where I observed relationality’s dances taking place with-in built environments. In my (under)standing of them, observation and movement are very connected. As a human being, my experience of movement always includes the aspect of *me* observing, as my body is always one of the conditions in the movements that I notice to take place. A part of movement to me is me noticing it, as simple as that. What other conditions are there to a movement that I am a part of, and could the notion of observation mean something in their context? I do not know whether the masses of water in the ocean are aware of their force or the forces moving them, or whether they remember their paths and so on. Water surely does move, but maybe and most likely, without a self and senses. I find the question of whether non-human beings or elements have human-like qualities quite unnecessary. Yet, here I find myself thinking that all movement, not only human, could include observation in some sense. Maybe what I mean, or sense, with this is that what I understand as observation goes beyond the human context. What if observation is not only a conscious action, but a constant inherent relationality or bind in movement? Observation to me is not only using a pair of eyes, or stepping aside to take an outer perspective, but simply being there, not closing away from relations. Therefore, I argue that non-living, not conscious elements, like water, can be seen both as unable to observe and experts in observation.

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<sup>4</sup> <https://forthewild.world/listen/donna-haraway-on-staying-with-the-trouble-131> (link opened 24 March 2020)

My question of non-human observation remains remarkably dull, but I feel that asking this question in praxis through moving with and being moved, teaches me a lot. I have started to consider observing as inviting and greeting. How to greet a mountain? How to invite a stream? In my experience, observing transforms the observer. I have greeted a mountain – I do not know whether the mountain initiated a reply – but my (under)standing of what it is to greet has been transformed. Likewise, my standing-with the notions of movement and observation is under constant co-morphosis.

*What if a question is approached as movement?*

In my experience, observing movement yields agency in the present moment. I would argue that to have agency in the regard of a movement, one only needs to notice where one stands in relation to this movement. Where do I stand in relation to the movement called racism? How do I move in relation to the movement called global cargo? Again, I am asking questions that are paralyzing because of their volume. Embodying such questions as these has motivated the practices used in *Urban Anatomies Teleport* called ‘situating’ and ‘teleporting’, that I will issue later on in this thesis. There is not anything to be understood here, just noticing how you stand, or “*there is nothing ‘under’ the ‘stand’*” (Fiadeiro s.a.).

As I wrote in the beginning of this chapter, I have not used the word movement much during my studies. Instead, I have used the verb ‘to follow’. For example in two school group performances, titled *Faunastic Tryst : betwixt & between* (2018) and *This untitled prehension*, (2018), the performers’ movement is clearly set to follow something that is formulated as a question. In the first example, the performers followed ‘unfamiliarity within familiarity’ and ‘familiarity within unfamiliarity’. In the latter example, the performers inhabited large nest-like clothing and could not see, and in this condition, they were following what they could sense, which was a mix of responses between the performer’s body, this clothing and their clashes with other things in the “outer world”. In *Urban Anatomies Teleport* (2019) the audience is hosted a session of observing the built environment and its movement around them through an online audio piece. The formula of moving with questions, or movement as a question, is my way of adopting the choreographer, dancer and writer Deborah Hay’s practice on perception. Another verb, I

have favoured to substitute moving with, is ‘to bluff’ (Finnish: ‘harhauttaa’). Only now writing about this I notice that I have not been working with the verb ‘to resist.

An observation of movement, self and other:

*I reach my hand to pick up a flower. There is no wind. I notice the shadow of my arm, my hand holding the flower, and I use my hand and the flower to perform a shadow play.*

To summarize, I consider the notion of movement as an unscientific and embodied word to help observing and formulating relations and changes. Things move and are being moved all the time. Things choreograph and are being choreographed all the time. I propose a reconceptualization of observation as follows: relations require, and are, observation. I propose that movements of all kinds bear pre-perceptual observation, that can take place consciously, sub-consciously and by things that do not have consciousness. The currents of the sea, the ballet dancers at the opera stage and my fingers on my laptop’s keyboard are moving (things) and being moved, observing (things) and being observed, all in specific relations, that are all but relativist, for they simply are.

*As a dancer*, I love to be moved: I always follow something, may it be my body weight, a dance partner’s touch, the movement of the wind in my hair, a cultural reference (like dance technique or style), or the rhythm and colour of music. In many situations, and especially in my BA education, I have been told to “just dance” or “just produce movement material”, but this to me has very little to do with how I understand dance or choreography, even in the frame of a profession. After experiences like these I have needed to take a break from the word movement. *As a choreographer*, I am the most interested in the interplay between social movements of humans, and societal choreographies. What moves people and how do people pass the movement on? When looking at people – or any things – moving, it becomes soon apparent that they move in relation to things in many scales. For instance, on a temporal scale, the relation or movement might be both very momentary and transgenerational. In my choreography studies (2017-2020), I have observed social, ideological and political movements instead of a singular body’s capability to move. To me, movement is a way to ask questions like: what is going on, and where or how do I stand?

### 2.3. Body

*Where does a body end and a relation begin?*

In an interview published by *For The Wild*<sup>5</sup> podcast, philosopher and artist Erin Manning is asked about her philosophy in connection to movement and she begins her answer by asking “*where [do] we begin*”. Where does the body of a deer end, and the body of the bush the deer is hiding in begin? Or is there a distinction between the bodies of the bacteria and the deer’s body that are living in symbiosis? How does a deer experience its body in the body of its herd? I view bodies as not units, but being *part (n.)* of their context, always partly consisting of – and contributing in – their environment and situation. Where does a body *part (v.)* and a relation conjoin? Bodies are always passing through and being passages. A body is both an agent and a site, both a landscape and a singular being in it. And in whichever way we use the word, a body is *taking part* in a body.

My tuning-with, and (under)standing of the relational body that flows between other bodies comes from my experiences with movement and dance improvisation. Sometimes when I improvise with movement I get to a state where I strongly experience that the floor is dancing through me, or the architecture of the room is conducting my rhythm, for example. While writing this thesis, I worked as a dancer after a full break of two and half years. There was a clear difference in my ability to remember all the things my body can do, when moving “by myself” or with physical contact with another body: it felt like the information would pour from another dancer into me when moving in contact.

In the projects that I have been engaged in during my MA studies between 2017 and 2019, I have used the word ‘body’ as sort of a hypothesis. In *Urban Anatomies Teleport* (2019) we started the collective part of the creative process by walking in the mid-constructed neighbourhood of Jätkäsaari in Helsinki by using pages from a human anatomy book as our maps. Thus, the question of the relation between our human bodies and the city’s body was embodied in our actions, and our steps graphed some kinds of empirical and non-lingual answers. Another example of using the notion of *body* as a hypothesis (or a paradox even) in my work could be in *Faunastic Tryst : betwixt & between* (2018) where

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<sup>5</sup> <https://soundcloud.com/the-funambulist/erin-manning-archipelago> (link opened 24 March 2020)

a point-of-reference task for the performers (myself included) was to imagine “an unknown being” in the space. Accompanied with a task of trying to facilitate a tryst between the audience and this inherently unknown being; which was to remain unknown and unimagined to us performers as well. In my works, bodies have mainly been placed in the ‘betweens’ of things, and I have deliberately used the notion of body in mixing-up ways that tease the Western anthropocentric world view.

As I have already mentioned, before these MA studies I worked as a dancer, and I needed a break from working with my own body, to be able to reimagine both work and body. The above-mentioned examples of using the notion of body have (luckily) not concluded my reimaginings. I will keep on wandering. Now in 2020 my vocabulary is shifting: I do not need the word ‘choreography’ that much, and I feel a firm need to re-enter and inspect ‘body’ and ‘movement’, not so much as notions, but as materiality, conditions, archives and active questions. Now, for the first time since my departure from working as a dancer in 2017, I feel the need to work with my body in my (social) choreographic work. While I have returned to working as dancer for other makers, I do not consider dance as an inherent part in my choreographic work. Also, after having this break from dancing, and for the first time since my dance BA education, I am approaching my body through what it has rather than through what it lacks. While for now I do not have much to write about body, I feel that in near future my body will do more of the writing. For a performer the body is a means of asking questions and receiving answers, the body is a performer’s home, media, site, self, mediator, transmitter...

To summarize: in my (under)standing the term ‘body’ is inherently – but not essentially – relational, embedded, sticky, tangled and ‘always more than one’. (The last words here refer to a book with same name by Manning, published in 2012.) While this is very similar to what I have written about especially movement, but also choreography, the valid difference between these three terms is how they place their user. In this regard, ‘body’ has to be issued here in the terminology, even though I have not so much to write about it. I opened this last terminological sub-chapter with Manning’s question “*where [do] we begin*”, and I wish to close it by placing her other words “*always more than one*” here, just to let these two sentences tryst, resonate, entangle and form relations.

### 3. QUESTIONS WORKING

#### 3.1. What is t—here already?

It is truly ironic that I entered these MA studies with a mission to find tools for sustainable artistic working, and the first thing I did was forced myself to work while being the sickest I have ever been. Around the same time when these studies began in August 2017, I had moved to an apartment, which turned out to make me sick, most likely because of mold. My health decreased dramatically and suddenly, the symptoms affecting abilities like breathing, sight and balance. I also had a non-stop flu, headache and memory loss. I am briefly opening this private health archive to frame a situation which has greatly affected many of the artistic interests and questions that I am presenting in this thesis.

During the first semester, the choreography students are commissioned to make a solo performance of 20 minutes, performed usually by the maker themselves, set in a black box, for a paying audience. By the working on the solos time, I had started to get allergic symptoms in numerous rooms at the school building including the black box. In the state I was in, being alone in a black box was quite difficult. I probably should have taken a sick leave, but I did not.

*“I have nothing”*, I kept saying when meeting my solo advisors, my professor in choreography Kirsi Monni and the performance artist Hannah Ouramo. Kirsi and Hannah both asked me the same thing in response: *“what is there already”*? This question opened a brief process that led to a solo titled *Shame - deleted scenes (2017)*, which became a kind of archive of things I had tossed as “nothing” during the process. Like a scene with an inflatable globe, hand-written notes on papers and a water bottle, and actions like running in circles and operatic singing hiding under a large cloth. I will not open or analyse the solo here, but I want to share a few observations or things I learned.

How to work with and in shame? Hannah and I developed a joke about me being a camper in my shame, where shame became a location – a camping site – and my role in it was to learn tools and skills to endure this condition by killing time and doing things campers do, like observing, keeping my body warm or using found material to prolong my stay.

Both in the frame of rehearsals and performing, Hannah advised me to stay longer in whatever I am doing: to repeat rather than exit, to wait inside, listen, smell and letting the situation hum to me, maybe humming with it. How to ‘camp’ here...? Camping found its place in the solo’s beginning, where I spent time exchanging looks with the audience members. Camping with-in the conventional performative situation was enjoyable: so much (pre)hension happened between the bodies by letting it happen. An expression from an audience member’s body reflected in mine: the corners of our mouths twitched, the shoulders rose, my neck tickled... Yieldings of social embodiments ping-ponged between the spectators and me. This posed new kinds of questions to what and where a performer’s skills are, but I will not go deeper into this in this context. I have later shared this practice with performers, calling it ‘social contact improvisation’, and at the time of writing this, I am planning a workshop version of the practice, where the role of the audience’s gaze as a facilitator is foregrounded.

I put many things to rest after this solo experience. As some examples of ‘questions working’ in the following sub-chapters might illustrate, I have deliberately distanced myself from the black box, or my previous understanding of how it can be used. In connection to this, I have also needed to take some distance from the performer’s position, or my understanding of how a performer can position themselves. Now in 2020, after doing some camping, I can see myself returning to the situation of making a solo in a conventional audience-performer setting. My health has regained, but due to my sensitivity to mold, I plan to work outdoors as much as possible.

The question of ‘what is there already’ has stayed with me, becoming a connective tissue between the social and the artistic. Through my MA years, 2017-2020, I have started to look for answers – or tools, as I like to say – to my questions on sustainable artistic working through observing situations. During this writing process, I felt the need to underline the already, the here, within there, and, thus, I have started to use a stylized version ‘t—here’, which I will continuously recontextualize throughout this thesis.

### 3.2. Social ecology

What happens when we ask ‘how do we work together’ before asking ‘what are we working on?’ In 2018, after the solo assignment, and before my artistic thesis project, I participated in two collective school projects, with two different groups, in the framework of two different courses. My role in the two following case examples was different, but my agenda in both projects was to bring in the question presented prior. I will go through some examples of how the projects went, what co-operative tools I tried, and how they “worked”. I am not writing about the artistic content or practices here, rather – and as some examples will show – I write about the social and artistic tools and material interlink very much in my work. As a continuation to this particular sub-chapter, I have collected many tools – both artistic and collaborative – in the appendix. These tools are free to be used, hacked and recycled by anyone.

The term ‘social ecology’, as I know it, was introduced by the French psychotherapist, philosopher, semiologist, and activist Felix Guattari (1989) as a part of the ‘three ecologies’: environmental, social and mental. The word ‘ecology’ has its etymology in “Ancient Greek “οἶκος” (*oikos*, “house”) and “-λογία” (*-logia*, “study of”)”<sup>6</sup>. The online dictionary Merriam-Webster defines ‘ecology’ as “*a branch of science concerned with the interrelationship of organisms and their environments*”<sup>7</sup>. In my experience, speaking about ecology through these three distinctions makes it very much easier to formulate the relational connections between different aspects of (un)sustainability. In my work, ‘the social’ is foregrounded, but I do hope the reader can sense that I do not always limit the social – nor the societal – questions to humans (‘anthropos’), and that my understanding of the social is very closely connected to the notion of relationality, which I have issued somewhat thoroughly in the previous chapter, titled *Terminology*. I enter questions on mental and environmental ecology through ‘the social’ in my work, and I do so, because I view performative situations already yielding that way.

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<sup>6</sup> <https://en.wiktionary.org/wiki/ecology> (link opened 27 February 2020)

<sup>7</sup> <https://www.merriam-webster.com/dictionary/ecology> (link opened 27 February 2020)

### 3.2.1. Trysts

The first example is a demo project, where myself and three Dance Performance MA students, Matilda Aaltonen, Ella-Noora Koikkalainen, and Laura Sorvari, were assigned to make a performance of thirty minutes, for a non-paying audience, set in a dance studio classroom at the Theatre Academy. The project lasted for three or four weeks in spring 2018. Our performance was titled *Faunastic Tryst : betwixt & between*, and it was choreographed and performed by all four of us, and it included imaginary tasks, imaginary body parts, skin, body paint, sound design, (nonsense) use of voice, headphones and radio play. It has been described by many audience members as a very absurd experience.

To start with, during the first year of these studies, there had been a distinctly and maturely expressed departmental tension between the dance students and the choreography students. Many of the dance students expressed that they were being treated – by the programme structure – as less important than the choreography students. Together with-in our group, we chose to take this issue as our starting point and tried working with the notion of flat hierarchy. All four of us identify ourselves as makers and performers and are about the same age. I did not prepare any artistic frames without my dance MA colleagues; I did however prepare by writing down all the co-operative tools I could remember.

We came up with a somewhat democratic working system: speaking in rotating turns, doing themed talks to get to know each other, timing speech, using scores to write feedback, and sharing daily responsibilities, such as, the roles of a time-manager or a morning-activity-host. Soon we noticed that we do nothing but talk, so we began to start each day with a morning practice. The hosting role was rotating and there were three frames for bringing in practices: sweat, darling and maybe artistic material. Plainly sharing one's personal practice and technique history as a way to introduce oneself. To solve the never-ending talking, we gave each other homework a few times, like preparing a performative reply or comment to this project so far. Here are some examples of our themed speech round topics: dreams and nightmares, “how are you?”, fear, joy, work, “what is t—here already?” and topics like, trends in performance aesthetics.

How to form a question together? Since we had ruled out that one of us would facilitate the project with an artistic frame or a question, we had to come up with one non-hierarchically, somehow. In this early thought process, the question “what is t—here already?” became “what do we mean when we say ‘we’?” This active question of a common denominator became really important in the project both socially and artistically. Eventually, this deconstructive approach to working led us to come up with many performative tools, which I have listed in the appendix. Also, with this group, we found a rather interesting artistic hypothesis of facilitating a tryst with an unknown imaginary subjectivity in this room. Tryst means a private meeting between lovers, where only their rules apply. The question of an ‘unknown subjectivity’ was a result of us – despite all the orbiting – never finding the common denominator in words, but rather sensing it being somewhere in our common space, like an omen, or a ghost. At one point, we started viewing the “essence” of that ghost through its ‘unknownness’<sup>8</sup>. How can I ensure I do not invade something unknown by thinking that I know it?

To summarize, in my experience, this first try-out of structured ‘flat hierarchy’ and working through asking how do we work together, and what is ‘we’, was successful in the regard of social sustainability, and interesting artistic input. Towards the end of the process, we agreed to start working through clearer roles and tasks to be faster. My task, for instance, was verbalizing and contextualizing the performance by naming it and by writing the handout program text.

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<sup>8</sup> Comment: While working together in 2018, we used the word ‘uncanny’ instead of ‘unknown’, but I have chosen to reframe this thought here. As I see it now in 2020, the concept of uncanny withholds that the person perceiving something as uncanny is given the power to define it as such, making an “uncanny subject” rather powerless and othered. The word unknown illuminates the situated not-knower instead. What if instead of trying to know an unknown, I would observe the motion of not knowing, movements that are not quite getting t—here? In the absence of knowing, as I know it, what is t—here? My body and language are orbiting around something...

### 3.2.2. Prehensions<sup>9</sup>

In my next example on collective artistic working, I will continue describing what was tried out and how it “worked”, or not. I think it is reasonable to compare these two examples with one another, because I tried using similar tools and approach in both of them with very different outcomes. The second example is a commissioned performance piece of twenty-five minutes, for a paying audience, set in a large black box at the Theatre Academy. The project lasted altogether five or six weeks in autumn 2018 and was a part of a large educational structure called ‘ACO - artistic collaboration’. The course involved students from the Theatre Academy’s BA Programme in Dance, and MA Programmes in Lighting Design, Sound and Choreography, and from Aalto ARTS’ MA Programmes in Design for the Performing Arts and Costume Design. I worked in a group together with Una Auri, Akim Bakhtaoui, Riikka Karjalainen (guest), Nooa Kekoni, Siiri Kortelainen, Riina Nieminen, Oskari Ruuska and Oula Rytönen. Oskari studies at the Academy of Fine Arts’ BA Programme in Time and Space Arts and joined the project as an exchange student in the MA Programme in Choreography.

Our performance was titled *This untitled prehension*, and it became a study on the agency of the audience within the particular frame of a performative installation space that we had set up. The piece involved our whole group of nine performing in different ways and the process sought collectiveness. Now, I will write about the collaborative process alone, and I will analyse the piece shortly in the following sub-chapter titled *Audience’s agency*.

The starting situation for the ACO project was very different from the previous demo for the obvious reasons that the group was twice as big, and included people from more varied backgrounds, and we did not share a professional language. I had not prepared an artistic frame before the project started because I did not know the working group in advance. In both this, and the previous project example, the teachers, based on the wishes of the students, formed the groups. We agreed to work collectively, which seemed to be a shared

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<sup>9</sup> ‘prehension’

1 : the act of taking hold, seizing, or grasping

2 a : mental understanding: comprehension

b : apprehension by the senses

source: <https://www.merriam-webster.com/dictionary/prehension> (link opened 24 March 2020)

interest. I wonder, what does it require to work collectively with people from different disciplines and back-grounds? At first, I avoided leading the ACO group's conversations, but rather quickly I started to facilitate the situations, because no-one else seemed to take on that role. I proposed we would try working with the tools that had worked well in my previous project, described earlier in the sub-chapter. The tools from *Tryst* did not work this time: for example, talking in rounds with nine people was exhausting and some people felt forced.

From the beginning, we agreed to somewhat maintain our roles near our expertise, but still somehow the "freedom" seemed to prevent people from taking initiative or finding a clear perspective. Also, very soon it turned out that the group did not share artistic interests or understanding. The group also did not get interested in the question of a common denominator. The only clear interest, or prehension, we seemed to have in common was sharing the power in decision making.

In this ACO project, it became apparent that 'flat hierarchy' can easily create weird hidden dynamics. In my experience, our collaboration was very counter-productive and heavy during the first four weeks of the process. I guess this was due to our miscommunication on how collective working would manifest in action. I asked people to take turns in hosting our working days for us to get started with something other than words. But no-one took the task. For very many weeks no-one but me was proposing any content to work with. And since I did not have the group's mandate to just decide what we will do, and since the group did not find consensus about anything, I kept bringing in ideas day after day. We tried everything once and threw every idea away because it did not feel right immediately. Moreover, at the same time that I was completely doing all the hosting, I felt I had to try somehow cosmetically flatten out my position. Those weeks were very exhausting to me and paralyzing to the rest, I guess. Of course, this situation is bound to its educational context. The students had different information and expectations about the ACO course, and each programme had their protocol in evaluation. Probably partly due to this many of the students in our group missed a remarkable amount of rehearsals due to many overlapping projects or personal reasons.

Finally, I told the group how much of my free time I spent on planning the next buffet of ideas, and we spoke about the hidden power dynamics. It seemed to me that just saying the words ‘hidden dynamics’ out loud opened the freedom of speech for all members of the group and made the working conditions thereafter much more transparent. In this discussion, our costume designer Riina proposed that she could host a day, and that I could plan the day with her. After Riina’s day, we managed to make a piece in a very short time. In the end, we worked with quite clear roles again, and we all performed in the piece in one way or another.

We came up with one nice tool for sharing verbal space which we called “a loving gesture of interruption”, which was used when losing track of someone's long monologue. With this group, we needed this gesture often, and it was especially important because it was a joke we shared. The moments where we started finding a shared sense of humour were clearly the most enabling. Another tool we started using was very tight scheduling. A clear schedule seemed to have positive and encouraging effects on the group’s concentration, mood and individual initiative.

To summarize this sub-chapter – including both of its case examples – I have come to a conclusion that a collective artistic process requires at least one clear prehension to start from, meaning one common answer to the question: What is there already? Shared experiences seem to create a shared (body) language. A shared mode of communication seems to define a group. Without a common language, the group itself cannot be the starting frame of the project, but the project needs a facilitated frame to gain a shared perspective. To me the most important thing in co-operation – and also in thinking of the artistic quality and attunement – is to find a shared sense of humour. I opened this sub-chapter with the ethos of asking how do we work together before asking what are we working on. I still ask these questions, but not in this proposed order. In these conditions, it seems to be more reasonable to prepare ‘the what’ in solitude and ask ‘the how’ collectively. I have also sought to put to rest my strategies of *flattening* hierarchies by not preparing projects without the group, or by avoiding leading, or hiding that I am leading. I also learned that using the words ‘hidden dynamics’ can have enabling effects on a group. After these two projects, I have also started to think that social sustainability is not bound to any specific way of working together.



*This untitled prehension*, documentation from the process, picture: Riikka Karjalainen 2018



*This untitled prehension*, picture: Riina Nieminen 2018



*This untitled prehension*, picture: unknown audience member, using an iPad belonging to the performance 2018

### 3.3. Audience's agency

I have previously presented focuses and notions like 'observing movement' and 'social ecology' and now I intend to inspect them further in association with an audience. In the context of my work, I tend to ask questions like, how does the audience move the performance, or how does an artist presume their audience, or what is practically done before and after the performative encounter. In a broader context, I also want to add the following questions to this introduction: What kinds of agencies are there in a performance? How are different agencies moving and being moved, and what kinds of ecologies are these social relations yielding? Through questions like these, I connect my artistic labour to larger spheres and contexts like audience's agency in a democracy, or in the production of identity systems, such as individualism or genderism. In general, the question of audience's agency can be posed easily on many situations in life, like watching the news, reading history, walking on the street, or buying food at the market. Different fields, like architecture, journalism, marketing and product development, all use specific practices to speak to their target audiences, because the audience's response is in turn a kind of choreographer to these fields.

While in the analysis of my artistic thesis *Urban Anatomies Teleport* (2019), I will write about moving in public spaces with my audience-related questions, in this sub-chapter, I am writing an underlay for *UAT* by asking these questions in the context of a black box, in the installation performance titled *This untitled prehension*, (2018). I have given the basic information on this project in the previous sub-chapter, when analysing its collective process. The following two quotes are selected parts from the handout program.

*"These trails are part(s) of very large bodies,  
These trails take part in very large bodies,"*  
(From *This untitled prehension*, hand program 2018)

Indeed, *This untitled prehension*, became a study on the audience's agency in an installation performance setting. The performative event happened in three parts: a foreword introduction, a durational and repetitive performance installation, and, lastly, a fadeout where the audience members left the performance in their own time. Without

further ado, I will shortly guide the reader through a simplified version of the spatial design, and the performers' score structure, and then come back to my earlier question on the interferences between and with-in the audience and the performance.

The materiality in the space was prepared thinking of different kinds of temperaments and habitats. In the black box, we had put together an installation of sculptures made of subwoofers, found stones and decomposing branches combined with agar-agar-jellies made of red algae powder, which is a product transported from Thailand. The jellies had different distinctive shapes and colours, like a thin and wide jelly coloured with turmeric, or a sturdy chunk coloured with blueberry. Large and saggy inhabitable blobs, stitched-up from clothes, were placed here and there. The blobs resembled something between costumes, soft sculptures, tents and cushions. Chairs facing in four different directions were placed in a scattered grid formation creating multiple smaller plazas in the otherwise very large space. The chairs were typical audience chairs and recognizable as such. The space also included a motored remote-controlled moving platform, a flute, and six iPads placed here and there on the chairs. Three of the iPads were used by Una and Riina to share productional and economic information about the materials in the space, using 'view only' Google Docs files. And the other three iPads shared an open Google Docs file without further advice on what to do with the document. Most of the materials were either familiar to a theatre space or suburban groves, and we approached the space as an interplay of meadows and thickets.

*“This performance is not trying to explain anything, but asks:  
How is the spirit of this time being embodied  
in other than rational layers of consciousness?”*  
(From *This untitled prehension*, hand program 2018)

The performance started outside the black box with our light designer Riikka introducing the artistic group and reading out loud a foreword text to the audience, in Finnish and in English. In short, the foreword invited the audience to move around in the space, to touch the installation with respect towards others and the space. The audience was informed that they would not have to be quiet in the performance space, and that they can ask further questions from Riikka at any moment. The quote above is the last sentence in the foreword. The artistic group then welcomed the audience and opened the door to the black

box. The audience and the artistic group entered the space as a group of slowly wandering bodies. The lights were quietly moving in the space creating and dissolving meadows of shadow and light, helping people to place themselves in different ways in relation to other people's gazes in the space. Surrounding the space on all sides were steady shadows, from where one could observe without being properly seen. Every now and then few brightly coloured, moving, spots would cut through the situation with a playful and silly curve. The soundscape gave the space a wet and loitering feel, and the performers used its set structure to keep track of time.

So, how do the performance and the audience move one another? Here are some observations I made while performing in *This untitled prehension*,. My observations of the audience's actions and tensions are of course just some of the many observations that took place within those performances. In each of the altogether five performances, most of the people took their time walking around the space, scanning the installation, and eventually choosing a spot to stand in, or a chair to sit on. Some sat on the floor. After a while, one could feel the mood in the room expecting something to happen. We used this as our cue to start operating with our score. The performative score in *This untitled prehension*, involved the saggy clothing blobs and was structurally simple and repetitive: going under or in a blob, travelling blinded on the floor in the blob, bumping into something, "eating" it slowly, coming out of the blob. Almost like the performers would have been digested by the blobs. The score was predictable, and left room for improvisation and embraced accidents. Looking at a blob, one could not see who was in it. Many audience members soon learned to predict the score, and in each performance there were some audience members who joined in this lumpy activity. Some would also provide the space with flute whistles or write in the Google Docs file. Most of the audience members seemed to move around in the space, attending via their attentiveness.

Basically, the performance was a somewhat organized, somewhat random assemblage of soft collisions and lumpy meetings. The blobs would slowly mess the installation by "eating" chairs and breaking their formation. Some sculptures survived a show and others did not. And then; what potential is there in such a situation? The audience was generally very hands-on with the jellies, but seldom touched the lumps when they were inhabited. It seemed to me that the audience generally observed, shifted their perspective maybe,

walked, stood, sat, touched, listened and so on. Many engaged in discussions with one another towards the fading end, before leaving the space. My mother commented, that she did not understand the performance, but she was happy she made a new friend during the course of events, with whom she talked about death and giving birth.

This project was my first step towards social choreography. Especially the dialogue with the spatial designer Una Auri opened to me how choreographic designing spaces, and looking for enabling solutions, is. From the process of making this performance, I especially remember one talk with a test audience where a group of people engaged with the question of how chairs act as thresholds in theatres. I was fascinated by the precision and seriousness of the discussion; how the height, material, placement and contextuality of the chair would inform a person, or rather their body, about the unspoken rules and potentials in the space... It seems to me that social choreography (and Una's spatial design for that matter) is artistry that is hiding, latent. My mother navigated in this performance with ease, which to me means she understood the work on an embodied level; she just did not consider it as choreography. After observations like these, I started to think about what would happen if I tried to develop audience tools in noticing and considering things as choreographies – or rather as choreographing?

The context of the Theatre Academy is an absurd place to investigate audience's agency for some obvious reasons; the audience demography in that building always consists of a mix of the school's students, teachers, former students, family members, and a handful of people with none of these connections to the young artists presenting their work. In works like *This untitled prehension*, this hidden dynamic becomes suddenly very apparent – while some people navigate the performance space like it was their home (which it sort-of is), they frame out another group in the space, the others. This was awkward at times, but I do not think this could be avoided in this context. However, this problem seems to take place at every performance venue. Venues do open asymmetrically to people, and this sets unspoken hierarchies and power dynamics. I wonder how a venue is connected to the immaterial prosperities and poverties emerging among the bodies in it?

My experience of being an artist is that, most of the time, I am being an embedded solo audience to something, as I observe the life around me. As an audience member, one has an active agency whether this is apparent in the situation, or not. Attentiveness is attending, I guess. In most cases, human-made performances are cancelled if there is no audience. A typical Western opera audience sits more or less quiet and still in their seats, and this is a way of having agency; actively contributing one's attention to the situation. I imagine a reversed situation where the opera performance is cancelled, but the audience seats are full; feeling the presence of all these bodies in one space is electrifying... In my work, I use the word audience, being aware that in recent historical times this charged agency has also been referred to with terms like 'public' (relations), 'fascio' and 'mass' (spectacle).

When writing about audience's agency, I have deliberately not referred to the discourse of participatory performance, because in my work, I am not so interested in "the line" between the performance and the audience, and I would rather not cross others' lines whatsoever. In my interpretation, approaching things through their relational embeddedness and movement means generally that there is no "fixed line" to refer to, guard or cross, but instead the relational mobile situations embark basic social questions, like those of privacy and consent. My works ponder on *relating*, rather than participating. But as my previous example of a venue's hidden dynamics yielding for binary divides between the members of audience may be illuminated, the connection between performativity and "lines" cannot be ignored either.

*This untitled prehension*, was a predictable performance, and maybe quite a boring one as well. It was performed with deliberate looseness that to my experience enables sensations of prehension to configure. What does each audience member do with their agency, when there is no promise of theatrical thrills, but just momentum to explore the boring, the already-there? Many took a rest. I leave this chapter with a question on audience's agency meeting context as choreographer: Who gets to graph whose context?



## 4. URBAN ANATOMIES TELEPORT

[www.urbananatomiesteleport.net](http://www.urbananatomiesteleport.net)

The artistic part of this thesis, *Urban Anatomies Teleport (UAT)* (2019), is an assemblage of audio choreography, pop songs and video maps, that presents the listener with tools for drifting. *UAT* investigates urban planning as choreography through walking and listening to music. Framing architecture as anatomy and one's movement with-in a city as an embodied toolkit for asking, *UAT* is orbiting around questions sparked by life with-in urban anatomies. The toolkit is audio guided, meaning that the listener hears a voice proposing them things to do or to focus on, such as observing, shifting one's placement or moving one's tongue inside their mouth.

The audio content of the piece is divided into three parts titled as *DRIFT 1, 2* and *3*. The video material is grouped as six video clips titled as *MAPS 1-6* and serve as documentary and as an independent artwork. All these materials and the scripts of the *DRIFTs* are downloadable on the website. The piece was published as a stand-alone website on 13 September 2019. *UAT* has its pop music composition and production by Leissi, sound design by Oula Rytönen, video art and documentation by Maja Wilhite-Hannisdal, dramaturgy by Tarleena Laakko and co-authorship of music and walking practices by Riikka Laurilehto, Veera Snellman and Jussi Ulkiniemi. The website is designed by web developer and wizard Johannes Paahto and the illustrations are made by comics artist Juliana Hyrri. *UAT* is produced by the Theatre Academy of the University of the Arts Helsinki, with help from the producer Salli Berghäll. I initiated, prepared, planned and hosted the collective process, with advice from my supervisor the artist, activist, and choreographer Riikka Theresa Innanen. *UAT* is also a part of Leissi's artistic MA thesis in sound design. Leissi's process was supervised by the artist Kim Modig. The full and detailed credits can be viewed at the website. In these following chapters, I will go through the making of the project from the viewpoints of production, creative development, social ecology, historical conjunction and finally return to re-consider the project through 'hacking'.

#### 4.1. Facilitating an unknown audience

I consider UAT a speculative social choreography project. The word ‘speculative’ refers to the makers not knowing the listener; and not knowing when, where or how they are to spend time with the piece, if at all. The word speculative reminds me to actively stop assuming I would “know” the audience – or their situations or their situated knowledges and so on. The title of this sub-chapter, ‘facilitating an unknown audience’, is the artistic question we, the working group, used the most when approaching our future listeners while making *UAT*. I was already working already with somewhat similar questions in *Faunastic Tryst : betwixt & between* (2018) and *This untitled prehension*, (2018). What I mean by facilitating an unknown audience is trying to make a performance without assuming anything about the audience. The task is paradoxical and probably impossible, but in my view a task is not a matter of succeeding, but of enduring in order to learn. Enduring this question has given me, and people I work with, a lot of know-how and tools.

#### 4.2. Solo preparation for collective work

The preparations for this project lasted from February to late July 2019. The collective part of the project lasted from August to mid-September. In February 2019, an early idea for a piece came to me through reading Laura Tuorila’s *Paikan Baletti* and I decided that I would work with audio format on the streets of Helsinki. As the idea developed, I asked people to join in one by one. I was very picky with whom I would propose to collaborate, and I took time to feel it out. For me it was important that the people in the team all have their private interest in the focuses of the work (urban planning, walking, music, social ecology), that they have a maker’s approach and that we make each other laugh. I think of these factors as signs of potential to work equally and with trust.

I prepared the first demo in February. I asked each person to go for a walk with me and while walking I demonstrated my idea and we talked about it. When asking people to join, I told them why I would like to work with them and proposed each of them a potential role in the project as a starting place that can be re-negotiated as the project

proceeds. I also verbalized my expectations towards my own role: my plan is to take the main responsibility and make the final decisions.

There are two other projects that helped me prepare this project at an early stage. In March 2019, I worked as dramaturg for the sound designer Konsta Ojala in his BA project *Kuuluuko* (2019), and in April, I worked as a performer and co-author for the actor-researcher Outi Condit in their artistic doctoral research project *Remote Control Human* (2017-2019). My part in each of these projects lasted one month, and both projects took place at the facilities of the Theatre Academy in Helsinki. In the making of *Kuuluuko*, my role was to ask questions, and the piece was very much conducted by Konsta Ojala. While I got experience in communication between sound art and choreography, I would say a more important observation I made, was the kind of considerate tenderness and listening that was required in letting someone's perspective flourish. Konsta's personality is beautifully present and not simplified in the outcome. The piece became a very charming collective listening session, with sound art and guidance by Konsta.

*Remote Control Human* by Outi Condit operates with a specific combination of technologies, namely go-pro cameras, headphones and a conference call feature on regular smart phones. The project had already been running for some one or two years when I joined it. In *RCH* project, there have been three series with different focuses between 2017 and 2019. I joined the third series of this project, which focused on using this apparatus in a one-on-one performance setting. The working group included Outi, myself, and actor Aleksi Holkko. Outi was very clear in their invitation: I could bring my own projects into *RCH*, and the borders between our works could be fluid. I would describe the one-on-one version of *RCH* practically as a meeting between a human-spectator and a remote-controlled human-avatar, who is being operated by another person from another room. The social situation was rather a *more-than-one-on-one*: the situation became an embodied question in itself. I adopted very much from this experience, like Outi's attitude towards co-authorship and the use of conference call. I also got interested in the social uncanny intimacy and distance in being a voice in somebody's ear. This period of visiting other makers' works while preparing one of my own, gave me a new kind of stance under the 'collaborative' between makers and projects. After this, I continued preparing and studying for *UAT* with the idea of 'situating' my body to embody

questions, and eventually this became the root in my artistic practice for the project. I have to specify that to me situating is not putting one's body "out there", but rather locating oneself *here*. I refer to this when using a hacked formulation "t—here" in the title of this thesis.

In June, *UAT*'s working group got together for a four-day kick-start week, with one workshop per day. We had two days hosted by me focusing on drifting and score writing, a lamentation and song writing workshop by the folk musician Emilia Kallonen, and a workshop on dowsing by the performance artist Christiana Bissett, based on her work *A Slight Bend of the Forearm* (2017). Dowsing is a technique for searching underground water or minerals by observing the motion of a forked stick or coupled wires. Kallonen teaches a contemporary Finnish version of the practically extinct Carelian lamentation tradition. Names of the tradition in the Carelian language include "*iänel'itku, itku, virsitys, virsittäminen, luvottelu, luadiminen, loihaaminen*"<sup>10</sup>. The kick-start week was very helpful. It gave us all something to hold on to prior working as a group, and I got an understanding of the social character of the group. In the workshops that I hosted we also produced some walking scores that I was able to use during the summer as I continued to prepare the project by myself. The way I worked alone was that I basically went for long walks, often with an audiobook or a podcast. It was important to not have any specific intention or destination. I was also working as a museum guard at the time; a lot of thoughts just came to me while *standing* there, and I would write notes during the breaks.

Since the project was focusing on audio, me and the two sound designers had a few test sessions with microphones and audio recorders already in the spring, to settle on the technology we would be using. During the summer, I had a Zoom recorder and a microphone with me on my walks, so most of the practical difficulties had crossed my way while planning. Based on the recording test walks, I prepared "an audio drifter's kit" for each group member. It was a little bit like preparing a group hike. The kit consisted of a light backpack including the things needed from technical equipment to lunchboxes and rain gear. Fanny bags were used to free one hand from holding the zoom recorder, one hand still holding the microphone. This made it possible to record on the move in

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<sup>10</sup> <https://www.itkuvirsi.net/%252525c3%252525a4%252525c3%252525a4nell%252525c3%252525a4-itkeminen.html> (link opened 11 February 2020)

different locations more safely. I prepared, in dialogue with Leissi and Oula, a productional storage system for audio, video and text material on Google Drive.

During the summer, I hosted the group with a voluntary weekly audiobook club. I was in contact with each person here and there to just let them think out loud what they thought their contribution in the project could practically mean. These talks and chats helped me to include everyone when preparing the playground of *UAT* project. I worked on *UAT* a few days a week during the summer and I worked on it daily one week before the others joined in at the end of July.

In my experience, the transition from a solo preparation to collective work went smoothly. By the time the group joined in, the material frames and the practical modes of working were mostly clear, and I had drafted a productional plan and schedule that covered the whole collective working period. Together with the group, we were able to start with shared fieldwork on the second group day. We had managed to put together only seven weeks to work together. I split the time in three sections: during the first third, we would research; during the second third, we would jam and play with the chosen material, like textual scores and recordings, and finally in the third part, we would only work with the technical production of the audio piece. Looking back on it there should have been one week off in the middle of the group period to rest and reflect. This would have been wise when working with new media and genre.

### 4.3. Collective process

In this sub-chapter I aim to write chronologically about the collective process of *UAT* and in the between spaces I present selected artistic tools, practices, questions and material.

I have previously written about my earlier experiences in trying to find ways to work collectively in the frame of the two projects in 2018. In 2019, in *UAT* I continued with my questions on social ecology among artists and in audience relations. This time I approached artistic collaboration through clear roles and by preparing the project extensively. In my experience, this was my most successful collective work to date

considering fluency in communication, depth of shared thinking, playfulness with material and the comparably low level of exhaustion among the group afterwards. This being said, the project was heavy on our sound designer Oula Rytönen, with whom I get to share a dialogue at the end of this sub-chapter. Oula has also contributed in the last sub-chapter of this chapter by ‘hacking’ *UAT*.

The collective part of the work lasted only seven successive weeks. While preparing, I had spent a lot of time thinking about how to actually structure the work so that we could all have a playful and interactive working culture together. In summer 2019, when starting the collective part of making *UAT*, I welcomed the group by verbalizing that to me the social, mental and environmental sustainability in working together is more important than making “a great piece of art”. I also said that everyone is welcome to cancel their consent to being part of this project at any stage of the process. This mode of welcoming, which is also similar to the foreword text in *This untitled prehension*, is inspired by the queer feminist, performance artist and actor Emilia Kokko. In spring 2018, I participated in a one-week workshop facilitated by Emilia at the Theatre Academy, and I remember them opening the workshop with words somewhat like these: “*tän voi jättää kesken, tai sikseen*” (Engl. “*this [works] can be left like it is, or without a finish*”, translation by author). In their performances, writing, and social media accounts, Emilia reserves time and space to reimagining works, genders, knowings and languages.

My practical questions and labour in the transition from the solo preparation to collective process brought forth tools and questions that were directly applicable in artistic work. I will list examples of these practices as I go on describing the process. Firstly, the action of *inviting* became one of artistic questions and tools in *UAT*. In the contexts of working with-in built environments, and approaching urban planning as choreography, it felt helpful to imagine the artwork as a house and the invitations as doors. Thus, each group member had agency as someone who invites, or as a “carpenter of doors”. The question of inviting, and the labour of *carving doors*, was especially interesting and challenging in the context where we would not meet our listeners, and I am still wondering what is an *open* invitation, beyond and apart from formalities?

During the active creative process, we had a clear weekly schedule, with two weekly meetings (Mon. and Fri.), three morning practices (Tue. to Thu.) and one material mapping day (Wed. afternoon). Monday meetings lasted 1,5 hours and were dedicated to talking about how we are in life and in this project, and the Friday meetings, lasting 1,5 hours as well, were clearly productional. In the Friday meetings, we made a list together that I then used when making the next week's detailed schedule. Having these Monday meetings especially was important because then everybody knew that there is a time and place for sharing concerns or worries that might emerge. Once one member of the group realized only during a meeting that they were lost in the project, and then we all just sat there, hugged and cried a bit.

As I did the planning of the schedules in the beginning, I would make sure each day had a clear structure, and only one or two things would take place per day. During the first weeks, each day had an introduction I prepared and hosted, followed by an interpretative task. For example, one day we started with a vocal warm-up and tuning-in, and then we each went for a drift on our own with a task to look for safer spaces within public spaces, and then experimenting how one's voice can take place there. The further we went with the project the less I needed to host and make schedules because everybody had found their own agency within the collective project. During the last weeks, we also did not meet with each and everybody daily. Each person initiated in taking tasks and made appointments with others: we had all started inviting each other in collaboration. We kept having Monday and Friday meetings throughout until *UAT*'s publication.

The second example of a tool we worked with is *mapping*. We worked mostly outdoors. I had mapped Helsinki in advance in the regard of finding areas that would have a) a large construction site, b) a student restaurant and c) non-commercial shelter from rain. I started considering finding locations as a practice in itself and I noticed that this way of rerouting my relationship with my home city affected me very much, and each location nurtured the thought process. I am also happy to have found and shared some new free-of-charge working spaces in Helsinki.

The third example of a tool in *UAT*'s process is called *hacking*. The idea for this tool and practice came simply from the situation of me handing over what I had prepared to the

members of the working group. Hacking and recycling material made by one another became our main means of working. In the first week of group work, we went to one location and spent four hours researching how to use Zoom recorders to make audio guidance with the minimum amount of words. We each prepared a little demo, exchanged recorders and acted as test-listeners for each other. (The Zoom recorders can also play the recorded audio). Sometimes we rotated the Zooms until everyone had listened every recording, but often this was not necessary. After this, each test-listener chose one demo by someone else to hack. Often hacking meant re-doing, rewriting or altering it, but sometimes hacking was just to declare a thing “ready”. Hacking and recycling in this sense turned out to be a good tool to keep the artistic interaction practical and practicing. In my earlier works, a lot of time has gone to verbal discussions and now much of this effort was put into dialogue through actions. In addition, entering criticism through hacking seemed to be gentler and more constructive than the use of words. Letting someone re-do your material in a very early stage also made the material a shared darling. We had only a few serious moments of miscommunication over, for instance, leaving material out of *UAT*.

The previously described ways of working produced a lot of material. During the weekly ‘material mapping’ sessions we all spent the whole day listening through our own recordings, and then presented selected material to the group, after which we narrowed down the audio materials that our sound designers Oula and Leissi would use. Leissi was responsible for composing pop music and Oula for the over-all sound design. The selection of materials was done in dialogue by asking the question of what is this material *doing*? We deliberately avoided evaluating the materials by their appeal, but by their agency. During the discussion, I wrote notes directly into a script-form. We used Google Drive to store, share and transport material. The first couple of weeks we worked with half of the group due to scheduling issues. As Maja, Tarleena and Veera joined the project three weeks after the rest, we had the opportunity to welcome them with the first demo of *UAT*. They were our first test audience, and after this, we made three more demos for test audiences consisting of friends and fellow students from different fields from the school. First, we tried to find more diverse test audiences with a chain email that people could spread around, but it did not manage to gather much audience.

Throughout the collective process, we were balancing with what is needed to make *UAT* accessible for people who are not artists themselves. Would it be better to use as little words as possible? Probably due to the unfamiliar mix of genres that *UAT* represents, we failed to find a way to work around words without losing accessibility or what we believed to be accessibility. We ended up working extensively with words and language, using two formats: drifting scores and song text. In the context of choreography, a score can be many things; in *UAT* the scores were clearly formulated instructions and proposals guiding the listener's actions and focus.

Recording audio was more or less new to most of our working group, with the exception of Oula and Leissi, who are both studying sound design. The intimate situation of recording one's voice to be listened by unknown ears brought forth intriguing questions like: how do I tune into be in somebody's ear, how is this recording device touching me, where is an unknown listener located in time and space, how does my situation shift through the act of recording, and how to address a listener without making any assumptions on their body, persona, heritage, time, space and so on. This last question became very important in our work and leads me to the next example.

Even though I have already presented this example in the opening of this sub-chapter, I wish to open it in a more detailed manner here. The fourth example of a tool (or toolkit) in the process of making *UAT* '***facilitating an unknown audience***', is rather a question than a tool, but has produced a family of grass-root-level practices around itself. For example, this required a lot of critical attention on language from us. Since we were all more or less writing for *UAT*, we were also critiquing each other's language and formulation, and for this we needed sensitive tools. The tool of hacking separates the material and its maker just enough, and this turned out to be a gentle approach for writing as well. A more direct, but well-functioning tool we had was 'the language wall'. For example, after working for a week on scores, we would each get to write words that we experience as 1) darlings 2) worrying 3) common/frequent 4) potential tools. Each category had its own colour. After this, we would discuss the words and make decisions, like framing some words out of *UAT*. The language wall was located in a classroom reserved for us at the Theatre Academy, and since we were hardly indoors during the first

half of the project, this tool was used only a few times. Yet it did have an effect on the language (not) used in the scores.

I have introduced the tool of situating in the introduction of this thesis in the sub-chapter *1.2. Grapher's situation*. As the fifth example of *UAT's* tools, I want to introduce the tool that follows situating, called *teleporting*. Unlike the other exemplified tools in this sub-chapter, situating and teleporting do not come from the situation of transitioning from solo preparation to collective work, but they come from my private situation and experience of moving with-in the public spaces. I have also issued this in *1.2. Grapher's situation*. By the humorous, campy and dramatic term teleporting, I refer to the action of repositioning oneself with-in the (situated) situation. This intentionally sounds grandioso but is very simple. First one takes a moment to notice where they stand (or lay or hover...), and then they look for the feeling of shifting, by moving their body to another point of standing (etc). While doing the practice one observes how shifting feels like to the shifter: "*you are teleported, when you are teleported*" (*UAT* 2019)<sup>11</sup>.

The idea in teleporting is to shift inside what-is-already-there and cause micro-change, or micro-collapse, from within the situation or system ('there'). The idea behind using one's own sensation of shifting as the denominator of teleporting is a way to embody one's 'position-with' ('here') with-in the situation or system. Likewise, this embodies the micro-collapse, as the teleporter shifts between followings and resistings. As the situation collapses a tiny bit, room for new movement with-in the situated self is released just a bit, just a slit. I refer to this tiny break-out of energy and this tiny gap or slit as 't—here'. Sometimes I refer to teleporting as *crooked mirroring* or *queer mirroring* to emphasize that re-positioning can also be approached through a relation to what is being projected onto your body by the commercials, statues or other bodies and their gazes, to give some examples. Teleporting is a glimpse of 'preacceleration' (in Manning's sense), a means to trace fugitive momentums for change.

The artistic materials in *UAT* consists of sound, music, text and video that have been collected using the tools and practices listed earlier in this sub-chapter. Music and video were rather autonomous fields inside *UAT's* mesh of group work. Video art was

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<sup>11</sup> Comment: all the practices can be found in audible and readable formats at [www.urbananatomicsteleport.net](http://www.urbananatomicsteleport.net).

conducted by the video artist Maja Wilhite-Hannidal and music by the pop musician and composer Leissi, and I want to shortly present both of their work. I will first introduce my personal motivation towards these two medias, and then write how Maja and Leissi translated *UAT*'s tools into artistic material in their media of expertise, respectively.

Pop culture is a recurring reference in my work, because I simply enjoy it, and because it has affected my persona and sense of humour to an extent that it would be rather difficult to avoid it entering whatever I do. Pop music is often the soundtrack of commercial public spaces, like hotel lobbies, shopping centres and cafés. I tend to approach pop through lyrics. Lyrics in pop music are usually about basic (Western) human needs, where an “eternal” question, like love, is asked in the frame of the current time. In my eyes, this gives pop relevance as a means to ask life’s fundamental questions, even though – and maybe exactly because – pop, in its most commercial sense, is connected to the marketization of basic needs. The electropop album *Powerhouse* (2018) by electronic musician and record producer Planningtorock was a big musical and textual inspiration for me in *UAT*; especially the track *Beulah Loves Dancing* for its mix of song and (anecdote) spoken word. Because the mainstream pop culture is famous for its cultural appropriation, I decided to search for a musical reference in my own ancestral heritage and aim to hack pop with it somehow. This is how I came up with the lamentation workshop by Emilia Kallonen. We returned to Emilia’s exercises many times in our morning practice throughout the project. I see music, and especially singing, as an embodied archive of empirical information.

Going into Leissi’s way of working in *UAT*, I will introduce the sixth and final example of a tool from our process. *Disco drifting* is a simple and playful group practice using online playlists, and in *UAT* it became a nice way to start a day together. We also used disco drifting to map the daily working location together. Listening to music together in this way, for example, sparked dances between the architecture and our group of bodies. Our paths in different places tended to be curvy, and we spent more time in one spot. First, we did this practice with music by other artists, but soon we started drifting to music made by Leissi and ourselves. All the music in *UAT* is co-written by the group, using tools from Emilia Kallonen and the hacking practice, and composed by Leissi. Leissi, whose MA thesis *UAT* is as well as mine, had the last word over the artistic choices on

music. Like said earlier about hacking, sometimes a thing was just declared “ready”, and for example, the song *Leaves don't leave me* by Veera, was manipulated directly from an audio diary clip by Leissi. I asked Leissi about his process with the music in *UAT* when sitting together in a café. I have transcribed his reply from a recording and translated it from Finnish into English, and the text is published with Leissi's permission.

**Leissi:** *“I started doing my own morning practice of making one demo track per morning and it just came very easily somehow. I investigated hacking pop music in the context of performance art, by, for instance, playing with longer duration and alternative musical structure. For example, the tracks Dancing with gravity I and II move gliding from a drifting practice to a song and end with a three-minute-long saxophone solo. I would say, however, that the way the music turned out was foremost influenced by disco drifting, the way our group would drift to each song. I was also inspired by the playlist format and how the difference between the tracks affects the drifters.”*

My motivation to have the aspect of video in the project was initially to use image to reduce the amount of words we would use. Also, I wanted to keep open whether we would initially publish “a piece” or a documentary. Maja joined the project as a video artist, and we agreed to keep the role of video open at the beginning of the collective project. While the rest of the group had Zoom recorders with them on our drifts, Maja started doing the drifting practices with and through her video camera, which became a very interesting project. Eventually, instead of making a documentary of us doing the practices, Maja documented the practices by doing them with and through her apparatus. When making the video art in *UAT* Maja focused on the practices of situating and teleporting, and on the hypothesis of the city as a body. The videos show many obscure encounters, trysts and meetings Maja had with and with-in different kinds of urban anatomies. The videos can be found and viewed on *UAT*'s website and watching them can be approached as a means of drifting if one, for example, cannot go outside or move; or they can be sources of inspiration for drifting; or they can be interpreted as maps.



*Urban Anatomies Teleport*, documentation from the process, picture: Pietari Kärki 2019

On the background: Maja

### 4.3.1. A post-publication dialogue

My search for social tools and sustainable ways of working has happened with mistakes, and blurry situations regarding my position and use of power. Now, I wish to give space to this aspect of facilitating in collective processes. *UAT* was, as mentioned in brief earlier, an exhausting experience to our sound designer Oula Rytönen. I asked Oula if he wanted to engage in a dialogue with me and I am happy he accepted my invitation. The dialogue has been written during three one-on-one sessions in February 2020. Some of Oula's text has been translated from Finnish into English by me, and the editing of the text is done by me. The dialogue has been read and edited by Oula and it is published with his permission.

**Pietari:** *“So, we have agreed that this is not an interview, but a dialogue; us chatting like we anyway do, but with a focus on social sustainability in UAT project.”*

**Oula:** *“Agreed! I was thinking beforehand that I could dig up the recording where you and I are laying on the floor in the recording studio's control room, maybe two weeks prior publishing, pondering what is going on: why is Oula so passive and has this project become a labour camp? I did not remember to search for it, but I am sure it is on my external hard disk.”*

**Pietari:** *“Yep. I have not yet written about the hazardous last two weeks of preparing UAT towards its published form. We started running out of time. You and I slept some nights at the school to get all the work done in time. Also, Maja, Leissi and the web developer Johannes Paahto, who put up the website, did long days towards the end. But the pressure on you was especially hard.”*

**Oula:** *“Already before the last weeks I remember being quite full of contradicting feelings and thoughts regarding my simultaneous role as a sound designer and a free agent in the project. Maybe I sensed that there would be very much audio material and very much ‘sound-designing’ to do, and this immobilized me. I really would have wanted to collectivize and break down the editing work and this sort of alleged expertise of a sound designer, but at the same time I felt contradictorily responsible on dealing with ‘the editing tsunami’ because of being the most educated to handle it, next to Leissi of course. Because of this, I sort of distanced myself. I could have taken part in*

*writing, doing and hacking our practices and scores, but I sat down waiting for a tsunami of material. -Which eventually did come. My passiveness was also strongly connected to my suspicion towards UAT's art-object-like format. Afterwards I have been wondering whether I somehow invited the art object into my daily work by getting stuck with it. Like what sort of happened with the tsunami as well."*

**Pietari:** *"You told me about your worries regarding UAT's format. I think they are very important and valid. Throughout the project I tried to include your questions by inviting you to use them in your actual proposals in sound design, to keep the discussion close to the media that we were working through. In my view you would have had a lot of power to grab the issues you saw in UAT, but I also saw that you found yourself being stuck and I did not know how to help."*

**Oula:** *"It was somehow quite new to me that I could include my fundamental doubts towards the art pieces in my sound design. I mean, obviously this has popped to my mind in almost every project I have done during my school years, but this was the first time I kind of had the permission to do that. But at the same time I felt lost and too pissed off at the art object to find gentle or constructive ways to hack it through sound design. I did not want to hack UAT with sarcasm or irony, because I also honestly respect many ideas in the piece and the people working on it. The structure of the collective process was very busy, productive and efficient: everyone was so busy, and I did not dare to "cut the flow" by opening my worries about the format to the whole group. You were the only one in the group with whom I spoke about this back then."*

**Pietari:** *"I think there was a hidden dynamic in this project after all: we had agreed that I have the veto in the project, but I feared our working culture would break if I used it. As it became apparent that we have too much to do and too little time, I should have vetoed and deleted one third of the audio material that was published in UAT. But I did not dare to do that, because people's effort was in those materials, and I felt deleting the material would delete their roles in the project. Would someone still be a co-author if their material was not published? I felt that if I would do such a big and bossy shift, the collective working culture could break. I should have called up a group meeting on the situation, but in that moment, I felt there was not even time for that. Towards the end, it was apparent that the format we had chosen was not flexible in the sense that it would be accessible to the audience as something "unfinished". I have later been wondering whether I should have just cancelled the publishing event*

*regardless of the fear of not finding another time to “finish” the project. Oula, I am sorry for putting an art piece before you.”*

**Oula:** *“I indeed do experience you and me having a functioning discussive bond and to my mind the decision to push through tiredness was made in shared consensus. I also understand that because this is your and Leissi’s thesis project, you needed to produce an object that someone could evaluate.”*

**Pietari:** *“Often when I think about our school, I wonder whether something keeps repeating because of the structure or because of the way people use the structure. Pushing through tiredness to “finish” a piece of art seems to be a very common situation among our fellow students. The amount of people with burnouts in our school makes me wonder. To my knowledge, no one has told us to work project after project without rest, but still this is the working culture of many in the Theatre Academy. I wonder why we, myself included, are not using the safety of this structure to reimagine the conditions of the freelance field. Also, this project’s tight schedule was a result of everybody being so busy with other projects. I feel this is connected to the question of ‘art objects’, but I cannot round up my thought. Could we end the talk here for now?”*

**Oula:** *“Yes, we can end this here for now. I was still wondering about the question of accessibility in UAT. I guess our discussion has come down to one of us believing in the underground and the other in hacking the mainstream? I will continue this thought in the hacking part.”*

To summarize this long sub-chapter, here is a brief reprise of the solo preparation, the collective process, adding few words on the publication and the future of the project. First, I worked alone for 4-5 months with social questions, which became artistic questions that opened different practices, that I call tools. In the collective process of seven weeks, these tools were used and embodied by a group of eight artists, me included, which led to certain artistic materials being found and selected. The selected materials formed a dramaturgy planned in dialogue conducted by me, and *UAT* was published as a set of audio and video playlists on a stand-alone website. Now after publication, we are planning to continue the initiative, and we are currently negotiating things like whose is the project hereafter, when it is no longer a thesis of mine and Leissi's.

I see the main emphasis of my choreographic work being in the preparatory part of this project, and I view the collective part and the published work, *UAT*, as a continuous co-authored artistic initiative. I am not sure if *UAT* is 'a choreography'; I view it as a project of walking art that is facilitated with know-how on social choreography.



*Urban Anatomies Teleport*, documentation from the process, pictures: Pietari Kärki 2019

Above: (from left to right) Jussi, Oula and Riikka

Below: (from left to right) Leissi, Pietari, Jussi, Riikka and Oula

#### 4.4. Contextualizing *UAT* with-in walking art and situated knowledges

**Content warning:** This sub-chapter mentions a case of police violence and harassment in a historical reference.

‘Con’ (Latin for ‘together’), ‘textere’ (Latin for ‘to weave’). Now starting to write this segment, I want to contextualize contextualization as a lean towards physical, somatic and kinetic relational bonds and clashes. I want to shift the (under)standing of contextualization from academic procedures towards inspecting the weave of things, relationality’s dance. How is *UAT* situated, moving and being moved by what is already t—here; histories, ancestries, colleagues, lives, bodies, places, knowings, hunchings...

In this sub-chapter, I aim to contextualize *UAT* in the line of walking art by looking briefly into the history of the 1960s Situationist International (SI) movement, inspecting it mainly through a critical study by the independent researcher, writer and pedagogue Sharanya Murali. After which I will shortly introduce the feminist concept of ‘situated knowledges’ being issued by the feminist theoretician and science and technology scholar Donna Haraway. To help writing a short history on SI, I have used the information provided on the website *The Art Story*<sup>12</sup>, which is an educational, non-profit organization sharing information about modern art.

Shortly put, SI was an avant-garde, radical, intellectual, anti-capitalist, activist and artist movement and group that was active 1957-1972 in Europe, particularly in France and the United Kingdom. SI was formed in 1957 in a meeting between smaller avant-garde groups the Letterist International (LI), the International Movement for an Imaginist Bauhaus, and the London Psychogeographical Association. Though situationists favoured shared authorship, a leading character in the group was the Marxist theorist, philosopher and film maker Guy Debord. In his book *La société du spectacle* (1967) (Engl. *The Society of the Spectacle*), Debord presented the idea of distracting and preoccupying *spectacle*, which has had significant influence on later anti-capitalist

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<sup>12</sup> <https://www.theartstory.org/movement/situationist-international/> (link opened 12 February 2020)

thinking and practices. In the field of choreography and performance art, SI is known for a psychogeographical practice/action called the *dérive* (Engl. drift), originated by LI. Situationist *dérive* can be walking aimlessly in a city, or hacking city maps to purposefully distract and ‘preoccupate’ the choreography of a capitalist organism, to give some examples. I understand Situationists as an early relative to the discourse of social choreography, and as with all transgenerational lineages, this mental inheritance also has come with blind spots and paradoxes. I was actually unaware of SI, when I started focusing on reimagining my habitat and the society (or one’s agency in it) through repositioning the body, but their history and legacy were very soon brought to my attention by my colleagues. Soon after reading about them, I got a gut feeling to seek for a critical perspective on SI’s legacy and this is how I found the work of Sharanya Murali, whom I have briefly introduced earlier. Murali holds a PhD in Drama from the University of Exeter, and in her PhD work *Performing Ethnographic Encounter : Walking in Contemporary Delhi* (2016) she brings Situationist *dérive* to (Old) Delhi – a city outside Europe with a vast colonial history. I have read an article by her based on her PhD research, titled *Walking the Walled City. Gender and the Dérive as Urban Ethnography* (2016).

Instead of conceptualizing *psychogeography* through Debord and his time, Murali quotes a more recent world view in art historian Simon Sadler defining it as “*playful, cheap, and populist, an artistic activity carried out in the everyday space of the street rather than in the conventional art spaces of the gallery or theatre*” (Sadler 1999, 69). While I will not get very deep into the questions on populism in the frame of this thesis, I still want to mention that the questions regarding populism in art and accessibility in art are linked in my thinking and doing.

Murali’s “*lack of engagement with the well-trodden territory of men who walk [...] is deliberate*” (Murali 2016, 199) in the article. Instead, she frames (or shifts) Situationist *dérive* mainly through the writings by a long-time Algerian SI member Abdelhafid Khatib, and the likes of researchers and scholars Deirdre Heddon and Cathy Turner, who are specialized in walking art. SI members were mainly white and cis-male Europeans whose freedom to loiter and walk aimlessly in European cities was, and is still, unquestioned. Murali’s own walks took place in Chandni Chowk area of Old Delhi, where

her pathfinding was eased by her ability to speak and read Hindi, but her options of paths were limited to crowded main streets and the day light due to the dangers a woman walking alone in Chandni Chowk is exposed to. *“Loitering as a radical act of choice differs greatly from the praxis of loitering as a marginalised figure. [...] The very framing of ‘loitering’ varies across socioeconomic and religious identities.”* Murali describes herself being *“less interested in the body as a site and more in the site and body moving through each other”* and in this article a female body loitering in Delhi poses an important question: as doing ‘nothing’ publically *“makes the female body visible in the public eye”*, it makes the body inhabit the site, but it also opens the body to it: how can a marginalized body and a xenophobic-sexist-colonialist (social) site move through each other without the marginalized body being forced to become a site, a colony, an accessible attraction stepped on/in? (Ibid 204.)

In my interpretation, Murali is asking what, or where, can a marginalized agency be without becoming a martyr? She also points out that in Heddon and Turner’s writings on walking women, the marginalized subjects need not ‘free themselves’ - in the neoliberal outbound sense - and instead Heddon and Turner foreground that the marginalized already have their situated knowledges; the know-how of *here* rather than *there*. In Murali’s quotation: *“Wherever one is walking, one is right here, on this foot of land”* (Heddon and Turner 2012, 230). I find this simple observation remarkable. The ethos of ‘walking here, rather than walking there’, has stayed in my mind since reading Murali’s article, but I cannot trace where this formulation of the sentence came from. I have started to use a stylized version ‘t—here’ in some contexts, to remind myself of a proximal and local focus when for instance walking: what is t—here already? Next to zooming into the proximal and local, ‘walking here’ is also a mundane tool for a privileged body to re-enter and question the conditions of advancing ‘there’. In the terminology chapter I issue observation as a means to re-enter (the conditions of) operation, and these two thoughts – ‘walking here’ and observing (here) – are parallel in my mind.

Murali’s walks can be interpreted as a revisit to and a continuation of a project Khatib started, and was forced to give up, in 1958 Paris. While drifting on the streets of the area Les Halles at night, Khatib was twice harassed and arrested by the French police. These events took place at the time of curfew on North Africans due to the then ongoing

Algerian War of Independence (from colonizer France) (1954-1962), and after these encounters Khatib stopped the project, and instead published the brief *Questionnaire on the Psychogeography of Les Halles* (1958). Debord expressed his opposition to the French army's occupation in Algeria by being one of the 121 intellectuals who signed *Le Manifeste des 121* (1960) addressed at the French government at the time. In today's terms Debord could maybe be called 'an ally', someone who stands up for the less privileged. However, as Murali points out, the majority of members in SI, including Debord, did not see the internalized colonialism in their practices. In their search for anti-capitalist futures, situationists spent a lot of time in the most internationally populated parts of Paris and for example "*frequented North African and Spanish bars in various parts of Paris*" (Murali 2016, 200). As Khatib's example shows, people not passing as white Europeans did not enjoy the privilege of undisturbed loitering in the centres of the European cities, which is still the case in 2020, as mentioned by Murali (ibid 202).

In addition to the actual city centre, an important centre in the western societies is *home*, particularly in the Finnish culture. Murali refers to the feminist scholar Sara Ahmed when writing that "*danger perceived as originating from the stranger 'involves a refusal to recognise how violence is structured by, and legitimated through, the formation of home and community as such'*" (Ahmed in Murali 2016, 209). Khatib's mistreatment seems to have been justified by the white fear towards Arabs, and likewise Murali writes that, during her walks in Delhi, she frequently met "*concern(s) that a woman doing nothing on the streets is dangerous*" (Murali 2016, 204).

According to The Art Story website, SI saw their work as "*constructing situations*"<sup>13</sup> I see my work as repositioning with-in situations, which I refer to with the term teleporting. My aim in teleporting is to bring awareness to the agency and relationality of a position. In *UAT* I am especially concentrating on the position of a bystander, or a with-stander. How does one position their non-activeness, and how does one's inactive position act? How is one's standing-with affecting their standing-under; their situated knowledge? In my view, this is simple; if you experience you do not (under)stand, but wish to, just make a shift (within 'this foot of land') and/or wait attentively.

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<sup>13</sup> <https://www.theartstory.org/movement/situationist-international/> (link opened 12 February 2020)

In the context of my previous dance studies, in Laban movement analysis, movement is thought to start with a yield, meaning giving into the movement, being ready to move – went already – before you think to move. This is how I see standing, not an inactive place at all. How you stand (yield to move) is how you know.

By centring Khatib in her work, Murali shifts the discourse on Situationist legacy towards the othered bodies and perspectives. I intend to do the same when centring Murali in my work. Murali's article was the most important reference on walking art for our group when making the artistic part of this thesis, *UAT*. Without going deeper into the identities of our working group members, I have to verbalize that the group was all-white and all-able-bodied, which are significant privileges in Finland. I have wondered whether a group with such a homogenous demography is the right group to work with the question of 'facilitating an unknown audience'? I do not have an answer to this question. Keeping this in mind, the language used in *UAT* has been selected with time and care, without direct implications on the listener's private matters. We have aimed to take into consideration that loitering and seeming suspicious in the public space are not safe for everyone. The practices used in *UAT* have mostly been framed in such wordings that they can be "performed" unnoticed by the passers-by. Despite these attempts, I cannot have guarantees that my questions or practices would not be deeply situated in my privileges. Despite my queer identity, Helsinki and my body move through each other unharmed.

In my private life in public spaces, I mix my queer self-expression with "just enough" heteronormalization to feel safe. I can say from my own experience that living in a white young male-assumed abled body in Finland is very easy. When I choose to publically express my queerness in my behaviour, clothing and hair, I live a very different life, especially when leaving the centre of Helsinki. Moving between these perspectives, closet and out, is where my version of the practice of situating comes from. By mentioning "expressing queerness" I do not mean that queerness would look like anything or that it would not look like just about anything. However, I stay hovering by the line of heteronormativity not quite daring to cross it, and I try to share the knowledge this hovering situation accumulates. I am trying to "export" my queer knowledge and I am aware of the contradictions of my doings. I do no longer want to be good to anyone for the sake of my own consciousness or "purity". Maybe being good to one another is messy.

*“Feminist epistemology conceives of knowers as situated in particular relations to what is known and to other knowers. What is known, and how it is known, reflects the situation and perspective of the knower. Here we are concerned with **claims** to know, temporarily bracketing the question of which claims are true or warranted.”*

(Anderson 2000, emphasis in original)

The concept of ‘situated knowledges’ has become familiar to me through the U.S. American feminist theoretician and science and technology scholar Donna Haraway. In an episode of the podcast series *For The Wild*<sup>14</sup> Haraway is asked by the interviewer Ayana Young: *“Why, perhaps now more than ever, do we need situated knowledges?”* I have selected and transcribed a few points from Haraway’s answer and the link to the podcast can be found in the references. My focus in Haraway’s answer goes into what she frames in her first sentence: *“Situated knowledges are about a profound relationality and historical conjuncture, but not about relativism. It’s relationality, not relativism; not epistemological relativism.”* Haraway continues onto the psychological and political games of the Western feminists bodies and books, and the patriarchal sites moving through each other, by assessing that *“the work that I and others were doing in feminist science studies, [...has been] very strongly, and unfortunately very effectively, turned against us, as nothing but social construction, as relativism, as opening up the possibility of alternative realities, as opening up the kinds of Trumpian epistemological cynicism.”* (Haraway 2019.)

As a recurring example in her reply, Haraway uses the laws on reproductive rights. If situated knowledges was to be understood as epistemological relativism, (aka factual relativism aka alternative facts) it would not matter *whose truth* wins, because each objective belief is seen as just as true or untrue to the rest. Situated knowledges understood with-in relationality would mean things and beings being recognized as having their particular situated knowledges, where the negotiation on truths would be based on the *trust* that the situated knower knows what is best for them, and their uterus. *“People [...] who have been in this struggle; [like myself] for more than forty years; have learned, I think, a lot about being much more careful of our idioms, of our alliances, of*

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<sup>14</sup> <https://forthewild.world/listen/donna-haraway-on-staying-with-the-trouble-131> (link opened 24.3.2020)

*our insistences on claims, on the situating of from where and to whom we are acting*” (ibid). Haraway’s comment on being careful with one’s expression not to be used against oneself is delivered with urgency and poise. I want to point out what does not come through in my transcriptions: both Haraway and Young speak with warmth and light in their tone, they make jokes and laugh a lot during the interview.

To summarize, this contextualization is a brief opening into those references that – in my estimation – best place *UAT* in historical conjunction regarding walking art and its feminist reading. Many other references have been left unopened here, but I want to shortly mention that I have worked on *UAT* keeping in mind the radio essay *Äitini on alien* (2019) and workshop *Somanauts* (2019) both by Elina Minn. Another reference I want to mention is the performance *GENDERFUCK - SUKUPUOLIPOETIIKKA* (2016) by Emilia Kokko, which has sparked my choreographic process in many ways. And it is most likely from *GENDERFUCK* where I have gotten the ethos of approaching artistry through such transparency that artistic tools could be obtained by the audience. I have been deeply touched and moved by the reflective dramaturgy, being with locations, humour, tragedy and insistence on reimagining languages, understandings and ‘three-ecological’ spaces in Kokko’s work. I cannot point out how these two wonderful artists’ work would have directly affected *UAT*. Their presence in my work is ambiguous, being in the feeling of things, in the tissues between things, somehow, and maybe, hopefully, in how I facilitate social situations. My work with *UAT* and these references continues.

*“What ghosts are haunting the stages / spaces we work in?”*

(Sonya Lindfors - artistic question present in works from 2012 onwards)

#### 4.5. Hacking *UAT* with Oula Rytönen

*“While we have found tools to reimagine the urban sphere,  
we have yet to reimagine how to grasp or pass on such a tool.”*

(Oula and Pietari’s dialogue in 2020)

Since *UAT* operates through online access, the artists and the audience do not get to meet each other. Although I still stand by my decision to value the audience’s self-determination and privacy by removing myself from the facilitated encounter, I also do need the audience’s feedback. To have a platform for feedback and dialogue, I organized and hosted free workshops titled *Urban Anatomies Teleport HACKLAB*, which took place in a non-commercial space called Kalasataman Vapaakaupungin Olohuone (Engl. The Free City of Kalasatama - Living Room), located inside the shopping centre REDI in Helsinki. *HACKLAB* was open for a full week and took place already one week after the publication of *UAT*. I hosted the workshops by myself. In the context of the workshop, ‘hacking’ is framed similarly as in the collective process. My plan for the workshop had three steps: 1) introduction by me, 2) drifting with *UAT* inside REDI 3) hacking and chatting. As material for hacking, I had printed handouts of *UAT*’s script. The workshop did not require prior knowledge about the project.

However, this plan did not work, and *HACKLAB* did not manage to find participants apart from a couple of friends and colleagues. I had underestimated the importance of targeted marketing. Also making two separate online events regarding the same project (*UAT*’s publication and the workshops) in a short frame of time proved to be confusing for many. From *HACKLAB* I had hoped to get, not just feedback, but also material and data to have dialogue with while writing this thesis. Fortunately, we have been invited to present *UAT*, and reactivate *HACKLAB* at some festivals in the near future.

To conclude this chapter, I have invited our sound designer Oula to hack *UAT* with me. Earlier in this thesis, Oula and I have engaged in discussion on *UAT*’s collective process, where it was also issued that we did not invest time in Oula’s criticism towards certain aspects in *UAT*. The following text is based on our dialogue, written mainly by Oula, with editing and contributions by me, and the final edit is by Oula again.

*“Hello! I am Oula, the audio-hunter-gatherer of Urban Anatomies Teleport. Pietari asked me to hack UAT with them, and after our multiple discussions, I have tried to gather some thoughts here. My way of processing thoughts into text format is powered by questioning the roles of concepts like spectating, events, expertise, ownership, and divisions like author and audience, or producer and consumer. The main motivator behind my questioning is supporting post-fossil and post-capitalist socio-cultural shifts.*

*I will now overlay some troubles in UAT that emerged in our dialogue and propose some potential tools for hacking it. Firstly, UAT withholds tensions between inclusivity and universalism. UAT does avoid provocation and any absolutist impressions, and uses approachable common language, but, and maybe due to this policy, the listeners somehow seem to miss or underestimate the tensions, contradictions and struggles within urban spaces that might be revealed when using UAT. Examples of such tensions are already documented in UAT, especially in the tracks Laser gaze I and II and Diaries I, II and III. If we are to popularise the concept of situated knowledges, it is important that this is done without hiding contradictions, disagreements and debate. I claim that this attempt – the attempt to keep UAT approachable to as many kinds of people as possible, with the different backgrounds and ideologies – has been made even too easy by a rhetoric inherently avoiding contradiction and conflict. I suppose this may be one reason why people seem to perceive UAT as a personal mindfulness discovery, rather than a toolkit for sociocultural change, for example. To hack this pattern in UAT’s upcoming forms, we have discussed among the working group to give more transparency to the founders’ and other users’ personal situations and political frameworks, in addition to stating out loud that to us UAT is a set of tools for socio-cultural reshaping.*

*Secondly, UAT is an art piece, a container of some sort, where the potential art-users can perceive, detect, feel, discuss and think about the things they face. With the word ‘container’ I refer to an art piece being a “sphere of its own” – an event – which creates yet another spectating audience without a culture of pro-actively using (applying, hacking, sharing or combining) performative approaches with the routines of everyday life. Maybe the concept of double ontology could help unravel this container issue? The art theorist, curator, and professor Stephen Wright conceptualises double ontology as an approach where the works have “a primary ontology as whatever they are, and a secondary ontology as artistic propositions of that same thing.” (Wright*

2014, 22). In this sense, UAT's primary ontology is 'pop-album' and the secondary ontology is the proposal of a pop-album as social choreography. If we want UAT to be approached as a mundane applicable toolkit, I guess its primary ontology should be embedded with functions or platforms not associated with "art pieces"? Maybe UAT's primary ontology could be an open source map device on one's phone, or an open community of people interested in urban drifting exercises hacking urban culture or a grass root level urban planning unit? Even though 'double ontology' was not part of our language while working on UAT, many of our discussions back then were about the power dynamics between different ontologies in UAT.

In our discussions about artistic practices as daily routines, Pietari wondered if the frame of the event should be given up in the context of their art? Using another reference from Wright, I would say that if we try to think of art as a vibrant tool for sociocultural change; yes, the event should be given up as the primary ontology "because events are never in the present [and] if we highlight [the event's] role in social change we do so at the expense of considering the potency of the present that is made of people's everyday practices [...] which are at the heart of social transformation long before we are able to name it as such" (*ibid* 25). In some ways, UAT does challenge the temporality of "the society of events" (*ibid* 25), like by being listenable in no specific time or place. Still UAT seems to be bound to an event-like temporality because it is art, or pop art.

Thirdly, UAT claims to be a freely applicable toolkit, but gives the listener ready-made instructions to follow. The audio toolkit also avoids naming the roles of both the listener and the one speaking out the tools, which amplifies an authoritarian feel, and diminishes the listener's agency to grab and apply the tools. Thinking afterwards, the voices speaking in UAT could propose the listener the role of the user. Doing this could contextualize UAT's primary ontology in everyday life's routines, if we believe in Wright's formulation where: "spectatorship is to the spectacle as usership is to [...] the usual." (*ibid* 68). I wonder, how to understand and apply experimental and playful modes of usership in contexts, like art or consumerism, where so-called "expert culture" (*ibid* 26) has taught us to follow instructions and authorities? In some internet cultures, like Steam workshop, Github, Pure Data and Wikipedia, a solution to the problem of expert culture (in Wright's sense) has been found in open source methods, that can lead to a richer culture of sharing knowledges. I think UAT should ask more

*seriously what is required to give people the experience of being able to use, apply, share and continue something from where the previous person left it, and so on.*

*So, I wonder whether we should just frame UAT's performative approaches more clearly outside the art context, or generally aim at popularising the idea of interpreting art pieces as instructions, platforms, interfaces, or tools to be applied in everyday life? This brings me to think that actually, maybe hacking should be even more central in UAT? What if UAT was primarily a HACKLAB, instead of being first a piece which then wants to be hacked? The practices could be more clearly and simply contextualised as tools for hacking the city space, the use of it, and cultures of urban embodiment. So, maybe it would be enough to just do the HACKLAB again, in a more receptive, more durational and more platform-like context for a culture of hacking to emerge to tackle these issues in longer term?*

*What am I proposing the audience's agency to be then? Open source user? Freestyle drifter? Hacker? I will end with some of Wright's reading on writer McKenzie Wark's book A Hacker Manifesto (2004): "[Hacker] refers to someone who hacks into knowledge-production networks of any kind and liberates that knowledge from an economy of scarcity [, namely events]. [...] The system of value-production in the mainstream artworld is also premised on a regime of scarcity, underpinned by the author's signature." (ibid 32.)"*

*(Rytkönen, ed. Kärki 2020.)*



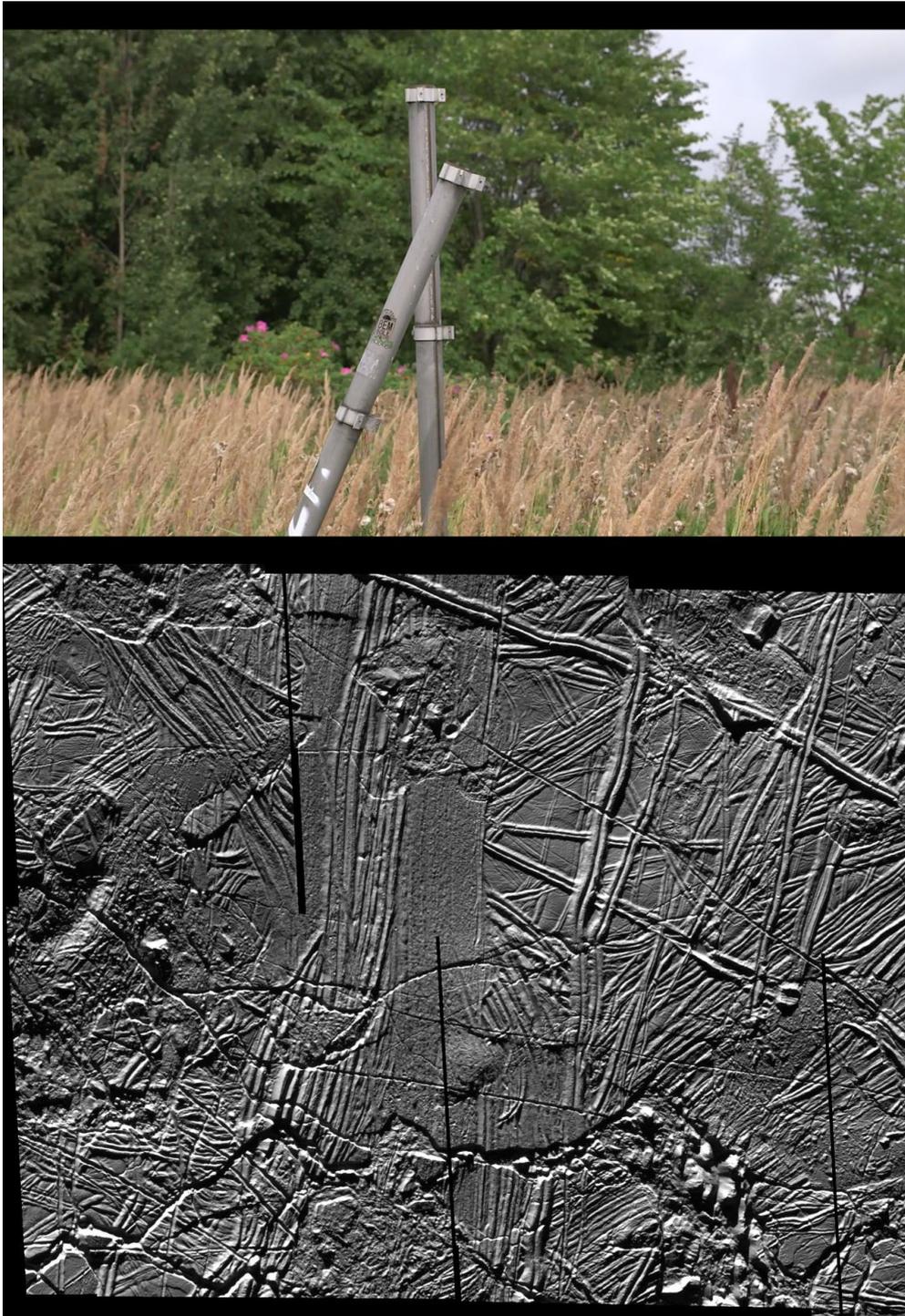
Above: Lake Sharpe by Missouri River, South Dakota, satellite image: NASA 26.3.2014

Below: still image from a video in *Urban Anatomies Teleport*, video: Maja Wilhite-Hannisdal 2019



Above: still image from a video in *Urban Anatomies Teleport*, video: Maja Wilhite-Hannisdal 2019

Below: A major dust storm along the east side of the Aral Sea / Aralkum Desert, Kazakhstan,  
satellite image: NASA 5.12.2007



Above: still image from a video in *Urban Anatomies Teleport*, video: Maja Wilhite-Hannisdal 2019

Below: Ridges, plains, and mountains on Europa (moon), satellite image mosaic: NASA 16.12.1997

*“Locate yourself by noticing the things that situate you.  
Relocate within this situation by placing yourself a bit differently.  
You have teleported when you have teleported.”*  
(UAT, 2019)

## CONCLUSION

I view *Urban Anatomies Teleport* as choreography that seeks to graph pathfinding rather than steps. *UAT* has been a saviour in a way, because in it I have found an operative and embodied frame that is simple enough for my otherwise extensive artistic thinking, where the questions tend to touch upon “everything”. I plan to continue working on *UAT*, especially the practices of *situating* and *teleporting*, with our wonderful working group, and do so through the question of the *user* presented by Oula Rytönen. For the future, I call *UAT* primarily an initiative.

The question of social ecology can be approached like gardening: I actively let that thought shape my use of time, focus and interference. For me, the most important support in collective work is not inherently dialogue, but mutual trust, transparency and humour. I propose for a collective working culture with clear, flexible and self-determined roles, where the flux of the group consists of invitations between co-workers, like gardeners exchanging tools and tips, or engaging in a shared meta-project. A choreographer’s work in collective process can sometimes be just being available while doing one’s own things. I think I have found tools that support social sustainability, like the use of words ‘hidden dynamics’, ‘with-in’ or ‘t—here’ and acknowledging ‘situated knowledges’.

In a general retrospect, I wonder if being good to one another is just to endure the question and aligning one’s life according to what this endurance requires. The question of endurance is where moral and ecological questions meet. I am stating the very obvious; giving space and being alert to give space, regardless of one’s privileges, require, but endurance, also *stored energy*. Thus, I argue that inclusiveness and solidarity in artistic work are not questions of efficiency or productivity: not questions of “more”, but of passing on, and letting go. This is a good example of what social ecology might mean in my work as a choreographer – a position which is privileged in its ways, yet very precarious and energy-consuming to maintain.

I approach art as work like this; I am appointed frameworks through the events in my life. While moving and being moved in my everyday life, I greet my situation, and ask what is t—here already? And through this I know which frameworks I am the right artist for.

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**Cover image:** On the left: *Urban Anatomies Teleport*, documentation from the process, picture: Jussi Ulkuniemi 2019 / On the right: A zoomed-in detail in an image of the Lena River Delta, satellite image: NASA s.a.

**Free domain satellite imagery throughout:** NASA Image and Video Library <https://images.nasa.gov> (link opened 24 March 2020).

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<sup>15</sup> Course at the Theatre Academy of the University of the Arts Helsinki

<sup>16</sup> Course at the Theatre Academy of the University of the Arts Helsinki

## APPENDIX: A TOOLKIT

### Foreword

My intention is to share and recycle tools that would help collaborative workers sustain the relations that are already there. I am also sharing few performers' tools, that are not in direct contact with collaborative working situations. Using any of these tools requires one to translate and apply them in their situation. You are welcome to understand these tools however you want to and use or hack them as such. Although these tools are something else in practice than in their written and lingual form, the words obviously do matter. Some good tools are single words, or tonalities, or breaks, or silences. My favourite Finnish word is 'kappas'. When I say it, my intonation goes to humorous heights. 'Kappas' does not translate into English directly, but it is used in the same way as in English one could say (lightly, yet taking into account, affirming, without judgement, or pathetic intent): "well look at that!" Or since 'kappas' does not index a subject, such as 'that', it could be translated as "oh"... "mmmm"... "haha!" It has been surprisingly important to have nice names for collective tools and practices. A title is an entrance.

Note: First let your co-workers know the whole structure of a tool and then ask if they are willing to use it.

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## 1. A feedback session (for three +)

This tool is from a collective called Happy Bodies that I am a part of.

- 1) Write down these questions:
  - “What works for you?”,
  - “What does not work for you?”,
  - “What is missing?”
- 2) Write down your answers.
- 3) Each reads their answers to the group, in a round, taking turns. When it is not your turn to speak, try to just receive what the other person has to say. No comments or discussion before the round is completed. One person takes notes during the round and counts the repetitions of things being said.
- 4) Free discussion after the round.
- 5) Conclusions. The rules and aims of the group are updated.

## 2. An audio study drift (for one)

Needed: Wireless internet and the hardware to listen to an audio book or podcast etc.

Practice: Go for a walk/drift/etc listening to the chosen audio.

Use what you hear as your navigator asking the following questions:

What is this about? How does this propose my walking to relate to it?

Examples: Ok, this is about \_\_\_\_.

Should I walk towards \_\_\_\_? Or not?

Should I walk in (curves)? Or stop?

Tips: Take breaks.

Stick to questions that are not too easy and not too difficult.

*You're done when you're done.*

recommendation (English):

Reni Eddo-Lodge - *About Race*

<https://audioboom.com/channel/about-race-with-reni-eddo-lodge>

recommendation (Finnish):

Perttu Häkkinen - *Spektaakkeli, situationismi ja psykomaantiede*

<https://areena.yle.fi/1-2081105>

### 3. A phone drift (for two +)

This practice was used many times when making *Urban Anatomies Teleport*, and it is inspired by the apparatus used in *Remote Control Human* project (2017-2019) by Outi Condit

Needed: One phone each (test before that ‘conference call’ works on each operator).

Prepare: One (or more) member of the group prepares a ‘drifting score’\* that they can share somehow verbally. This person is the host.

Practice 1: No physical gathering is needed. The host calls everyone to join them into a conference call. No discussion. The host guides the group through the prepared practice using their voice. The host tells the group when the drift is over (after 20ish minutes).

Practice 2: After this, starts another drifting practice, which is improvised, and in which everyone is a host and a listener. The previous practice can be used as material, or not. No discussion. Hosting in turns. Giving others time and space to lead. One person takes time (20 minutes) and tells the group when it is time to end the practice. Take 10 minutes to write notes. Then there is time for free discussion.

### 4. A text message drift (for one +)

Needed: One phone each. (Set your alarm volume low).

Practice: No physical gathering needed. Start at the same time with one another.

Walk/drift/etc with a timer (30 min.)

*What are you noticing? What are you walking in relation to?*

*Are you following something? How is this state of being?*

When the timer’s alarm goes off,

take 10 min. to write a score for ‘navigating to your state of being’,

text it to one another. Start another 30 minutes at the same time,

use this score to navigate.

*You’re done when you’re done.*

\* In performance art and contemporary choreography, a ‘score’ refers to instructions that are written or drawn (etc) by a person to another. A score can be very simple, or it can be very complex. Usually it is both. A score can be strict or have much room for interpretation. Or both.



05.06.2019, 19.47

Nicolas

Score 4 @Jussi Ulkuniemi :  
johdinta pitkin  
vastakkaiseen suuntaan  
itsenäistä olemista varten



A dérive score for Leissi  
@Nicolas Rehn:

Place your hand(s) on your  
diaphragm (pallea) and take a  
moment to listen to your  
breathing.  
How oxygen flows in and  
garbondioxide flows out.  
Go for a walk.  
Consider everything as a state  
of a chemical reaction.  
Every bow and then synconize  
your breathing to the  
"breathing" of something else  
around you.



(bow = now)

Oula

Score for @Pie Kär "Open  
your mouth. Move towards  
the useless or even  
dangerous having your  
mouth open. Let the saliva  
flow. When you feel a  
resonance strong enough  
with the uselessness or even  
danger have a party with it.  
Mouth open. You're done  
when you're done (and the  
time's out)."



Riikka

Score for @Oula:

(Warning: it it's natural form  
the interior might seem  
messy.)

You enter at the end. Travel a  
route as if you were drawing  
the outline of a complex  
system with a labyrinth in the  
middle. You are walking in a  
tunnel, so you must travel  
one way only. The complex  
you are mapping out is larger  
than your body, one side is  
more than 100 steps long.  
You will most probably meet  
two dead ends on your  
journey, just exit in a curve if  
it happens.

(Finish with a song.)

And additional picture:

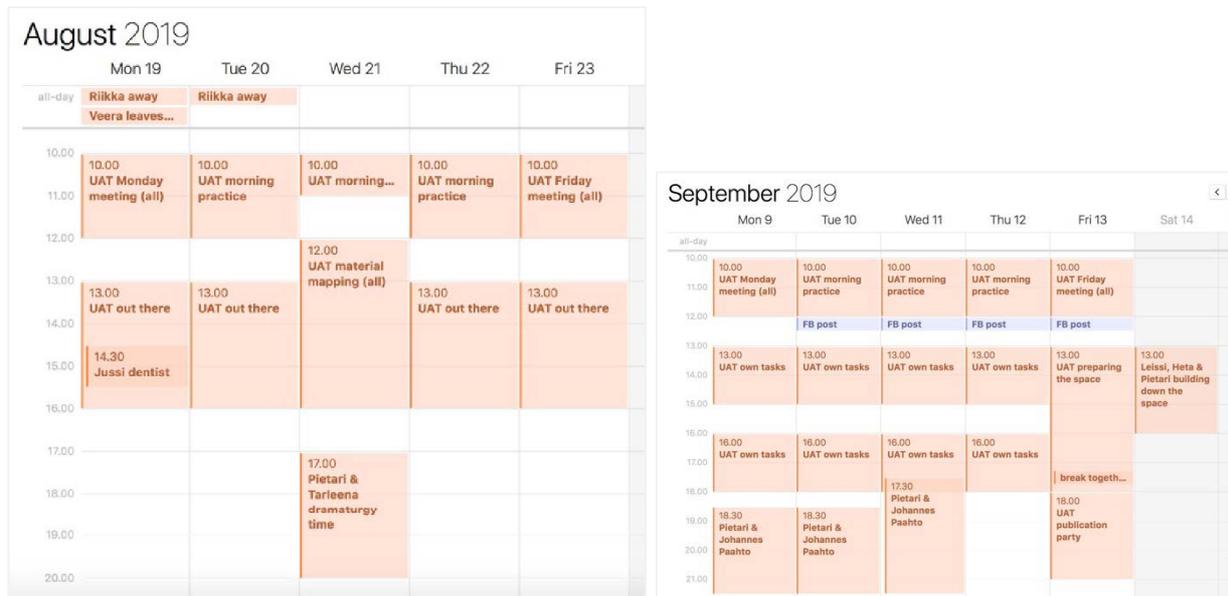


Jussi

*Urban Anatomies Teleport*, documentation from the process, screenshots: Pietari Kärki 10.12.2019

Comment: These examples were written with-in a text-message-based practice, which is similar to the one described in part 4., in this appendix. These scores were written after using pages from human anatomy books as maps.

## 5. A schedule example in *Urban Anatomies Teleport*



The weekly schedule on Google Calendar was used together with a more detailed schedule on Google Drive, including daily locations, focuses and a to-do list. In the ‘Monday meetings’ we talked about life, and in the ‘Friday meetings’ we talked about this project. We reserved two hours for each meeting, but often we needed less time. ‘Material mapping’ refers to an event where we went through all the material and narrowed it down weekly. In each Friday meeting, the to-do list was updated, and tasks for the next week were appointed. *UAT* is a collection of many audio and video tracks, which were prepared as many small projects. During the last weeks, we did not all meet every day, but in the schedule, we could see where, when and what each person is doing. Each group member (8) could either invite someone to help them on their project or ask who needs help.

## 6. Performers’ blob-score in *This untitled prehension*,

“*Tartu, seuraa tarttumaa, kunnes jokin tarttuu sinuun,* ”

(“*Grasp, follow this prehension, until something grasps you,* ”)

## 7. Performers' tool pools in *Faunastic Tryst : betwixt & between*

The tools were organised in four chronological pools or scenes. The pools were performed (in) in a chronological order, and each pool included both primary and secondary tasks. The four performers worked through the structure simultaneously.

### Pool 1

- As a choir: translate a colour you see into sound. Have a discussion.
- In each transition (pool to pool) one performer leads, two soon follow and one performs a tail of the previous pool/scene.

### Pool 2

- Pretend to have closed eyes. Look at an audience member in the eyes through your "closed eyes".
- Charge (sexual) energy to those areas of your body that you assume to have the least (culturally) sexual charge.
- Direct the audience's gaze on your skin to places you assume to be the least observed.
- What does this generate?
- What is the tone and timbre of this social tension? Play it like an instrumentalist, following impulses. (Is this flirting?)

### Pool 3

- Eyes are gazing out from the anus. Anus is gazing out from the eye sockets.
- The bodies of the audience and the objects in the space are your circumstance and environment. How do they affect you? How is it to inhabit this place?
- Touch an audience member with an immaterial imaginary body part.
- In unknown terrains follow familiarity. In familiar terrains follow something unknown.
- Mislead or surprise another performer. Try to make another performer laugh.
- Hide in another performer's action.
- Host a tryst between an unknown being in the space and an audience member. Keep it secret.

### Pool 4

- Your tongue is the narrator of the performance. Use "tongue sync" to tell the audience what is going on.
- When talking (or writing) about Tryst after the performance, add fantasy and lie.

## 8. Recommendations from other artists

### ‘Mapping’ by Ingrid Berger Myhre

- a tool to arrive to a new space with a group and share the ways we each perceive a place
- <https://www.ingridbergermyhre.com/MAPPING>

### ‘Somanauts’ by Elina Minn

- an undoing practice, being an observer within yourself, very well and briefly formulated (both in English and Finnish)
- not online (?)