

*ShaeK. An alternative to mankinD*



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Master Thesis*

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Academy of Fine Arts  
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*Written component as part of an MFA thesis project with my participation in the  
Kuvan Kevät show as artistic component.*

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**TAIDE-  
YLIOPISTO**

**X KUVATAIDEAKATEMIA**

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## Summary

"Titled". Because someone used "untitled" already" is in fact an installation weaving together most of the sculpture, drawing, photo, and video works produced in the past degree years. It is the first time I found a balance between video, performance, and sculpture. If my bachelor years were nearly exclusively made with and for plastic arts, those three-ish years of master went as a discovery of what I could do and the struggle to find a space for it among what I was already doing. Would I stop sculpture? It is for the graduation show I really found out both could enrich each other instead of fighting. That I belonged to sculpture more deeply than I even thought at first for my approach of dance and skill gathering feels more like expanding sculpture not outside myself, where it most usually happens, but inside. My flesh, tendons, muscles, and bones alongside their connection to the brain were becoming the raw material and the newfound shapes, the ever-changing outcome.

Howbeit, the nature of my artistic practice made it necessary to also drag examples from prior and posterior works in order to draw further connections with the writing theme. Please find them thereafter, more or less in order of appearance. They, unfortunately, could tend to pop up out of place for they resisted fiercely most of my neat organization attempts. My apologies for this inconvenience.

### Part 1

#### 1.1

- *Cogito Ergo Sum*, 2014, hot glued newspapers on Tv Set sculpture/around 1.50 x 70 x 60 cm, ESACM Clermont Ferrand Art school.
- "Titled" because someone used "untitled" already. Video mixed media installation/Variable dimensions/ Kuvan Kevät
- *past tales from the future of an unwritten story*. 2020, Video mixed media installation, Variable dimensions, Tallinn Biennial.
- *Seam-Stress Haju*, 2019, Mixed media, Textile sculpture, around 63x45 cm + hat.
- *The Matrix*, 2017, Mixed media installation, Variable dimensions, ESACM Clermont Ferrand Art school.

#### 1.2

- "The Matrix reloaded", "Näkemin", 2018, Mixed media installation, Variable dimensions, KuvA
- *Be Yourself!*, 2020, Drawing, Highlighter pen on draft paper, A4.
- "How to never forget "1066"" or "Bayeux Bayeux, An history of English Language", 2014, Acrylics on Craft paper painting, 100x 500 cm, BUAP Mexico.

#### 1.3

- *MunA mUNa munaT*, 2018-2019, video, Kuvan Kevät.

- *"Tribute to Pinoncelli" or "Pupunainen"*, 2018, Urinal+wig, Around 80x 50x 60 cm.
- *i Have no bOObs or TribuTE to josepH kosutH*, 2018-2019, video, Kuvan Kevät.
- *TarinA 2: Homeless hopes and dreams* 2018, Performance footage, Kuvan Kevät.
- *TarinA 1: The WASP Medicine man* 2018, Performance footage, Kuvan Kevät.
- *Drunk speed drawing with two hands*, 2019, video, Tallinn Biennial.

## Part 2

### 2.1

- *“.Locked.”*, footage, 2020, trailer for Tallinn Biennial.
- *agaiNst tHe meAt industRy round 2*, footage 2020, Video.
- *agaiNst tHe meAt industRy round 1*, 2018, video, Kuvan Kevät.
- *SekajÄte coLLective*, 2018, video, Kuvan Kevät.
- *TuliPanoNero band*, trailer, 2019, Tallinn Biennial.
- *TarinA 9: TOtent.Anz pour les vIfs*, 2020, Picture from Ivar Hutt, Tallinn Biennial.
- *blOOpers-The clumsy sidE of Things*, 2021, Photo 3365x1425 pixels.
- *Dress. Like a man.* Ongoing project 2018, 2020, Photo: Portraits of men whose wardrobe contains skirts or dresses as a casual piece of clothing and not a gender identity marker.

### 2.2

- *From series Tom Waitses*, 2013, Acrylics on papier, 65 x 50 cm.
- *Detail from The death of Paganini*, 2017, Mixed media installation, Variable dimensions, ESACM Clermont Ferrand art school.
- *TarinA 4: ThE otheR sidE of things*, 2019, Performance footage, Kuvan Kevät.
- *"Irlantilainen Urosusi" or "The shameless wall"*, 2019, Oil Painting and mixed media installation, Variable dimensions, Sharing notes exhibition.
- *"I.N.R.I or The sex life of Willy Wonka"* 2018, Raw clay sculpture, around 60x25x42 cm. Kuvan Kevät.

### 2.3

- *DiAry of a leftY apPreNtice chapTer 1 and 2*, 2016-2019, videos, Kuvan Kevät.
- *SpeciES dysmORPHia*, 2020, Video, Tallinn Biennial.
- *Un[Fit] Like [half] a killer whale trapped in a bay*, 2020, Video.
- *TarinA 5: Kilven aika*, 2019, Performance footage, Nordic and Baltic Young Artist Award.
- *TarinA 3: NOT For LAds*, 2019, Performance footage, Kuvan Kevät.
- *VArpAt 2.0*, 2018-2019, Video, Kuvan Kevät.
- *TarinA 6: PutAist Kein schimpwOrt it's a jOB*, 2020, Performance footage, HGB Rundgang, Leipzig.

- *Tarina 7: impostoRR sYndroma*, 2020, Performance footage, *Let's call it a Day*, Leipzig.
- *Tarina 8: not SO blacK swaN*, 2020, Performance footage, *The Language of Belonging*, Ex Lab.
- *Tarina 10 La atarfeNa, olE kUlTTi et nO coMMent*, 2020, Picture from Ivar Hutt, Tallin biennial.

### **Part 3**

#### **3.1**

- *White Shepperd Pink Dolphin*, 2019, Ball point pen drawing on recycled paper.
- *"Hyvää Suomi"*, 2018, Mixed media installation, Variable dimensions, KuvA.
- *"Douce France"*, 2017, Mixed media installation, Variable dimensions, ESACM Clermont Ferrand Art school.

#### **3.3**

- *ShaeK. Biology, History and Languages*, 2005-2010, Pen and pencil drawings on School Schedule Diaries, A5/a4-ish.
- *ShaeKieli*, 2020, Draft footage and ball point pen drawings on recycled A4-ish papers. Tallin Biennial.
- *Clearing hole. Chapter 1* Incipit for and illustrated novel called *"The heart oFF PipeS"*, 2020, Ballpoint pen drawings on recycled A4-ish papers.
- *The OspreY and the HawK*, 2020, Oil Painting on food cardboard packages, mixed media installaltion, Variable dimentions, Tallinn Biennial 2020.

#### **By/with other artists:**

- *Horn* by Hwang HyeokSun, 2019, Documentary Video made during Kuvan Kevät.
- *Documentary from a study trip to Rome* by Hemuloordi, 2019, Video, For the show "Sculptures which are not good enough for Rome" with Minna Miettälä "Confort Corner"

Alongside finding new ways to intertwine various fields of practice, I found myself growing more and more uncomfortable with "human". Not exactly its scientific meaning but what is daily put inside and the expectation awaited through it. As a distorted glass pane reflecting less and less how I felt inside. Yet, the more I make efforts to disentangle from it, the closer, ironically enough I feel I am getting from what could actually be meant by "human". At least when we think of "Consciousness" being the difference between animal-kind and human-kind. When we think of acting against what is "natural" here meant "what feels easier".

How then does it come the internet is more felt by the vast conscious majority as truth than as a tool? Why being so spiritually advanced a species, we keep falling constantly on the same lazy binary traps? And how through artistic practice, possible alternatives could be found and embraced?

## Intro

*This whole work is just a theory, fed with examples often dragged out of nowhere, or from what I experienced or saw.*

*Today, I feel we tend too much to drag any single thing hurting our own principles out of context and jump to the throat of the person who dared to speak out. I don't claim to be right or wrong. In fact, since I do my best to care less about proving anything whatsoever to whomsoever around those notions, my quality of life improved. If you end up being shocked or hurt, I am sorry because it was not my first goal, but life can be tough sometimes.*

*I feel often, people, we don't listen to what others say, we listen to what others are. And agree if we like the person. Fast to judge and even faster to relate or hate if it serves our purpose. Maybe this is why I don't like safe spaces among other reasons. I feel sore. With this society. With you, with me, with us. Nonetheless, I can also be very keen to get pissed when I should listen and think twice. Before saying "I hate the system" I must acknowledge, I hate that part of it within me. We are the world we despise. No one can be liked by all the others.*

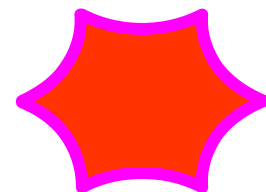
*This work is going to be full of things hammered with the delicacy of a horny backhoe loader. So, we might need those #captain obvious very often. Yes, I am dead serious, but also for the sake of fun. And yes, I am dead aware this is ONLY my opinion.*

*Period. Peace. Thanks. Happy smiley.*

*Also, most of my references are YouTubers for I see "artist" as a global term out of a wish to see art beyond the limits of "contemporary art". There is no hierarchy between references. I am aware some purists could get annoyed by this lack of academism. To bother is never my first intention. Sometimes, it unfortunately just happens.*

*"With Russia from love" (Little Big, 2014),  
Ragnar*

*Lame Trigger Warnings From Captain Obvious:  
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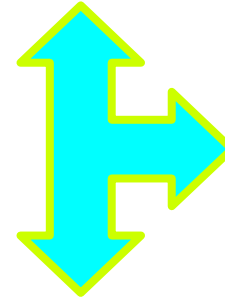




## *Preface*

*Random Rambling Recollections*

*Colour code: Cyan 2 and Greenish yellow*



*Nowadays, people like only short stories.*

*whether it is for graduation, applications, or in daily life, no one cares about the details. An utterance lasting more than half a minute is going to be boring if told to a friend, a story longer than 10 minutes, 20 max is going to be shortened if it is a performance, a text longer than half a page not read, in an exhibition.*

*We have no time to waste.*

*If we are not certified the thing is going to be entertaining, synthetic, efficient, or well written, it has to be short to deserve our interest.*

*I Don't know how to make things short, cute, synthetic, to the point. I never did. So, I have to find sideways. The performance for Kuvan Kevät's opening contained a solution for orality. An alarm clock would ring if my speech would last for more than 2 or 3 minutes. Oddly enough, because I never finish the story, feedback once unraveled it was frustrating to miss the end. So here, I found another solution to offer the stories but without making them compulsory to read.*

*They do are an important part of the thesis but might as well be redundant. In case you or any potential reader suffers from an acute case of allergy to any content being too personal, too emotional, and not serving well enough the purpose of an artistic theory study work, there is the possibility to skip most of them as the very work could already give a lot of pimples.*

1/ *Internet, the outgrowth of a century*

1.1/ *A disenchanting society*



"An entire generation pumping gas, waiting tables, slaves with white collars. Advertising has us chasing cars and clothes, working jobs we hate so we can buy shit we don't need. We're the middle children of history man, no purpose or place, we have no Great war, no Great depression, our great war is a spiritual war, our depression is our lives. We've been all raised by television to believe that one day we'd all be millionaires and movie gods and rock stars, but we won't and we're slowly learning that fact and we're very pissed off."

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-Chuck Palahniuk, Fight Club



### 1.11/ God, Science and Gender

In her stand up comedy show "To be a woman/ a man," (2019) Blanche Gardin puts it very well. Before, if you were a man you had to go out to chop wood or go to war. If you were a woman you had to make kids and suck your husband's dick. Men wore pants and women dresses. There is the law and there is life. And before there was God. We couldn't tell that God doesn't exist. Yeah, it sounds horrible. Then it looks like things went better. Women gained the right to vote and wear pants. And instead of God we had to worship science. How cool! How full of hope we were! Women and men would be equals, and people allowed to have their own thoughts! Oh, bliss...but no. Before, you couldn't tell the priest you think God doesn't exist, now you can but you can't tell the psychiatrist you don't blindly believe in psychiatry. You can't tell that you see it as a tool, not as a holy bible in front of which every human has to stand and be judged according to a neat tiny row of compartments. Before it was "You cheated on your husband! You will go to hell!" Now it is "You look a bit hectic, you are bipolar, go to the Institution" they give you the wrong pills, you told you had depression as a teen, like many others and they refuse your gender reassignment. Some run away from home and they end up warm and cozy in a ward. Well, at least, our hopes were high for a change in those times, then, the years passed by, and the more they did, the more we could notice there was something wrong going on. The ladies, on top of doing the laundry and sucking the dick, they have to go to work and listen to men's problems. And men don't find their place anywhere else than in loneliness filled with porn and videogames for they are afraid whatever they could say or do is going to make them look like assholes. Or, as highlighted by Natalie Wynn in her Contrapoints video "Men" (2019) the loss of the male warfare usefulness might be part of the reason why some random blokes think it is not such a bad idea to perform a mass shooting. Denying one's inner violence could just mean burying it deep enough to forget about it till it comes back the Berserker way. I think the problem is not violence. The real problem is its denial what refrains us from looking for healthy ways out for this unbearable physical tension. But this is another debate. There are dreams and the grim reality behind. With all the shades of hope in between.



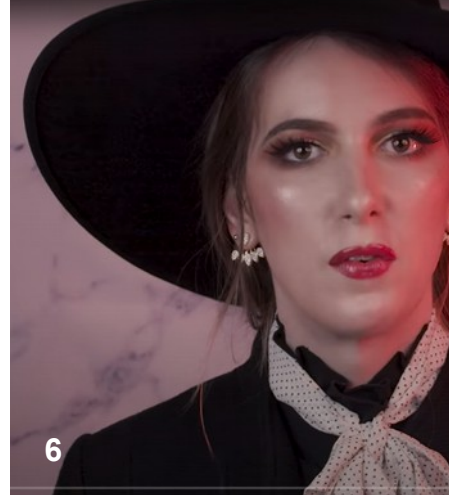
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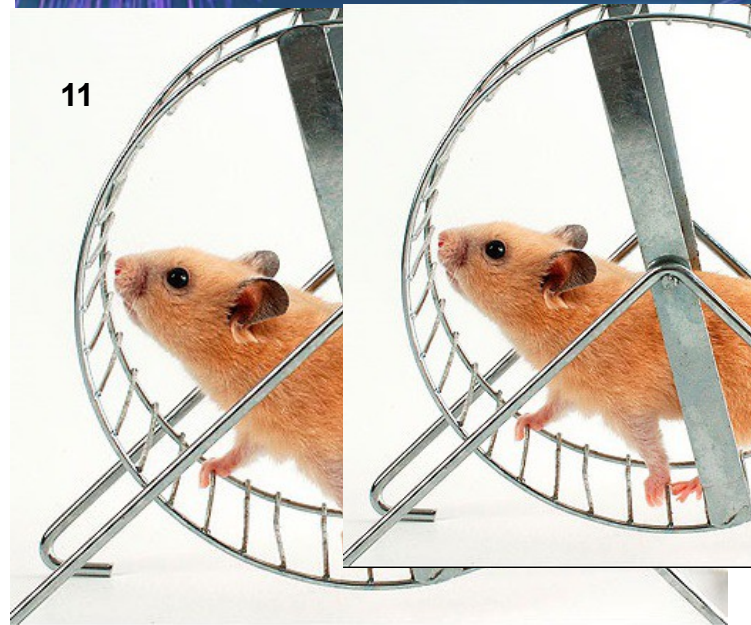
1.12/ *"If you want to fuck the system, you might end up making love with it"* (Mooney 2020, Lecture)

*Before, it was easier. Of course, we think it was always easier before because we weren't right here right now. The way Marcel Proust spent his whole life writing a book about his whole life.*

*But out of this very basic human nostalgia for what was, once upon a time, we were told who we had to be. And don't freak out, we still are. Big brother and Oma Kanta among others are still here to tell who you are as tending towards who they think you should be. But who are they? Us. "By fucking the system we might end up making love with it". Of course.*



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*Once a guy playing guitar in the streets told me "I am out of the system bro! I don't have a job" then after further talk, I learned he had aid from the government for being unemployed and another to pay his rent. Even the people giving him coins could afford it because they have jobs that are feeding the wheel of power he claimed being out of and to hate. We all are. Unless of course, you live in a self-sufficient manner without the internet in some sort of cave without any relationship with the outside human world and consumer society temptations.*





**BRAD PITT EDWARD NORTON**  
A DAVID FINCHER FILM

*The supermarkets we go to and the clothes we wear, the crap we eat and drink comes from it. I hate supermarkets. And hate myself for going there. But I go. Like most people do. Why was it easier before then? The difference is that before, some time ago, our life had a meaning. Or so we were told and thought. As philosopher Michel Gaillot develops, Now Mankind seems to have reached a somehow deep inner despair stage where there is nothing to cling to anymore. We don't actually believe in science the way we used to and not much more in God.*



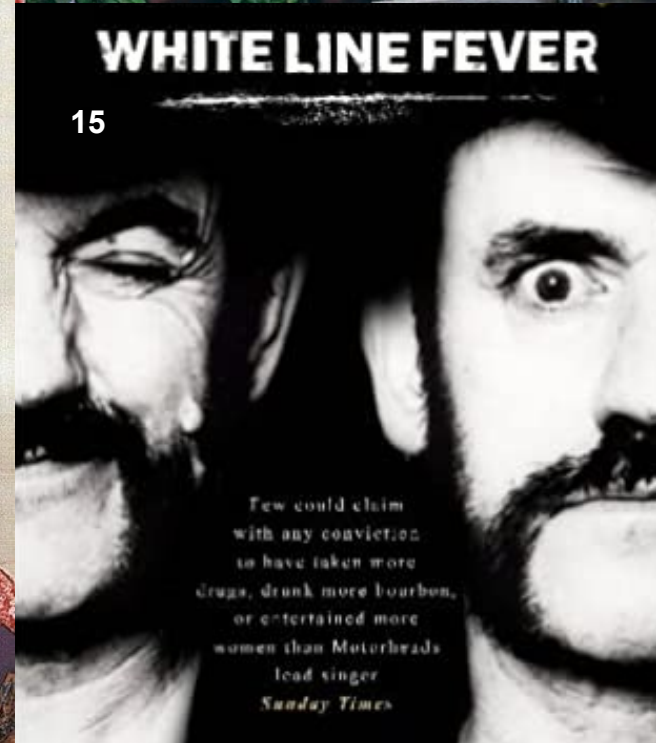
### 1.13/ *The glorious ease of fatality and the garbage guilt*

*“As it is easier said than done, and it seems you need to have a great deal of insomnia to create a fight club, the average tendency goes towards: “Yeah, I know, the world is shit and we suck so I’ll just stay in my comfort zone and have a wank.”*

*Of course, all the previous accomplishments meant. As a transgender person, I am happy that even if it involves pain and hassle, I can apply for Hormone Replacement Therapy instead of being straight labeled as a monster. We went a long way and hence, could see that as a stage, as an improvement. If men still can't really wear dresses, at least women can wear pants. We have to go through this unsettledness in order to be reborn from this new shell of trash. Or so I would hope. But it seems no. The shell of trash is here to stay. Figuratively and literally. We end up piling garbage everywhere. This is why garbage is such an important part of my practice.*

*We wanted results and fast. It is like Trump after O Bama. People were waiting for a miracle, it didn't happen. So now we paddle back from our previous longing for more freedom to more conservatism of thought. Indeed, if we compare the current French society where it is nearly forbidden to wear pink with orange to the dada years or the 60's, it feels very odd. Reading *White Line Fever* (Lemmy, Janiss Garza 2002) made me have a realisation. Born in those times, I would have looked so average. Between the girl with the leather bikini and the Gandalf cloaked guy, my horns and makeup could even seem a bit pale and people would just think I am high on some drugs. I wouldn't be constantly asked about my looks.*

*I suck, you suck. We suck. We think therefore we suck. We all suck because we are humans, we can't do or be anything else so let's not even try. Let's not even dare, we won't make it.*







*As a child, I was part of a sailing club and we used to go kayaking. I remember if teachers could find cute my persistence to “clean the lake” and collect all garbage I could find in my boat, when I stubbornly wanted to pick a very big yellow bucket, I felt the edge of their tolerance. I am not even talking about getting help for that. Them being ok without mockery would have been enough.*

*I often feel so sorry I do exist even if suicide doesn't tempt me so much anymore. I don't feel up for living in a hole without the internet out of sheer survival either. Still, this would be the only way for me to stop feeling so guilty towards our land.*

*It is hard to do “fully” ecological art. For many years, I lavished praise on myself for being “kind of better” than the others for I used garbage. And indeed, I don't buy new raw material. However, I use a lot of tape and wood glue. If I don't know so much about the last, the first is basically plastic. Plus, my pieces are not so sustainable in themselves even if as a recycling freak, I try my best to put back paper with paper and so on when destroying a piece. Yet, the situation is full of paradoxes. And the real reason I work with trash is that I feel also sorry for the objects. I heard in a course, (Gaillot 2016) there was a tribe living in Siberia, The Dolgans who were “animatists”. They believe objects have a soul.*

*I hate to trash things because I think it makes them sad. I want to “save” them. I feel they are like us. They don't want to die.*









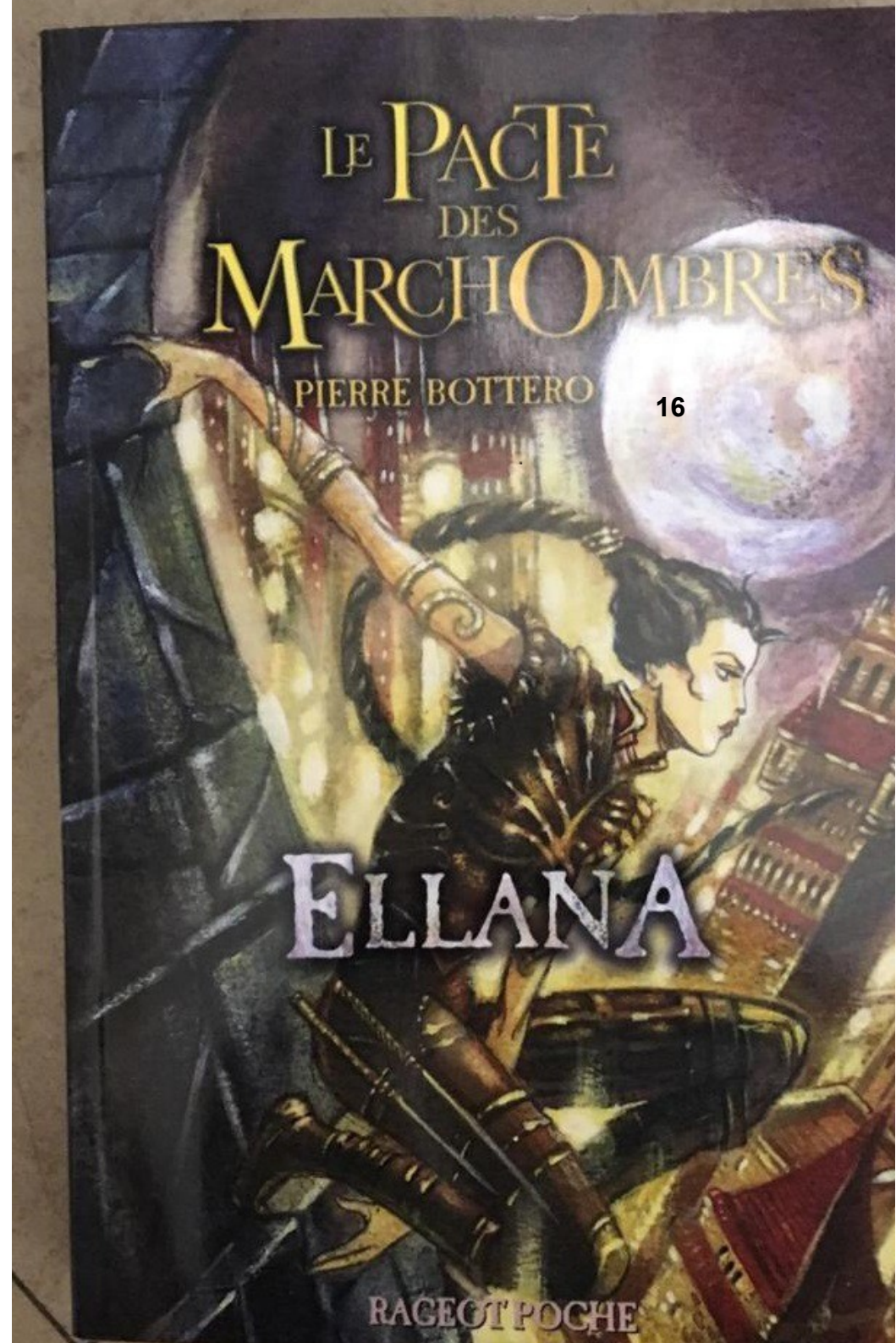
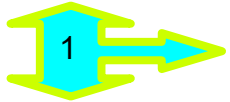
## 1.2/ We teach who we are more than what we know

*From art schools to exhibition rooms with Europe and the United States being one epicenter, How did we end up there? I don't have a clue but do have some hypotheses and stories.*

*As a transgender male from an "educated" family and having traveled a lot, there are things I realise, others I might not. However, my difficulties in creating my own artistic path in a formatted and formative teaching world often shaped by opinions laid as truths made me think that we teach mainly what we are and not so often what we know.*

*I like and carry everywhere with me this sentence from Pierre Bottero which could be translated as follow: "Whoever thinks they know no longer learns" and "difference" is a concept for which it is really easy to think we grasp even with not having a clue of how deep it roots.*

*Some things, like the transgender experience, can be approached but unfortunately be understood only from experiencing them. I am happy when I see my beliefs questioned for it helps me to reconsider and move forward but they often are by people who, for example, have never been educated in more than one country so in that specific case, would have no way to really fathom what I mean.*



1.21/ *We complain being served the same soup everyday but refuse anything else to eat*

*The same way ballet dancing can break people because they don't match the requirements, French art schools are producing a certain type of artists and disregard the rest. Teachers often are already having an idea of what is bad and what is good which they try to inoculate. And it works because either students complied or left. What makes them complain in the end that the master's students to be graduated are all looking alike. The thing is going as far that I even heard some "high ranked" Gallerists in Paris stating something similar about the art market. However, aren't we, the art people, all part of the art system and responsible for only promoting and trusting what we are used to instead of what looks genuinely bold? I think so. Then maybe the artists are not the first in line but the market favoring some things instead of others could push us to unconsciously produce a different way or give up, feeling an art career was not what we thought it was.*

*Maybe I feel now a bit less guilt than my bachelor self would have had because I went to study abroad for I couldn't comply with what the French art system seemed to expect from me in the future. In case there would be a future as the first thing I have been told the first day of my first bachelor year was "Only 2 percent of you will be artists". Then, even here in Finland, basically every time my application was turned down and a reason was given it was something around the lines of "sorry, you wouldn't fit with the others". It seemed I often can look like the red stain on a white wall when curators are looking for artists that would make sense together. Even if we are regularly told "be bold! Be yourself! Be different! Be you! Amazing human!" The reality lies somewhere else. When you really do are different, meaning, you put garlic in your morning porridge, wander with war paint on your face, and find it harder to go shopping on a supermarket than write simultaneously upwards and backwards with both hands, Existence can be complicated. And "be yourself" a quite annoying thing to hear.*



*ESACM Master Degree Graduation show Clermont-Ferrand France*

*I Engineer Spinnerei Leipzig Germany*





Don't care  
think!!!

Be yourself!  
about what  
other people

Sparkasse  
Leipzig

You can contact us as follows:  
Phone: +49 341 209 100  
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also tele front post box

Sparkasse Leipzig - Scilla  
Kellerstraße  
04109 Leipzig

Welcome to our  
Leipzig

Bank  
findings

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are an asshole!

then  
is with  
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Sparkasse Leipzig

Branch  
Leipzig

Really  
sic



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Someone told once, "there is no such thing as contemporary art but just artists". I was feeling, even though relating to that sentence, that something didn't work for me. That I was "aside". The same way friends who were evicted in France were. What could mean that there is, indeed, a trend. However, anyone belonging to that trend would most likely not want to realise it. The same way most people think "average" doesn't exist because they can't really fathom "difference". A lot of things, important for others weren't for me and contrariwise regarding one's practice. It has been hard to understand that if I really want to play music, dance, and give life to figurative teenage-like stories as the main part of my contemporary art practice, it is possible.

Secondly, having studied bachelor's degree in France, it has been really liberating to sense more space and Freedom in Kuvataideakatemia to simply create. For there is no need to write as much explanations for every single piece and to be able to access a space available 24/24 hours 7/7 days where I can practice and put nails whenever I want could appear like little things, but it is a luxury. It is one thing to have the will and power, it is another to have the space and facilities. It doesn't make it all, but it helps.

Indeed, even if I got rejected many times, somehow like anyone else, I also got accepted, and more since I won the NBYAA. Indeed, one thing which could make my art look "trendy" is the fact I am transgender, and as I work with my body, I end up making "trans-art". LGBTQI is a hot topic and the few shows I got in before Kuvan Kevät were queer/feminist related. I also wondered, of course, I can only guess but will never know, if the fact my work can look "aside", the very reason I could get rejected, had me in for NBYAA. As a matter of facts, for an award, we need only one. If through the final selection, let's assume that the jury members would hesitate between what they could call "equally interesting pieces", to pick the one which stands out could be a strategy to stop the endless argumentations after dozens of coffee cups when everyone wants to go back home but still want the work well done and individuals remain with a fondness for a different student. So who knows, it might be of some help sometimes. Only fate will tell.



19

Finnish  
Alvar  
Aalto  
Pavilion  
Venice  
Biennial  
2019

Freeze Art  
Fair 2015  
New York  
US



20





21



22



Thomas Hirshhorn "Flamme éternelle" Palais de Tokyo, Paris France/ Yayoi Kusama Moderna Museet Stockholm Sweden/ Hemuloordi: online Kiasma art

*Of course, there are counterexamples. Although, their very state of "counter examples" for me enhances a state of things. For having wandered in The ESACM, Spinnerei, Freeze Art Fair, Rio Art fair, Liverpool, Venice and Tallinn Biennials as well as countless art shows from my family artistic background, what I generally remembered as not blending in was made by some artists who were already having a name and impressive financially means. Some fellow students whose art I find particularly sharp and intersectional aren't always the luckiest with applications. things which are "sticking out" are not so many for to go "against tradition" now became a tradition in itself.*

## 1.22/ *Main challenges with current teaching for personal artistic development*

*Need for a more global perspective: Under each country's art institution is the contradictory fact that the tuition provided is declared to be valid worldwide, but at the same time, strong currents or firm ideas and ideologies are to be perceived as a very national thing.*

*After being taught in 4 art schools (Germany, France, Scotland, Finland) and 3 humanities/language schools /universities (one in Mexico, two in France) and had to apprehend things in 5 different languages, I got the opportunity to put in analytic perspective "teaching" and "studying" with more comparative accuracy than students who would pass through one system in one language only or mainly. I also gathered the feeling that there was a distinctive difference between being taught in a capital city, and being taught in a regional secondary town or city. If Helsinki is a capital and Puebla the second most important city of Mexico and, if from my background, I had an idea that art teaching wasn't much different in Paris than in Clermont Ferrand, Aberdeen and Leipzig where much smaller.*

### *Finland/Helsinki/Kuvataideakatemia*

#### *Factors that can help develop an artistic path*

- The teaching methods and orientations appears to me better adapted when it comes to adult teaching than in France.*
- If there is something you can't do, the teacher can let you find your own way back to it. Which, as a kid, could lead you to become a professional of an activity that started as a hobby, instead of getting a mental block and trauma.*
- Reference are given as tools that may or may not be useful and not as absolutes that must be learned by heart at all cost.*
- 24/7 available studio spaces and personal spaces or shared between 2/3. People are not forced together if they don't want to and for the finals, everyone can see and talk, a relaxed way, when in France only the teacher can ask questions while the student is under a lot of pressure to talk about their art.*

#### *Limiting factors*

- Could be considered "too relaxed" for people needing more stiff/ reassuring guidance.*
- Music and dance jams or jobs, on paper: for everyone, for real, hard to reach without the right background and showing a strong closed inter-Scandinavian side which makes participating in collective projects as a foreigner without academic training much more difficult.*

### *France/ École supérieure d'art de Clermont Métropole*

#### *Limiting factors*

- Any biased opinion from the teacher is often labelled as "useful general advice to take" but at any cost in order to get a good grade.*
- Some teachers are often people who struggle making a living out of their practice only because the grant system is not as efficient as in Finland what can enhance the next point.*
- Too regular use of the following statement "If I sound brutal and demeaning, it is for your own good and self improvement, to push you out of your comfort zone" Yes... But no. Most think they are trying their best to push alumni's personal taste when they are often trying to make a student's practice align with what they themselves do or what is seen in art fairs.*
- Art space: only a table and piece of wall/ the school closes at 8.45 pm and open only on week days/ music and dance: mainly for a gifted elite who started very early or a specific circle of generally teenagehood-made friends.*

#### *Factors that can help develop an artistic path*

- Useful if you feel not "pushed" or guided enough or for the people who need a hard authoritarian frame and someone to tell what they have to do with their art or life to move forward for they might lack of self discipline.*





24



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26



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*Mexico/ Benemérita Universidad Autónoma de Puebla/ Languages/Business.*



*Limiting factors*

- *Very loose for attendance and grades. A bit too loose, I would say. To the point that coming from Europe it is hard to have anything else than 10/10 and in France, they take off 4 points of your grades when you come back from an exchange.*

*Factors that can help develop an artistic path*

- *Much more loose at a university level on how fun can help one learning a knowledge. One end of semester part of the exams for a history of english language class was that we had to show an original way to invest the knowledge, this allowed me to make a Bayeux-style tapestry painting valid. And contrary to what is asserted, the very contents of the course was as consequent, well made and accurate than the ones of France's Lyon 2 language university.*

*Scotland/Aberdeen/ Gray's School of Art*

*Factors that can help develop an artistic path*

- *In contrast with the French experience, Scotland leaves loads of freedom. The school closes around 11 and opens on week ends. Spacewise, it looks similar. There is a big room but it is separated in small spaces to allow students to have a bit more walls and creation freedom. When I talked about that back in France, I heard that it would be doable but no one would as it is a very French thing to "force" people to be together in order to "enrich each other" and "socialise".*

*Limiting factors*

*When meeting the teachers I felt the main feedback was reduced to: "Er...interesting" And again, for students who are used/need a stronger frame, they can feel lost because no one tells what their art should look like.*

*Germany/leipzig/Hochschule für Grafik und Buchkunst*

*Limiting factors*

- *Spacewise, the worse. Just a common space and table and no chance to really work on any consistent project anywhere else than at home. This led me to wonder why the art school was there for beyond bonding with other art people.*

*Factors that can help develop an artistic path*

- *The Rundgang: An exhibition happening every year where all classrooms are turned into gallery space and where all students are having a chance to show something they've done in their year. In France, the 5<sup>th</sup> year are a big thing when 1<sup>st</sup> years are just "noobies" In Leipzig, the school was more divided in areas and it mattered quite little in which year you were for what you have to say and show could be listened to or appreciated. I felt the same about Finland.*
- *Music in Germany also seems less an "elite" thing than in France and Finland and it was surprisingly easy as a foreigner with very bad German skills and network to find and participate to jams without having a close to professional level or an intense social life. Also, the school closes at 00.30 on weekdays and is open on week ends*



## Middle English

1100 - 1500

**Proto-world**

**Eurasianic**

**Indo-European**

**Germanic**

**Latin/Germanic**

**Old English**

550-1100

Death of Anglo-Saxons 450-500

In 63 AD

Re-emerged to invade England



325 AD

**Vikings Invasions**

Ske, skirt, skin, fallow, skull, gear, egg, snail, strowl

1066

William the Conqueror won the Battle of Hasting

Beginning of French Dominance

Coronated in Christmas Day

Dormant Day



1502

English became the language of Parliament

But English didn't die, Grammatical of English children were born from English speaking parents...

1046

William the Conqueror won the Battle of Hasting

Beginning of French Dominance

Coronated in Christmas Day

Dormant Day



## Early Modern English

1500 - 1700

**Government**

Crown, all monarchs, monarch, king

**Religion**

to Latin, Latin, Greek, etc.

**Law**

from, from, from, from

**Army**

from, from, from, from

**Fashion/meals**

from, from, from, from

**Art**

from, from, from, from



1564-1616

**William Shakespeare**

Elizabeth I Tudor



Elizabeth I Tudor



**Modern English**

1700 - Present



1476

First printed in England in 1476 by Johannes Gensfleisch







HGB



28



TAIDE-  
YLIOPISTO  
X KUVATAIDEAKATEMIA



ES  
CM  
ECOLE  
SUPERIEURE  
D'ART  
DE CLERMONT  
METROPOLE

3



RGU ROBERT GORDON UNIVERSITY ABERDEEN

GRAY'S SCHOOL OF ART AT ROBERT GORDON UNIVERSITY



LOTTERY FUNDED





## 1.23/ *The need for a teacher and a learning companion*

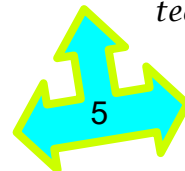
*Advantages and Disadvantages of self teaching with dance as an example. Even if I am more familiar with the field of plastic art teaching and learning than dance, I encountered a first category of challenges that led me to be unable to hold on more than a couple of months in any dance class. This led me to start self teaching and to hit the second set of challenges. After discussions with Vincent Laine, my current dance teacher since last summer, I realised I was not alone thinking that way and longing to help trying to create and inhabit spaces to work against the hyper-normativity of this society and the planned obsolescence of adults in the field of music and high physical performance.*

### *Challenges and limiting factors learning via dance teachers*

- *A common expressed opinion, (Béjart, Bessy) Ballet is depraving itself of talents because of the teaching being too rigid and too focused on how young you are or how high your leg has to go.*
- *A lack of anatomical empathy develops, forcing one student to see as a virtue putting themselves in physical danger, and jeopardising their body's joints longevity.*
- *A teacher's will to push students beyond their boundaries might lead to injury as the teacher doesn't feel the pain.*
- *Students who are slow to remember a routine, not having instinct rhythm or good right/left coordination are very quickly labelled as "bad".*
- *Too much focus is made on how much "talent" one needs to have at start and not enough on how much progression can be gained with hard work regardless of any starting point.*
- *Count in your head while dancing can be an issue if suffering from a quite severe case of "numbers allergy" as I do.*
- *Age also seems to be a decisive factor in getting different quality of ballet teaching, the older you get the less serious the class tend to be, as if your wish to start ballet is only acknowledged in a making-money sort of way, but not as a serious wish to learn.*

### *Challenges and limiting factors with being self taught*

- *There are things which are really hard to realise if no one is there to correct you. Some example:*
  - *My passé was a jazz- like one. I thought my leg was on the side when it wasn't at all.*
  - *Also, I was having the body weight mostly on my heels when standing for barre exercises what made it extremely difficult to keep my balance when going from plié to relevé.*
  - *I was furthermore completely ignorant of the base pillar to build the entire ballet technique, the core contraction. As mostly contemporary/impro dancer, no one never asked me to focus on my core so I had no chance to see how my entire technique would benefit from that and why even with tutorials, my pirouettes were remaining very poor.*
- *Also, the attention of another human, if well used can be as benevolent as harmful. Self teaching lacks of the encouragement a trainer can provide and this "pleasing the teacher" behaviour that students can tend to develop, if well used, can be a great trigger for one's progression.*
- *Alone, it is hard to know how weak or strong one's technique can be at least for average ballet standards.*







*Freepik: Young ballerinas doing exercises in studio/ Random self taught training spots and advertising picture from potential TarinA 11*

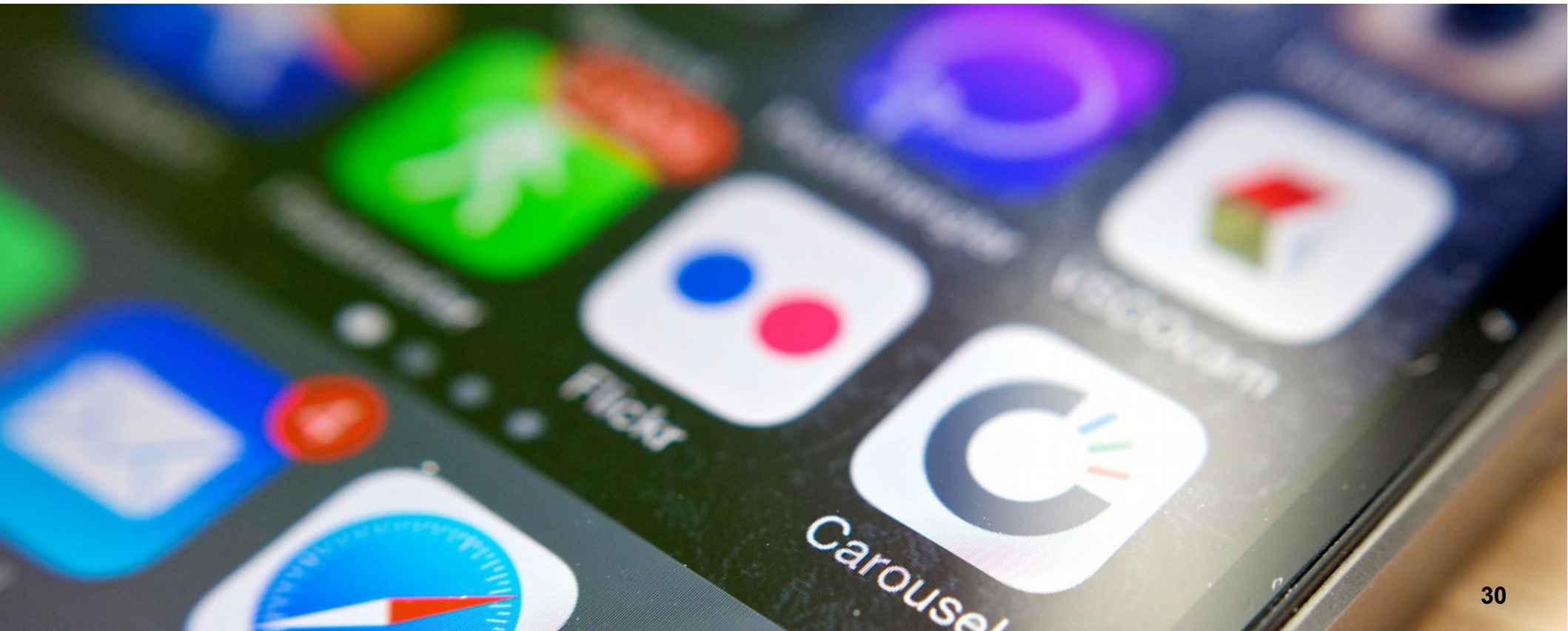




*However, to echo and contradict 1.11, one thing wasn't easier "before", it is to learn. Now with ICT sector along with globalisation, we have one highly powerful tool: the internet. Most of the knowledge of the entire human world for the quite modest amount of a monthly subscription. Even in the not so remote time of my parent's childhood and young adulthood, if you wanted to learn dancing, you had to pick a teacher. There are things it is hard to grasp from books. Even if it has some limits as we saw, I can't help thinking that before, to learn the violin alone would have been so much harder and to correct one's positions close to impossible.*

*Now, with advertising and moneymaking on YouTube, people will tend to push themselves to make the best tutorial to gain the biggest amount of views. They have something to gain from giving away their knowledge to the vulgum pecum for free. I feel going with my generation or more specifically, the one just below, there is a very positive mindset around health and well-being tutorials. "I trained like... and it changed my life." or "I tried the Wim Hof method and here is what happened" whether it is to manage a handstand, middle splits, yoga challenges, the possibilities are endless. And even if there is still the need to know the right keywords, so much can be found.*

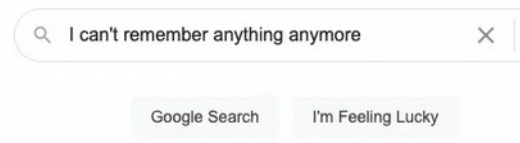
*Before, out of the chances to meet the right person, self-experience or endless hours spent on libraries, the access to such things was much restricted. Today, an individual is able to learn a wide range of skills from one's room allowing as well, people who wouldn't feel comfortable to be judged in a dance studio or just not having the money, to give it a try. It seems a lot of enthusiasm has been born from this "If they managed, maybe me too" That could also lead to a #me too but much more positivistic.*





### 1.3/ The disinterest for skill and the myth of Talent

Why don't humans dare? Who knows. Internet is a tool we have in "developed" countries. Why then it is a common saying that the internet and tv made us all lazier? Why then do we use it in our free time mostly to play games and watch Netflix? One gathering of studies found in [alphr.com](#) contains hypothetic answers. The article though looking shady as written by "Cassandra" seems despite that to gather more solid information on the topic through links. Internet would encourage our brains to laze for there is not a massive need to remember when we can access the information anytime. Additionally, it encourages the modern tendency to multitask which could explain why Adsd or Add seems nowadays so widespread mental disorders. Or less far-fetched, it could clarify why our span of attention became shorter than before as a study shows moving in a big city tend to weaken concentration levels.



31

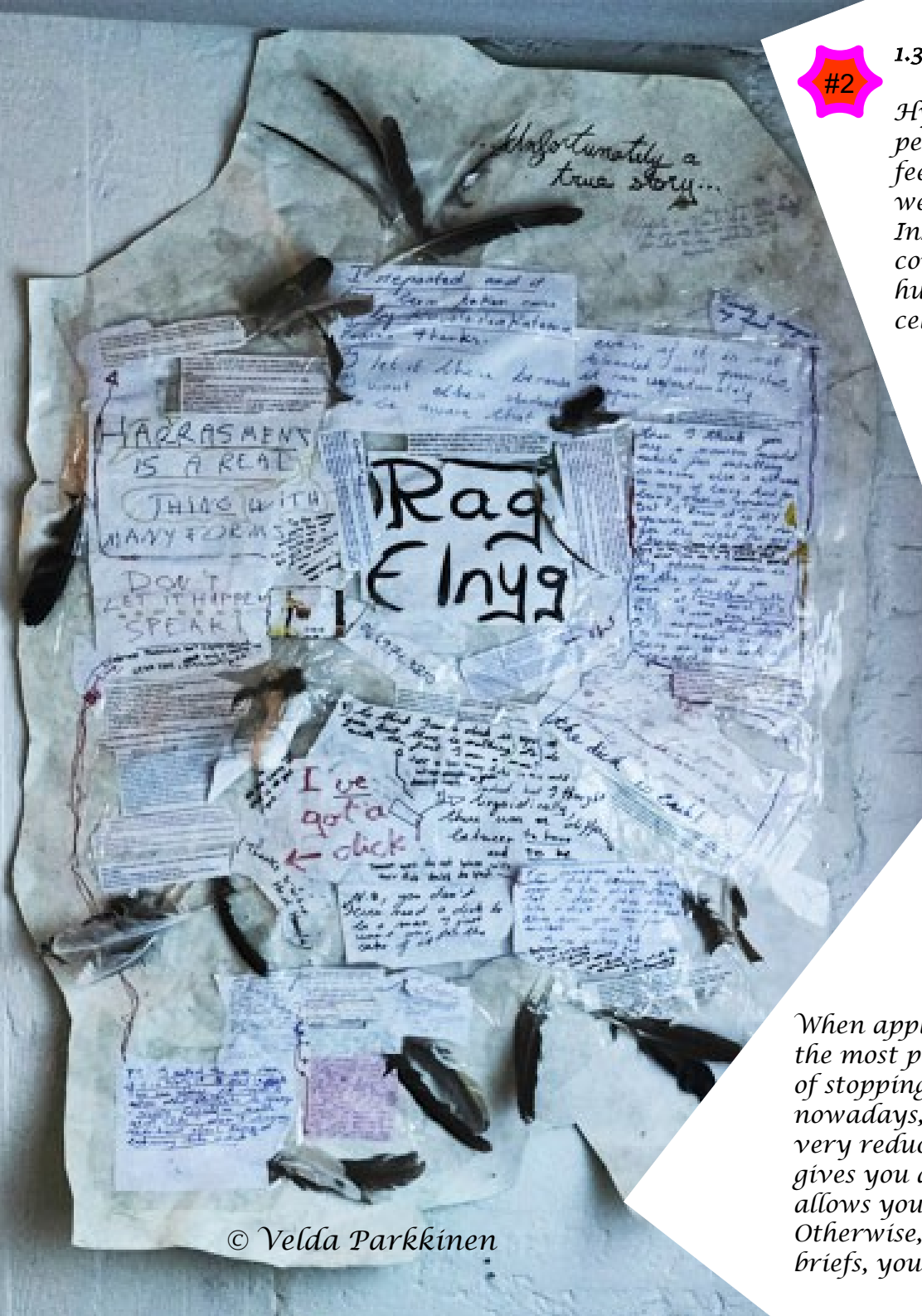


32



33





© Velda Parkkinen

#2

1.31/ *The slippery slope to laze and suck*

*Hypothetic problem n1: discouragement. also, social media. How people just showing the best tends to make us seek an ideal and feel a wave of discouragement in everything we start for we feel we might never be as good as those people on their Instagram/YouTube/Facebook/Twitter/TikTok... pedestal. Of course. Who is going to take a selfie and post it after a massive hungover, after breaking up or feeling thrown from their family cell?*

*I feel we all are so insecure. Like houses of cards waiting the slightest amount of wind to collapse. And it is so easier to insult another guy anonymously on a studio door than facing the problems we might ourselves have with masculinity. Or someone else around cultural appropriation not to have to think we might not be as right as we are self-righteous. (cf 1.32)*

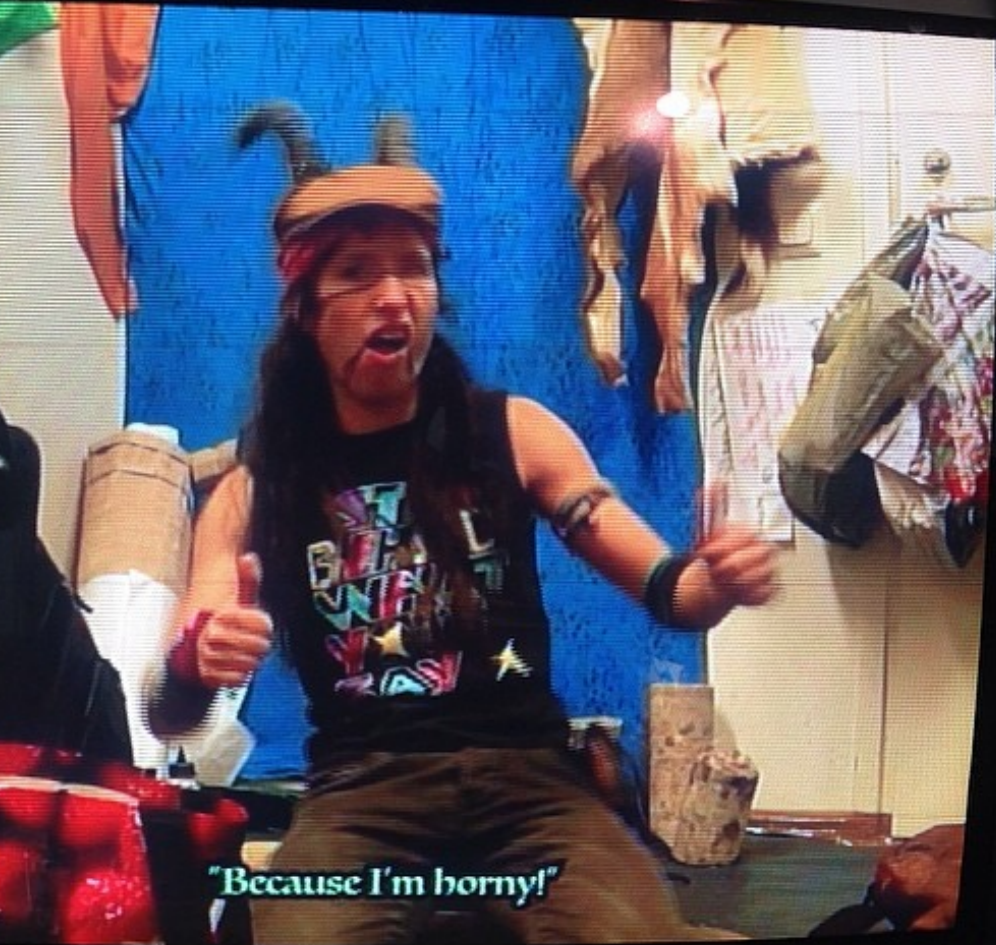
*In "Muna Muna MunaT" I was talking about a moment of my life I felt screwed at the same time by both the medical system with something as helpful as egg donation for being the first in the clinic doing it as a transgender man instead of a cisgender woman and by classmates because dancing with feathers and war paint made me in their minds highly disrespectful to Native Americans. This one-year anonymous harassment situation gave birth to the "I've got a dick" Piece made of the original messages and exhibited in Oksasenkatu 11.*

*What we often call "Talent" thinking of it as something we lack has just most of the time been the given opportunity to develop a set of skills at an early age. Lastly, I feel the problem does not only lingers around what we want to show but what we are willing to see.*

*When applying for a show with 3 pictures, the one which got selected was the most plain-looking selfie while I specifically had another on the topic of stopping to show only the best of us. (See 2.13) I feel even in art nowadays, to be too bold or to show too much privacy leads to either a very reduced audience, or the need for an excuse: to be LGBTQI kinds of gives you a license for sex and genitalia stuff while being fat/overweight allows you to show yourself naked for the sake of "body positivity". Otherwise, if you are Mr average/fit cisgender dude posing in your briefs, you are being a superficial jerk. So why trying to improve oneself?*



"Why do you have horns?"



"Because I'm horny!"

©marjarastas

HARRASMENT  
IS A REAL  
THING WITH  
MANY FORMS

For the cause  
you're the most  
modest way in  
building  
this still the only  
just some more by  
man... more by  
woman if you  
want a message

DON'T  
LET IT HAPPEN  
SPEAK!

Embrace Feminism. Don't disgrace manhood,  
about being or behaving like  
HEAR THE CRITICISM! a dick...

I reported and it  
have been taken care  
of by Kuwaitideakademia  
Team. Thanks.

↳ let it there because  
↳ want other students  
to be aware that

Rag  
E Inyq

06.09.76.3810

3) to think you a dick is up to  
you but there is nothing to do  
with the fact you a man!

no one caring if  
this is all you  
got...

I've  
got a  
dick!

(Thanks to  
Heidi!)

there is too many dicks in this world  
but not enough of people  
descent men... Indeed, but I thought  
linguistically,  
there was a difference  
between to have  
and to be

Descent men do not brass with  
their dick. dicks do that.

N.B, you don't  
need a dick to  
be a man. I just  
want one for the  
sake of it.

For some  
reason "dick"  
seems to like  
let. "don't  
like a dick"  
this pun  
another pun  
as you  
know...  
it is...  
it is...

SPEAK!

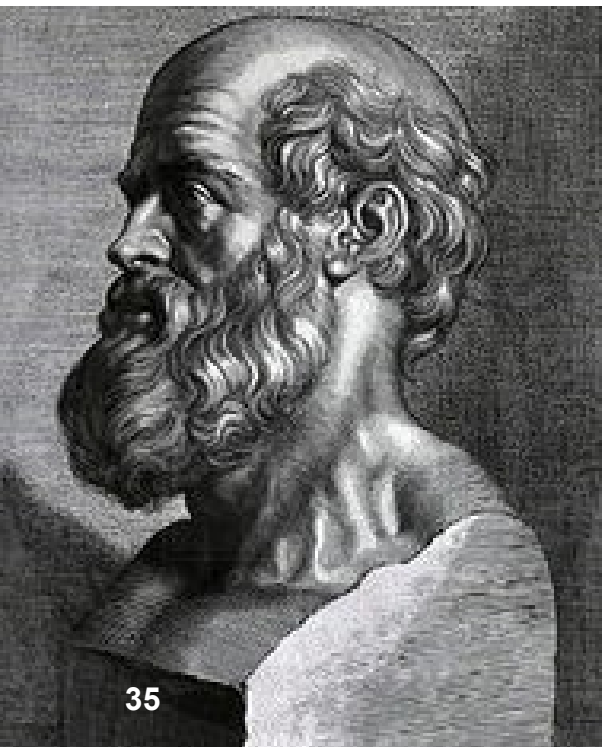
Embrace Feminism. Don't disgrace manhood,  
about being or behaving like  
HEAR THE CRITICISM! a dick...



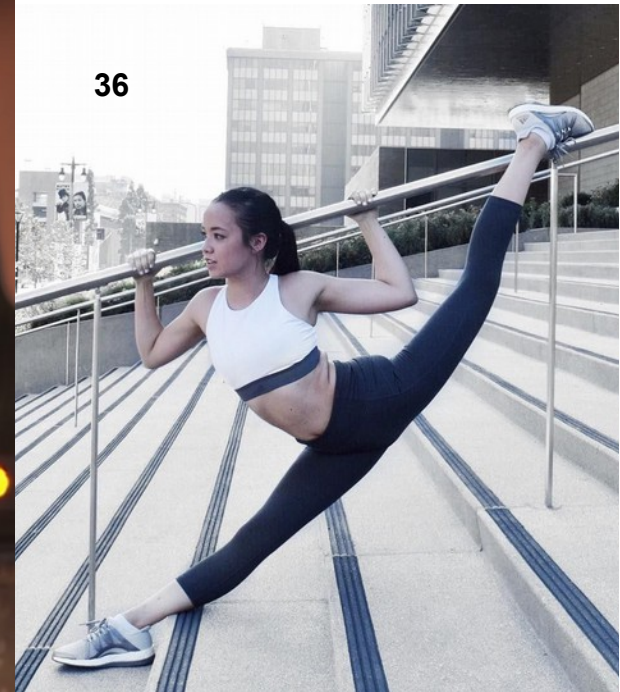


*Hypothetic problem n2: "Never good enough, now is not the time" mental block. I feel today we have to be perfect in order to exist unless we have some genuine disability as an imperfection to overcome in order to be "normal". Blanche Gardin said as a joke starting a show she would stop being a comedian for she has nothing to fight against to feel valid as a humourist. The "average" person had "nothing to say" so it could lead one to want to be "special". Be as it may, we check everything to be sure we are not. How often we pee, how often we masturbate, how this, how that to be sure there is nothing "wrong" with us or to find a mental disorder which would explain what is wrong with us. And all that we feel could be wrong sticks us to: "I am a desperate case so I'd rather not even try".*

*Beyond, there is so much we feel we "should do" or that we are "not doing right". How then not get discouraged? One will tell about our diet, the other our workout plan which is bad, a third that our sleep is the problem, that we should try meditation, or vitamins and sometimes we just don't have any money to waste on the best gear as if on top of having a time demanding job, one should wait for the "right moment" which obviously can encourage a procrastination tendency. Last but not least, we hear and read one thing and the opposite while so many people want to lecture another probably because the first person they need to deep convince is themselves.*



*Alivia,  
Blanche  
and  
Hypocrates*

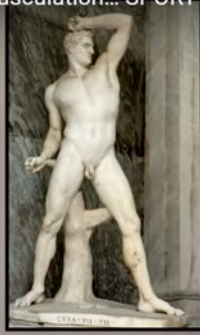


*The right time for you might not be the same for me. But it can be something else than "tomorrow". Some are more "morning", others "night". I feel it is better to exercise before going to bed than not at all when your eyes feel stuck by some very efficient glue before 11 am whatever happens. So yes, I ended up dancing on pointe alone and might have messed up my toes for lack of knowledge or keeping the same shoes for too long because they are bloody expensive. I ran after a meal and swam after a meal. I didn't die. The cheap theraband might be too loose but it works and you can reuse the toe plasters few times before putting them in the trash. If one really wants something, they can find a way to it. There is reality but also a lot of lame excuses because we just don't have the power to change. Quoting Alivia D'Andrea who hypothetically quotes Hippocrates "Before you heal someone, ask him if he's willing to give up the things that make him sick".*





La musculation... SPORT ou DÉLIRE DE BEAUF ?



38



*Ironquest vs Alex Ramires / Detail from "Irlantilainen Urosusi" or "the Shamweless wall"*



37

*Hypothetic problem n3: Others might hate you for achieving your goals with fitness as an example. In the first video Alex Ramires, another French stand-up comedian, makes a show nearly entirely based on mockery humour about bodybuilding. It works mostly because the audience can relate to him and his "unfit" point of view. The modern human isn't generally very athletic and likes to think sports is for brainless people. The second video has been made by Rémy, a bodybuilder who tries to deconstruct that idea. I feel the way most people are unable to see bodybuilding beyond it being some narcissistic hobby unravels how on top of the very hardness of self-improvement, it leads to face all the meanness from some for whom your success could question their own credences."*



*Hypothetic Problem n4 The disembodiment of skill in the field of contemporary performance.*

*Nowadays, it feels everything has been done. Artists like Cézanne called painting as purely representing reality into question. "I owe you the truth in painting and I will tell it to you".*

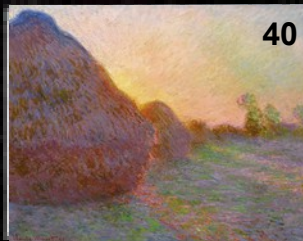
*With his generation, the subject doesn't matter anymore out of it being a pretext to paint. Maurice Denis stated: "Remember that a painting - before it is a battle horse, a nude model, or some anecdote - is essentially a flat surface covered with colours assembled in a certain order." Then, Mondrian, Kandinsky, and Malevitch among others, helped us to get rid of the need for a representative theme reducing it to a minimal abstract vocabulary.*

*Duchamp takes the next leap with "ready-made" for an art object could simply gain its nature "meeting the artist" through a context change, a signature, and a place in a museum.*

*I see Tino Sehgal being in the same wave line when it comes to performance. He got rid at the same time from both the performer as an individual or a group giving an exceptional show to an audience, as the performer becomes an "interpreter" only, and of the very "Show" concept for the boundaries with the audience have to remain unclear. With live arts like dance and theater, the last umbilical cord is severed as the footage is forbidden and the "interpreter" has no need for any other skill than to be able to walk, sit, lean, and speak.*

*However, instead of leading to more freedom, it just set new boundaries. The rebellion against academism becomes a new academy of rebellion. Just narrow a different way. Instead of paving the way for the generation to come, we build for them a new fence. One could tell me "things evolved since" yes... but not so much. We built a "deconstruction" fashion, and it remains.*

*The past decades went as quite a struggle for artists wishing to paint and talk about something else than "the shape of matter"*



*As well as for performers aiming to be something else than "a body moving through space"*





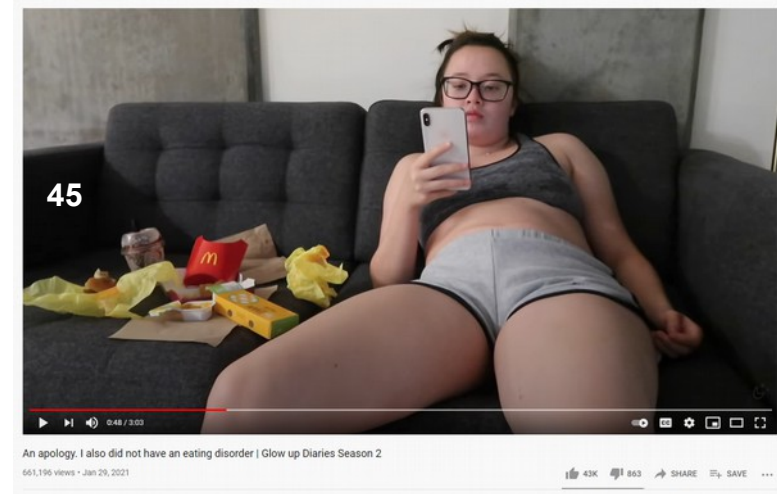
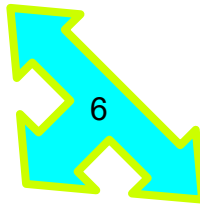
*Pupunainen (Picture on the right) is a female urinal madly in love with Duchamp's readymade. Unfortunately, she dwells in the museum's male toilet while he lives in the exhibition room what makes both very sad. This is how through my work, I would like to contribute to random skill reinvestment in the field of contemporary performance. Of course, I am not the first one, Pinoncelli already took a piss in Duchamp's Fountain bringing it back to it's former less glorious use for he thought the work had now lost its provocative value. To "deconstruct the deconstruction" comes back to deconstruct. The snake just bites it's own tail but it isn't necessarily bad, the endless return. We all borrow to belong.*



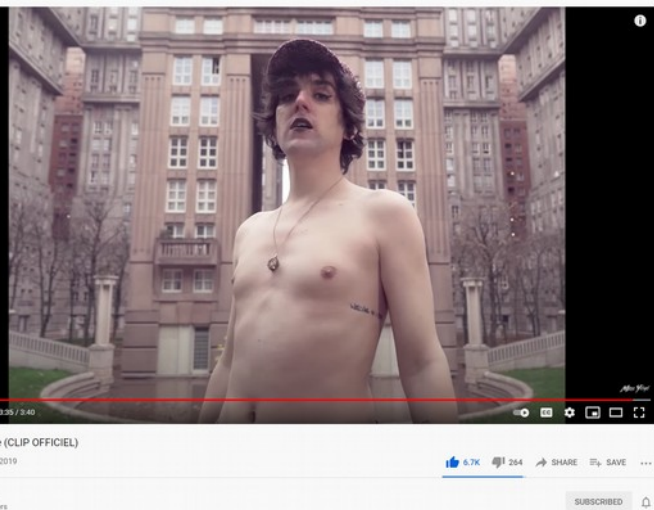




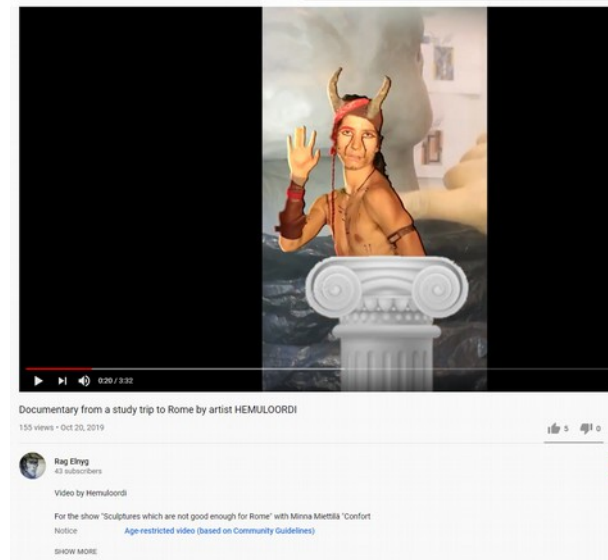
1.32/ Trigger warning culture, we tend towards a disempowerment promoting society



I improved a lot my flexibility thanks to Alivia'D'Andrea's tutorials but every time she talks about her relationship with food, an army that misunderstood the whole party reproaches her not to tell enough times she didn't have an actual eating disorder. Beyond the fact I think she actually had one, just on the "mild" side, she had to dedicate an entire video about something she already regularly clarifies. As it is not an isolated example, It seems most people are not smart enough to pick and choose the content they want to watch. If I happen to come across a video which makes me uncomfortable, my brain signals my hand to close the display window. I thought that type of eye-hand-coordination abilities were quite widespread. If I hurt myself following an online tutorial or advice, I don't think I should lay the blame on others. But of course, for many, the blame had to be laid on the forgotten trigger warning. This is why I put one about alcohol on "SpeciEs dysmORphia" where I am obviously drunk and drinking more whiskey, because the same idiots, if I would be more famous, could tell I promote alcoholism and decadence. Nevertheless, one single person with a YouTube channel can't think about all the mistakes irresponsible people can make and we could question our own sense of wisdom instead of constantly criticising out what happens in.



Furthermore, nakedness isn't ok with YouTube to a point it looks silly and contradictory. If the point is to forbid female nipple display, Why Mrs Yéyé can show her nipples to all audiences even post estrogens while one video made by Hemuloordi got labeled "over 18 only" visibly because I am bare-chested post double mastectomy and it might be because sadly for both of us Mrs Yéyé looked more male than I did so the algorithm assumed that she had a "chest" and I had "breasts".



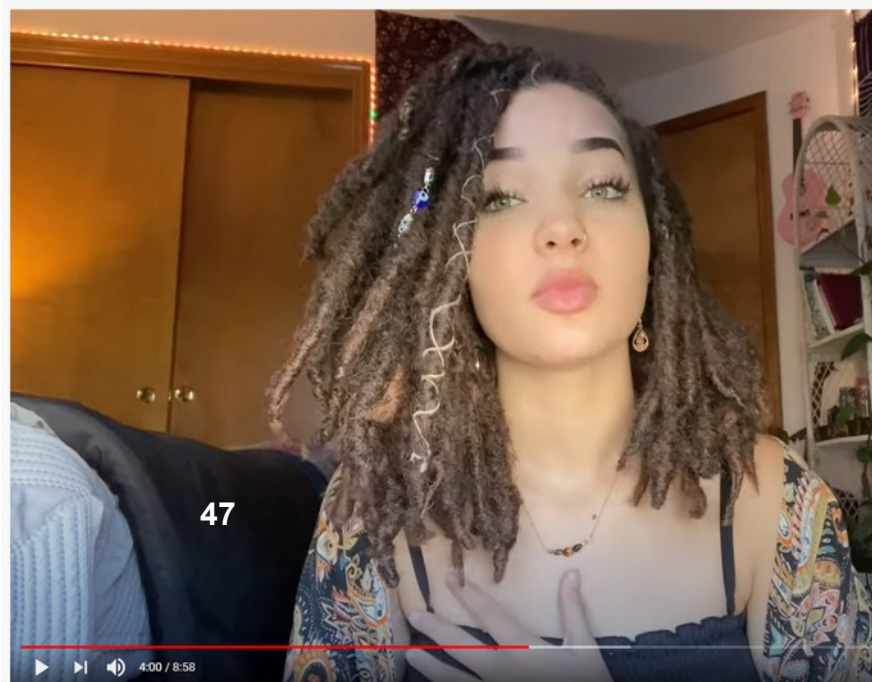








*About Cultural appropriation: According to Kawaiite, someone who is not a native shouldn't be allowed to use white sage unless they have a native person's permission for that. They would otherwise be highly disrespectful. I have to say, I am growing very tired of the fact no one can put a single feather or bead which "belongs" to someone else. I feel the world nowadays is a melting pot and we are all getting inspired from each other. I also see a difference between someone who would just go in disguise in a full Sioux costume and someone (see Tarina 1) who puts random acrylic paint and feathers to dance. Even if I finally have nothing even against Sioux costume wearers. But this is maybe just because I am an asshole for current fashion standards. I am going to keep on with my art. I am sorry if some feel disrespected, it isn't my goal but I am not going to stop wearing feathers because natives did it before.*







**But you will always have somebody harmed.**



*Then, the next argument comes. "Yeah but you know, those people they suffered..." Assuming that we have a look at the "Starving Child Abandoned because of "Witchcraft" Rescued by Aid Worker" video, we can notice that some kids in Africa are left to die if not just killed because they were tagged "witch" so the very use of the term "witch" by Kawaiiite could be according to her own grounds, disrespectful to someone else's very existence. In some places in the world, witchcraft is a matter of life and death, not a hobby. However, my problem is her not making sense, not her being a witch as she tells people they shouldn't do something she does. I could call myself a witch too and even if I am really sorry for those kids, we will always have somebody hurt whichever type of sage we want to burn.*



taking someone's eye out or breaking their glass you know...

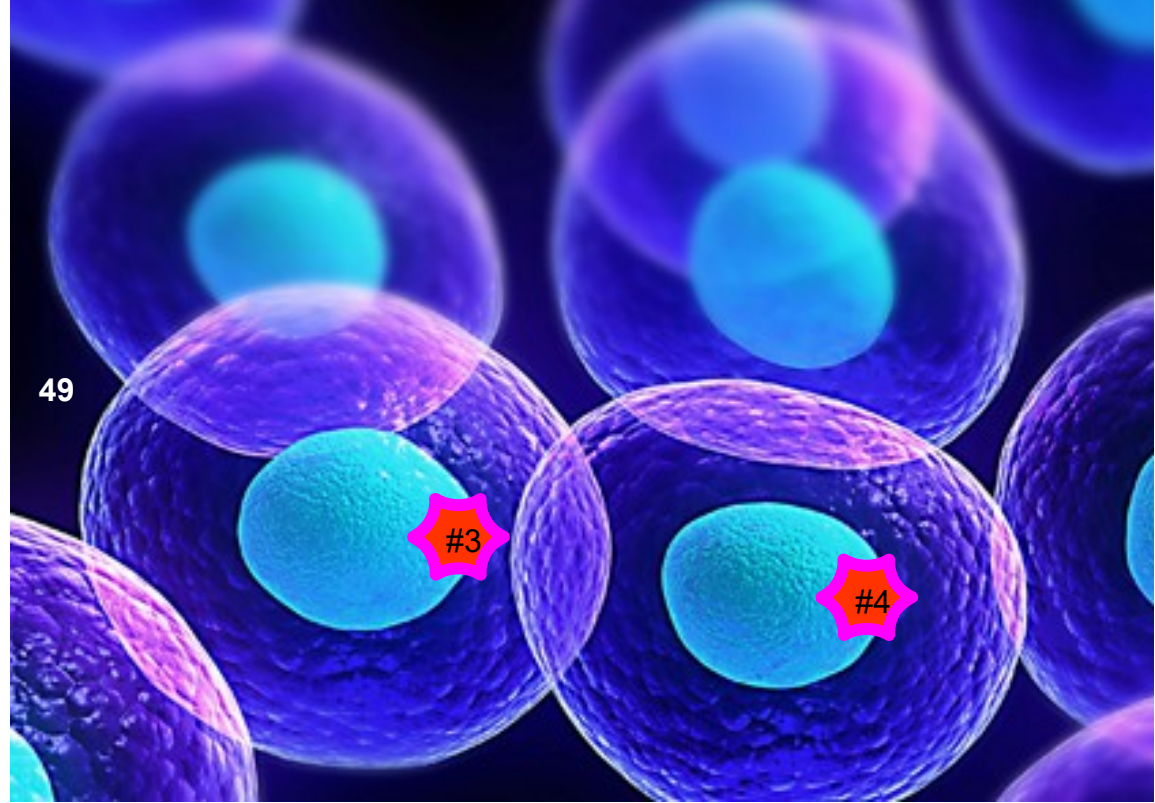


### 1.33/ What is "talent"?

*"I wanted so badly to be a dancer but it is too late" I hear that from people who are much younger than me or barely older. I am now 27. I started to dance at age 23 without any real gym or ballet background at all from childhood. I was never in the right place at the right time. If I managed to bring my body to a level of skill where some ask me if I come from a dance school, others could surely do it needing more commitment than previous luck.*

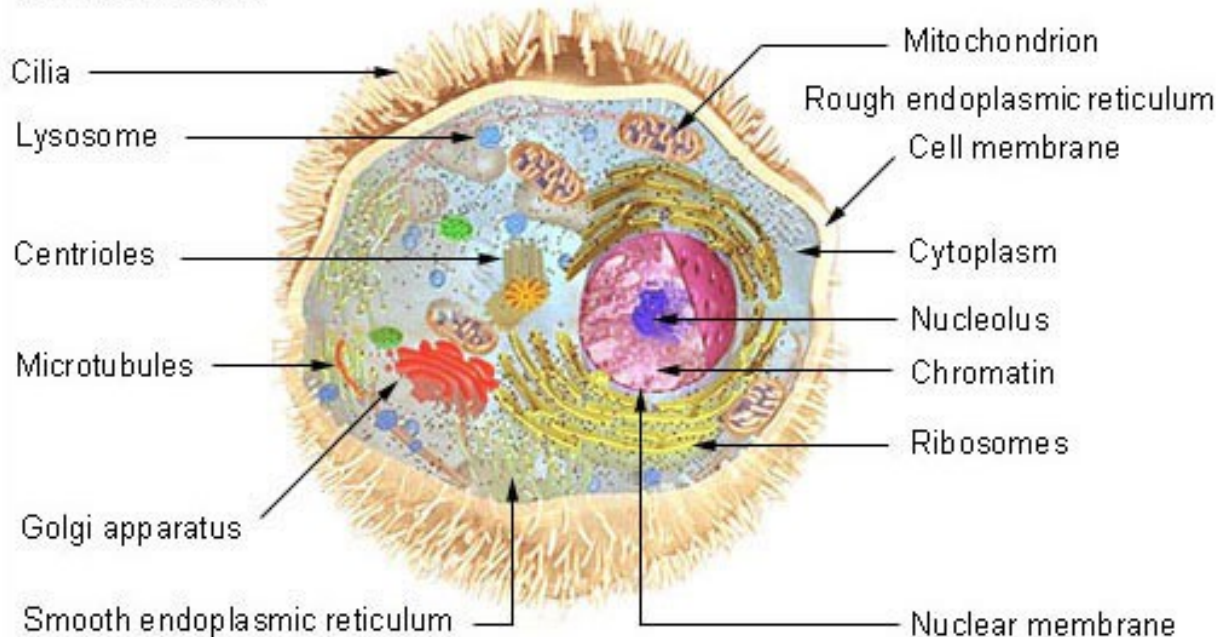


*4 years ago, something clicked. I made the decision I would do my best to become a musician and a dancer. Most of the videos shown for Kuvan Kevät are unraveling this process.*



## Cell Structure

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*I am so far having no particular "talent" for mathematics. And I tried very hard. I wanted to be a scientist and in France, they are a requirement even if you just want to study animal cells and shits in a lab. What can lead a human on their life path to think they are lacking talent? What is "Talent" in the first place? According to Merriam-Webster online thesaurus, when "gift" or "genius" would mean "a special ability for doing something," talent suggests a marked natural ability that needs to be developed. What could make one tend to develop more "natural ability" than another?*



*Reason 1: early age. I feel “talent” can root in what we like and don't like to do. As a preteen, it was very funny to try to translate songs into English or Spanish. To sing, to draw, to play music, to run alone in the woods, and to climb trees. I never had a thing with numbers. Then I have no clue if mathematicians are making very complicated calculations for fun but I guess they see that as a hard nut to crack and might have the same sort of satisfaction from it than I had when managing to find Spanish lyrics which would rhyme while respecting the rhythm pattern.*

*Reason 2: some kind of bad experience. From 11 to 14, my first real relationship with mathematics has been with a teacher who couldn't care less if you understood or not.*

*Anthony Mmesoma Madu  
NYC dance school  
scholarship*



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*Reason 3: background. If the parents are gymnasts, martial artists or dancers, a kid with an average body might be more likely to develop exceptional skills for most children are naturally bendy with a good muscle tone for they didn't spend countless hours on chairs yet. If you are a poor kid from Lagos, Nigeria, you might love to count or to translate and never know it. However, you might also attend the local ballet classes and get offered a scholarship to the prestigious American Ballet Theatre because your video went viral online. This world is a gigantic lottery and some have more background luck than others.*





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*However, why was I lousy at Maths in the first place if we come back to this example? I can't know for sure. But I dragged myself with pain and suffering around the 10/20 who could grant me with going on and try a scientific career. I saw two paths.*

*One full of hard stuff I didn't enjoy for a very uncertain result and the other full of stuff I liked more and which felt immediately rewarding. The final carrot looked tastier on the science side as I really wanted to work in a lab or with animals more than to be a writer, a translator or any career I could get going to humanities (dry hours in libraries). But the path to get there looked way too hard.*

*This is the real problem for me. When the sum of efforts looks bigger than the certainty of a reward, we give up. This is why music and dance often goes on remaining at a blurry dream stage for most people.*



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**To grow skill is mainly hard work:**

Here following are some weekly hours samples. Indeed, when I started the master's degree, one task was to make an estimation of our hours in order to have some study points. At first, it scared me, then I really enjoyed how satisfying the process was. Indeed, in France, the actual amount done is quite meaningless to teachers. I always felt like working very hard for nothing. Of course, it doesn't mean the work hours are necessarily proportional to the quality, particularly in the field of contemporary art, but specifically for my practice, the amount of hours does matter because I am performing an improvement of various skills in the long run.

**average week**

- 17/08/20 M 2 h, W 3h, E 1h, VRP: 1 h
- 18/08/20 M 2h, W 3h15 E 2 h, P: 1 h 30
- 19/08/20 D/W 3 h M 2h P 1h
- 20/08/20 w 4h30 M 1h30
- 21 08 20 w 1h
- 22/08/20 w 1 h 30 M 2h30 E 1h 30
- 23/08/20 W 3h45 E 45 m

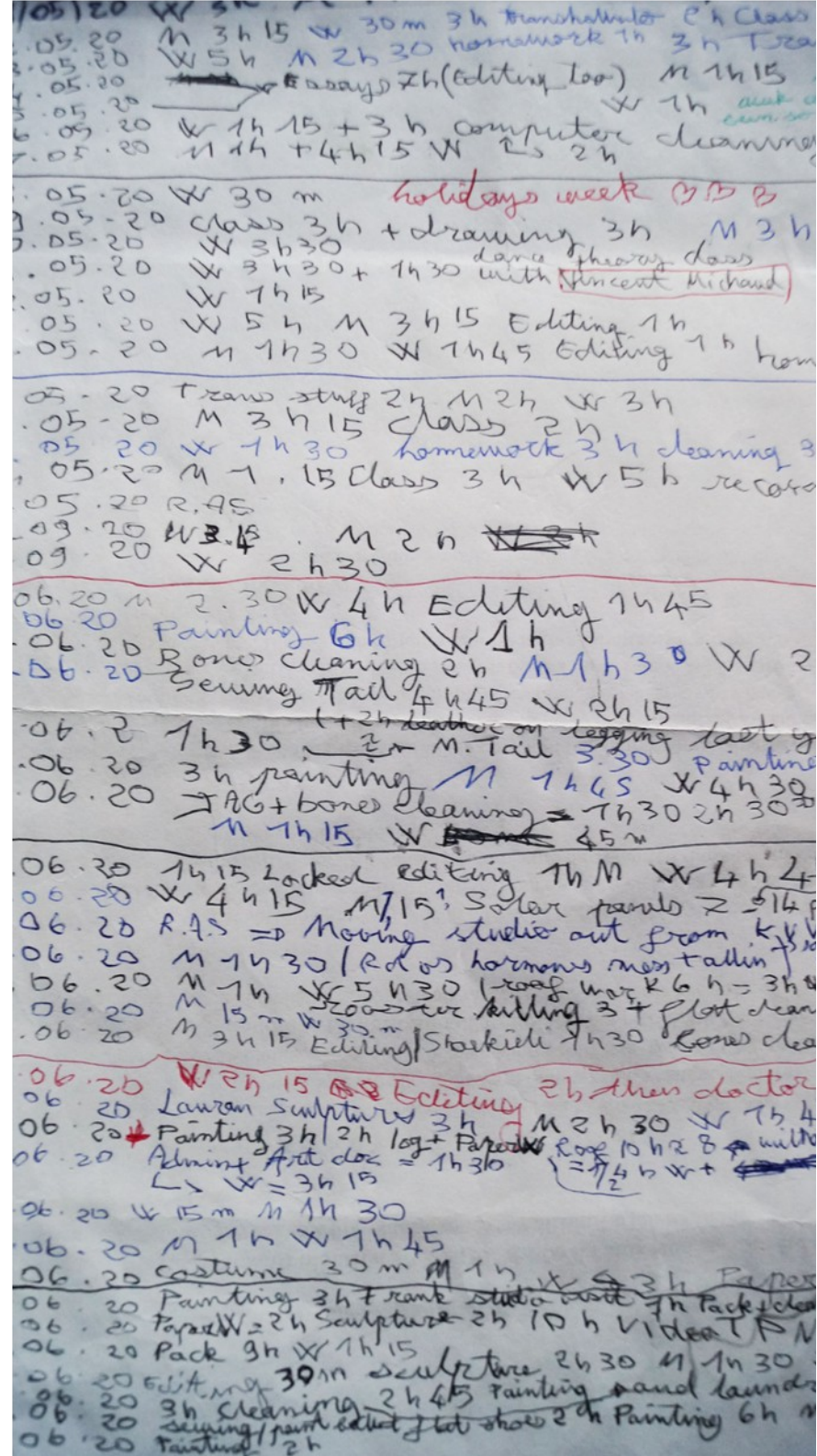
W 17+M 10 + E, 5.15 + P 3.30 + VRP 1  
so 36,45 hours

**Busy week**

- 20/04/20 M 1.15 D/A and P 3h15 W 4h15
- 21/04/20 Online C/H and P 6 h, VRP 2h M 2 h 15
- 22.04.20 W 6h15 M 2h45
- 23 04 20 W 1h 30
- 24/04/20 M3h45 W 4h15 C/H 3h30
- 25/04/20 D 6h
- 26/04/20 W 3h45 D 5 h

M 10 + W 20+ D 11+ D/A,C/H, P 9h30 + Video 2 h  
Total 52,30 hours

**Acronyms:** W  
for workout:  
means dance  
and anything  
related to it like  
cardio and  
stretching  
(running,  
parkour, pilates,  
pointe work) M  
for Music  
(guitar,piano,  
violin, voice,  
compo, theory,  
recorder...) C/H  
courses  
homework, D/A:  
Deadlines  
application P:  
Paperwork D:  
drawing for  
publication, S  
sculpture, E:  
Editing VRP:  
video recording  
projects T:  
thesis.





Some weeks can be under that amount, of course, because of being taking planes, moving out and in places, endless trans paperwork, doing egg freezing or top surgery, or after a big show like Tallin Biennial.

20/08/20	W 4h 30	M 2h P 1h	
21/08/20	W 1h 30	M 2h P 1h	
22/08/20	W 3h 45	E 45 (kw)	
23/08/20	W 4h	M 2h E 1h (kw)	W 15+2 M 8+2
24/08/20	W 4h	M 3h	
25/08/20	W 4h	M 7h	
26/08/20	T 2h	M 7h	E 7h 15
27/08/20	M 15m	M 15m	
28/08/20	W 1h 45	W 12 + bonus = (15)	
29/08/20	W 2h 15	M 6 + bonus + 30 (8)	
30/08/20	M 7h	W 2h 30	
31/08/20	M 7h 30	W 3h + 30m	
01/09/20	M 30m	W 3h + 230m	
02/09/20	M 15m	W 2h	
03/09/20	W 2h 30	M 2h	
04/09/20	W 3h 30	M 2h	
05/09/20	W 3h 30	M 2h	
06/09/20	W 3h 30	M 2h 15	
07/09/20	W 1h	M 2h E 3h (morning)	
08/09/20	W 5h	M 7h	
09/09/20	W 3h 15		
10/09/20	W 4h 30	P 2h	
11/09/20	W 2h	P 1h	
12/09/20	W 1h 30	W 1h E 3h (morning)	
13/09/20	E 5h	3h 30 interview	
14/09/20	W (6h) - 2.45 = 3.15	E + check + application	
15/09/20	W 3h 30	M (2h - 1.50) = 20m (10)	
16/09/20	W 2h	M 1h 30	
17/09/20	W 2h 45	M 1h	
18/09/20	W 30m		
19/09/20	M 2h 15	W 30m	
20/09/20	M 3h 15	W 3h	

Thesis week:

- 01/03/21 W 1 h 30 m a/d 1h 30 T 5 h 45 M 45 m
- 02/03/21 w 2 h 45 m a/d 30 m T 4 h
- 03/03/21 w 2 h M 30 m T 6 h
- 04/03/21 w 2 h 15 m T 5h 45 M 45m
- 05/03/21 w 1 h 45 m T 7 h 30
- 06/03/21 03 w 2 h T 7 h 45 h M 30 m
- 07/03/21 M 1h W 1 h 15 T 9 h

M 3.30 W 13 h 30 check thesis 45 h 45min  
Total 71,45 h

lazy week

- 23/03/20 R.A.S Bus travel E 1h
- 24.03.20 M 1h15 W 3h
- 25/03/20 w 1h E 3 h
- 26/03/20 R.A.S hospital/ egg pickup, tidy computer
- 27/03/20 R.A.S recovery
- 28.03.20 S 1 h 30 w 3.30 M 1 h 30
- 29/03/20 C/H 3 h W 2h

W 9.30 M 2h45 S 1 h 30 C/H 3h E 4 h  
Total 20h 45

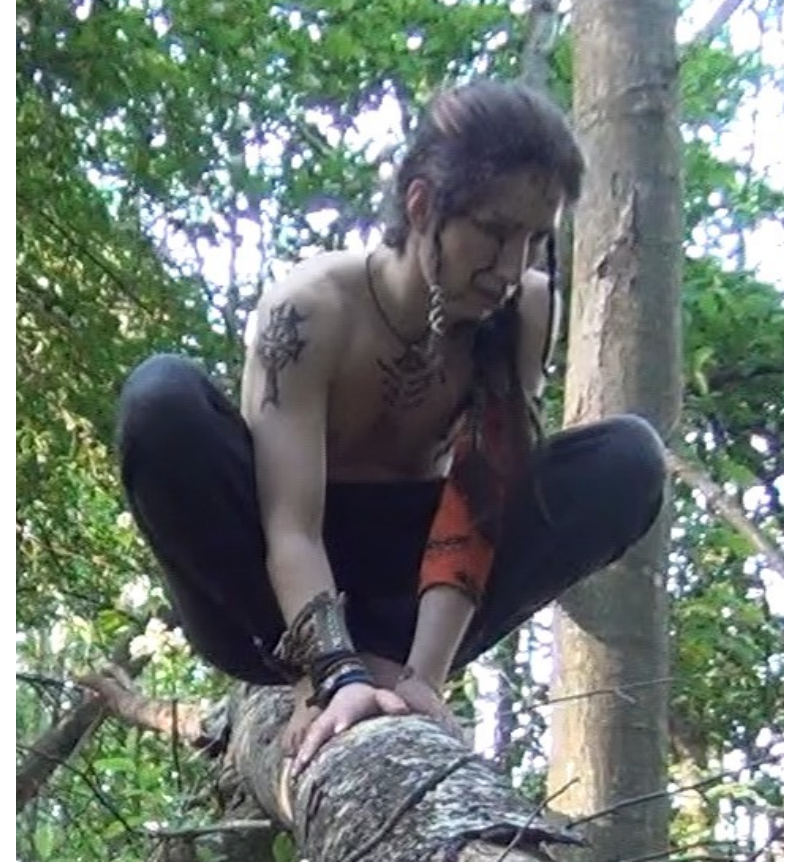




## *2/ Society is a binary lie, art is energy in between.*

*P.S: I really made the video from  
which this screenshot has been  
extracted before thinking about  
that :D*

*Maybe there was nothing wrong  
with Gollum in the Lord of the  
Rings from Tolkien. He was just a  
guy liking caves and having no  
interest in sexuality apart maybe  
from a ring fetish. If the ring  
wasn't Sauron's old jewelry, no  
one would ever have cared. I  
somehow feel a very strong  
connection with him aside from  
the ring thing.*



*I also like to go down from rocks on four legs, arms, and head first, for me, to cook some fish or red meat is to spoil it too and I have an imaginary friend to whom I mutter random shit very often. If everyone would be like him, he would be so average. Even a beauty standard. Also, some things which were ok before aren't anymore and the other way around. The progressives from today are the conservatives for tomorrow. We all can fathom things only from our narrow end of the spectrum which is ok if we could be more aware of it.*

### *2.1/ One vs the other*

*François Jullien (De-coincidence, 2017) Being at the same time Hellenist and Sinologist has an unusual insight on how Oriental and occidental points of view may differ. If we gravitate quite exclusively around the notions of full/empty, valid/invalid, good/evil, one/the other, he remarks Chinese point of view is less binary. It focuses more on notions like transformation and movement. All the possible links and shades between a stage and another. By "De-coinciding" he means, to try to detangle oneself from pre-established patterns which are "coincidence" the inner longing for truth we all seem to share in our quest for a good life. According to him, "norms and preconceived ideas, "coincidence" is death. Contrariwise, "De-coincidence" is the possibility for a life".*



## 2.11/ Nature vs Culture

*Are nature and culture deriving from each other or intrinsically different things? Or “The question lies in whether anthropologists perceive a difference between nature and culture. Is one a social construct and the other a separately functioning biological entity? Or are they both one and the same, forming a harmonious relationship with no obvious beginning and end?” (Szpotowicz 2015) I would relate to that last sentence more than to the first. let's go a bit further. I also have been taught that the first person of singular was “bad” and proof of a lack of objectivity. Nonetheless, I feel more people pretend to reach this blissful stage than actually do.*



*I already know I don't. Soooo... I. I also feel that against some beliefs, the first person let more freedom to the audience to relate or not while the omniscient absent narrator tends more to include the reader as an entity who has to agree. “French anthropologist Claude Lévi Strauss was firm in the argument of a divide, writing that there existed (Szpotowicz 2015) “only two true models of concrete diversity: one on the plane of nature, namely that of the diversity of species, and the other on the cultural plane provided by the diversity of functions.” (Strauss 1962, p. 124)”*

*“In her essay, Is female to male as nature is to culture? Sherry Ortner (1972) makes two clear arguments in regards to the relationship between nature and culture. First, she sees culture as an entity that has the ability to act upon and transform nature.” (Szpotowicz 2015)*

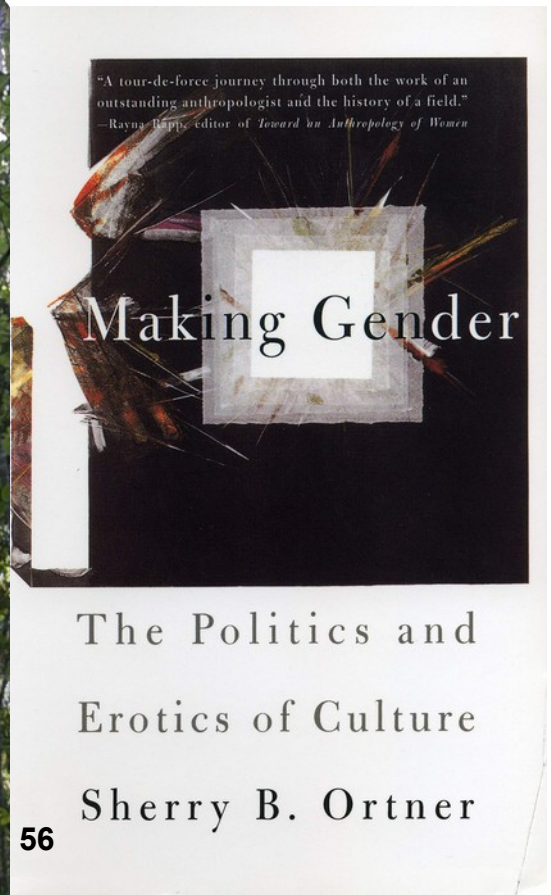




*Ortner focuses on the universality of rituals as “an assertion in all human cultures of the specifically human ability to act upon and regulate, rather than passively move with and be moved by, the givens of natural existence.” (1972, p. 10-11) What makes culture distinct, according to Ortner, is that it has the power to transcend the natural and manipulate it for its own purpose.”(Szpotowicz 2015)*

*Then, the divide could come from the fact one can act upon the other while not the other way around. I feel there is always a focus on how culture “acts” while nature “undergoes”. When I feel the consequences of “culture” nowadays made mankind much more “passive” towards existence than it was some centuries or millennia ago. The very fact we call the police instead of fighting back is a consequence of culture. However passive, it comes from “civilisation” and trust in the government in place as well as fear for one's integrity. To look for the lesser individual damage is in my opinion an instinctive reaction.*

*And instinctive reactions or impulses are a huge marketing tool for whom we are more useful if we want to own things and feel safe than if we seek danger. The last would be the most “anti natural what would tend to have me to believe that culture is more “natural” nowadays than a quest to find “back” nature. Indeed, as A lot of my practice is weaving around postures, I could notice how against what is commonly thought, human nature (here, how we are moved against our will) would tend to sit on chairs because it is easier even if it is careless of the fact our joints will deteriorate faster and human “culture” (here how we can change out of sheer will) would tend to sit on the ground to preserve mobility for old age.*





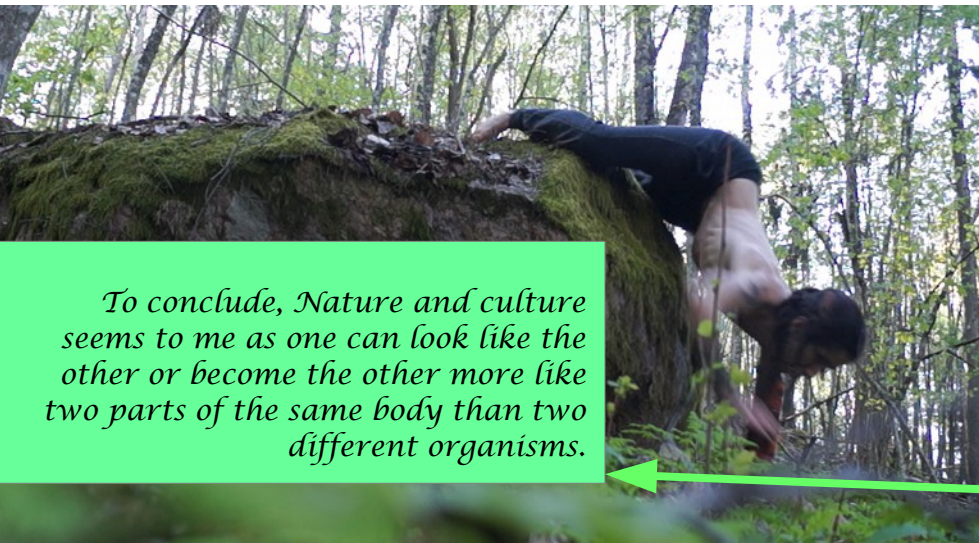
*Already existing critiques and a paradox:*

*"MacCormack (1980) notes that Levi-Strauss was sometimes contradictory in his analysis of the dichotomy, where he could reduce culture to a biological entity, stemming from man's nature and brain, and then later hypothesizing that the nature—culture divide as a fabricated creation of culture that could be solely seen as a methodological device." (Szpotowicz 2015)*



*Here, if the human brain, originally the product of millennia of biological "natural" evolution, (assuming we all agree that monkeys are belonging to nature) has been giving "birth" at some point to the concept of culture which, as a teenage adult concept, fabricated the divide and opposition a bit the way teenagers are rejecting their parents, it shows that they are not intrinsically different. "In her essay No nature, no culture: the Hagen case, Mary Strathern writes that nature and culture are two concepts that are highly relative, whose meaning come from a specific ideology. Strathern states that "there is no such thing as nature or culture... no single meaning can in fact be given to nature or culture in western thought; there is no consistent dichotomy, only a matrix of contrasts (cf. Hastrup 1978:63)." (1980, p. 177)" However, " MacCormack writes, "he assumes that the unique cultural quality of humanity rests on that which is not natural; on that which is socially transmitted and arbitrary in the way that symbol is to meaning in language." (1980, p. 4)" (Szpotowicz 2015)*

*I also see language as an accident. This is why the assonance in Finnish between "puu", tree, and "puhua", To speak, is interesting to me. I am not basing myself on any current linguistic or etymologic study. I just think that the main reason we came to have the monkey hands we have is that they were really convenient to climb trees. Then we stood to watch above the tall vegetation in plains what made us feel convenient to try to walk and run that way, probably for hunting purposes, and as our agile hands were then free of use, one thing leading to another, we made tools what letus to grow more and brains while standing upright allowed our vocal cords to develop a different way and we widened the range of sounds emitted. The language shaping the brain as much as the brain builds speech, constructed thought became possible as well as more and more elaborated. So we might be able to speak because we were designed to climb.*



*To conclude, Nature and culture seems to me as one can look like the other or become the other more like two parts of the same body than two different organisms.*



*If I talk about nature/nurture differences when I try to mean they are one, it could look like a paradox, and maybe it is, but kids can be the opposite of their parents. However, they more or less stay biological human beings.*

*As we will examine more deeply in 2.12, the human paradox is that our natural processes could be the reason why we are every day stepping a bit further away from our earlier more "natural" stages. I feel one difference we could see between both is that "Nature" wouldn't demand anything out of need, meaning to grow, to feed, to mate, to shelter. To transmit life and knowledge before death. It looks like transmission of knowledge is seen as more "cultural" Be as it may, I see it as the perfect example of a difference in degree and not in essence between both. A cheetah is going to teach their kids to hunt which they would transmit and so on. Men proceed the same way just with a much wider range of knowledge. Still, it more difficult to heal a goat or a horse with a broken leg than a human because they understand less easily they will heal faster if they don't move the same way we have more potential to understand than a castrated dog that weekly running sessions can lead to loose extra fat.*

*Theoretically, yes, we know better than "animals". Presuming that we look at the facts, even aside from obesity rates, today's kids are the least active generation in history (D'Andrea 2018), we can observe that the more "cultural" we become the most unkeen we are to fight our "natural" instinct such as "I eat whenever I feel like it" for restriction is less "natural". "I don't move if I don't need to, I try to avoid pain at any cost and thrive for the last Ikea comfort." because we were driven to eat as much as we could and save energy to run away in case of need from survival times which became obsolete. To take a blanket and go to sleep in the woods could look more "natural" but it isn't anymore in case there is a safer option. The animal would choose the warm Ikea nest. The "human" in theory, can choose discomfort in order to grow willingly stronger. To grow potential faster as a kind, out of the "accidents" which led to evolution.*

*And some do.*

*I see "Nature" and "Culture" as similar things, one just being the "evolution" of the other.*





*I feel mind is just an accident seeking within itself a form of justification. "therefore these things must be symbols by which culture is distinguished from nature in order that men might reassure themselves that they are not beasts (Leach 1970: 129)." (1980, p. 5)*

*I don't mind being a "beast". A girl called me that once while we were having sex and it felt pretty nice. It is nonetheless funny how advertising for perfume "romanticise" the wild side. Tell to someone there is nothing wild in them, they are A-BSO-LU-TE-LY quiet and civilised they are going to get pissed and take it as a synonym for "boring", but tell them out of any sexual context they are an animal, they are going to get pissed as well. I clearly want to find back some wilderness with VarpAt 2.0. I feel so sad our toes might vanish one day for lack of use.*

*However, to train my toes nowadays or open doors with my feet makes me to go against any type of animality for why would I use my toes for as most people so often accurately remind me "you have hands!" Indeed most very feet coordinated people are having missing arms.*

*A quite similar way, it requires more "culture" now than "nature" to eat a fresh dead bird found on the streets as displayed on "Against meat industry round 1" because nature evolved so much that in order to protect our stomach integrity, we went instinctively at first and then through conventions, eating more and more processed and fear more and more something having crossed the holy peremption deadline. I really feel "culture" as an amount of habits is just a set of deliberate rules to justify behaviours which are merely an extension of the instinct.*

*"The common debate in anthropology of the nature—culture divide shows recurring, yet often contrasting themes among various anthropologists. In contemporary times, scholars in the discipline have equated the divide with a male—female symbolism." (Szpotowicz 2015)*







AgaiNst the meAt industRy. Round 1







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## 2.12/ Female vs Male

*I think If Donald Trump could experience one month of femalehood it would do him well. However, I would also recommend one month of malehood to the radical feminist Janice Raymond.*

*First and foremost, I have to Insist on what cis men don't realise. I do consider myself a feminist man with being adamant on the fact men and women should have equal rights, equal salaries, and equal opportunities in life. Having spent 24 years as female, I am also aware that a lot of dudes are ranging from inappropriate to rapists and murderers with all ranges of assholehood in between. However, I am very tired of some people jumping at my throat on the topic of "toxic" masculinity because I want to get bottom surgery done and can lack the seemingly compulsory delicacy around genitalia talk. Furthermore, I feel today in art circles, If we are something else than a soft queer boy or say something else than "Women rule, men are nothing" as stated by those anonymous bullies I had to go through, we are a "disgrace for manhood".*

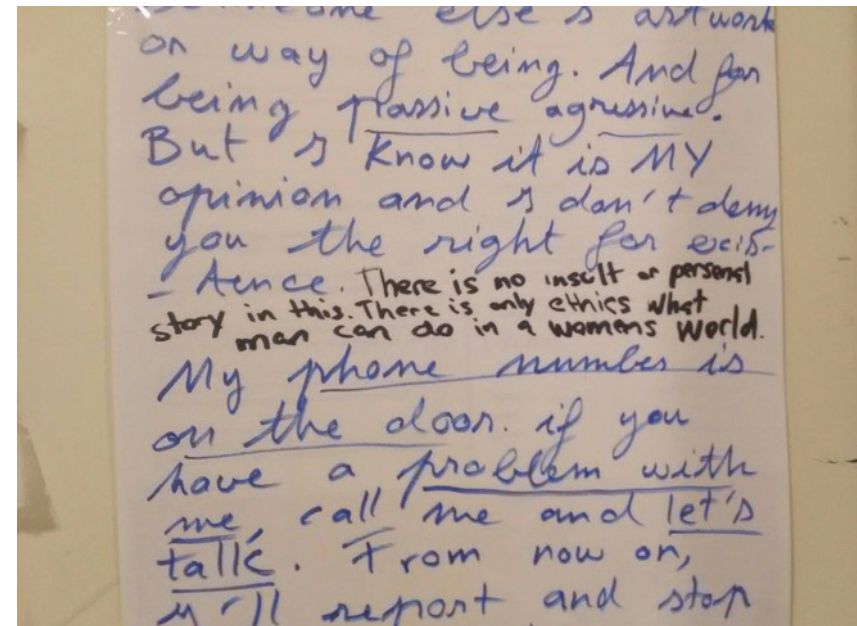


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*"The Savage Mind, Levi-Strauss reflects the discipline's expansion of the nature—culture debate in the 1960s and 1970s to include the idea that women could be symbolized as nature and men as culture" (Szpotowicz 2015)*

*"Several reasons are given, such as a woman's direct bodily involvement with reproduction or with her assigned, socialized role that leaves her within the confines of the subordinate domestic household.*

*Ortner clarifies that in reality, when examining a woman in a biological sense, she is not closer to nature than man, since both are mortal beings with consciousness. But when examining a woman's less powerful, if even non-existent role in culture's rituals as well as her focus on child-rearing tasks, she appears that way. However, "Women, according to Ortner, are the primary agents of socialization for children, transforming them from "a mere organism to a cultured human, teaching it manners and the proper ways to behave in order to be a bonafide member of the culture." (1972, p. 19) On that function alone, Ortner says women should be seen as a symbol of culture just as equally as men." (Szpotowicz 2015)*







Anti-Transgender Restroom Ban  
Law Introduced in Texas

*“However, she later contradicts her own statements when she argues that actually women occupy an intermediate space between the nature—culture divide.*

*Ortner writes, “since she is the one that is in charge of the socialization of children, the woman is “a member of culture, yet appearing to have stronger and more direct connections with nature, she is seen as something in between the two categories.” (1972, p. 20)” (Szpotowicz 2015).*



#5



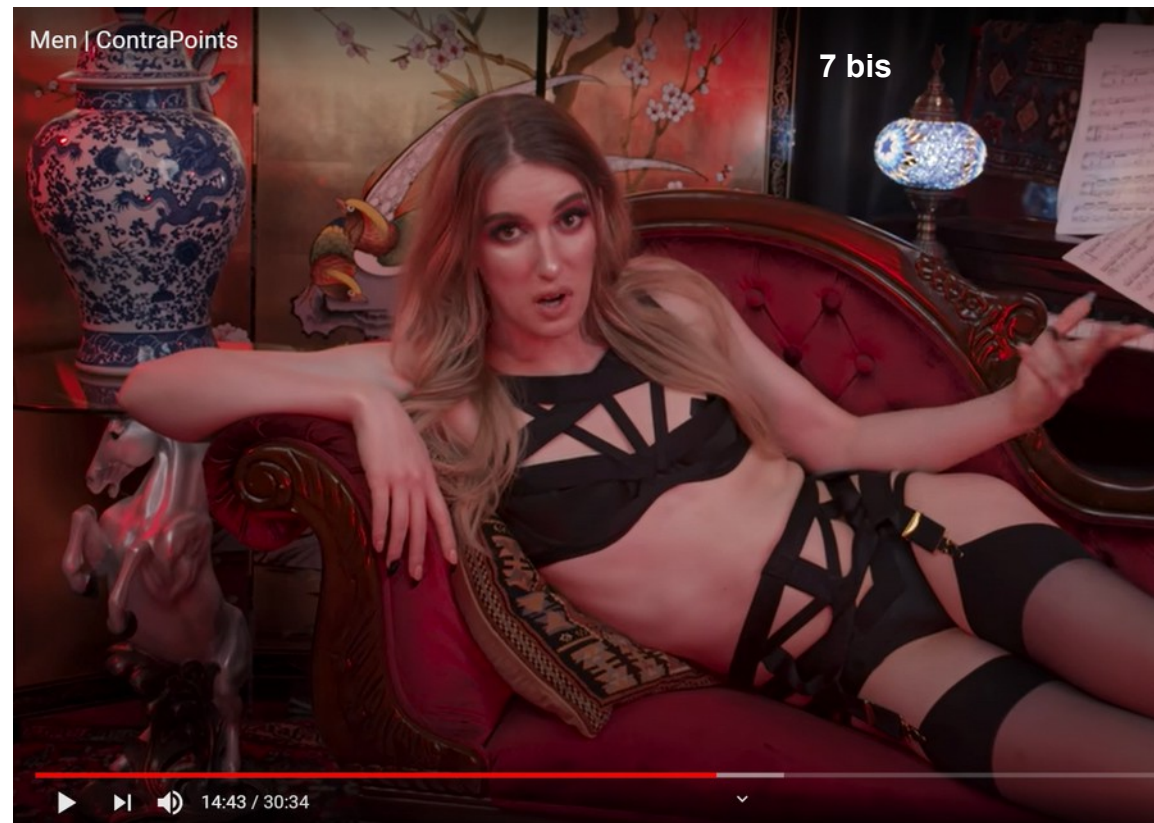
*Maybe she was afraid her saying women are not more a part of nature than men would automatically take her away from the Wicca/witchcraft/nature sisterhood circles. Indeed, all the “women closer to nature” thing has been taken back with pride by feminists. As a trans man, I feel very sad I could never make it in those circles. What is also paradoxical is that some reject trans women based on “nature” characteristics what could mean they have to take trans men in for we came with a uterus in this world but the whole party doesn't make much sense to me. Now minorities just tend to reproduce the same patterns they suffered from on smaller and weaker minorities. I am sure they just have a deep allergy to beards and balls, whether real or fake. The same way the toilet ban, out of sheer stupidity in the US, to avoid little girls to pee with “men” enforced one to go in the loo matching their genitalia at birth. And yeah, maybe they removed alongside trans women, a couple of abusing pervs in disguise, but the main thing they did was an open call for more men to come in: FTM transsexuals.*





*I could never stress enough the fact that it is only my opinion from my trans masculine experience also with what I am as an individual. Trans-men are like most people, we are not all the same. I feel like most born female feminists, I went through all my young “women” years very angry and bitter. I was pissed off at all men. Whatever they were doing they were either stupid, mean, or disrespectful. I never even read much about feminism but, of course, I knew it all. I was going through my days with stuff like “a man who holds you the door is just a dickhead who thinks women can't do anything by themselves” “gallantry is misogyny in disguise...” and all those things we can hear here and there till I saw the limitations of such patterns. The video on “Men”, among others from Contrapoints, helped me realise I wasn't the only one thinking that way.*

*In fact, she observed that some of the most radical TERFs are butch lesbians. And I am not saying that all butch lesbians are trans guys in the closet, however, those very angry ones might feel us as “betrayers” because we somehow look like them but are “different” and the instinct reaction to difference is hatred and anger. The closer to us one is, the more we tend to think they have to be like us. Sometimes they just don't. Not long after my coming out, I went to a feminist seminar. the more time I spent there, the more I felt something was not working for me. I don't want to target this group in particular because everywhere else I have been hanging out in queer/non-binary/feminist circles I wouldn't fit. So after pondering a while, I realised I might be the problem after all. Because I can't all the time stick to what people want to hear or see. Despite that, it felt odd that within a safe LGBTQI friendly space, for the remaining about 9 months I spent there after coming out, I have been mostly called “she”.*





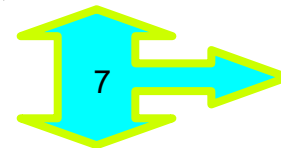
Sekajäte Collective  
L.LLorrcaaw (she, female.)  
Third eye K.



Sekajäte Collective  
Monk Ouroboros (they2: more  
than one person.)  
Crownpant K



Moreover, the one thing which comes back all the time is the dangers womanhood has to face and how safe malehood is. As explained in *Random rambling Recollection 7*, I used to spend entire nights outside in the woods while I looked like a 13 years old female. Oddly enough, I might consider stopping going alone in the woods since I know I am a man. If cis men, for they never lived as female, could deny people listen more to men than to women and this is why they tend to speak faster, the other way around, cis women could deny that if women are indeed more threatened by men in public and “dark” spaces, (I lost a friend murdered by a pervert in Spain) they are also more likely to be helped when endangered what could avoid to one freezing to death. Once I asked help from a lady, she clearly saw me as a woman as it was before hormone treatment, when she understood I didn't ask for help for myself but because I didn't know what to do for some drunk guy who was slipping on the ice, she walked away without a word though she was previously very kind when I asked if she spoke English. If you get lost or hurt, desperate for a lift, your way, or some water as it could happen to me as female, I feel it can be more dangerous to be a man for you are more likely to be perceived as a predator even when you turn out to be the prey. Furthermore, if I would open my heart about that in a queer debate, I feel people could just think either that I lie to serve my goals (which are?) or they would be unable to fathom what I mean unless they themselves went through a similar experience as female, then male running for long spans of time in the woods around cities and roads/ highway edges. My opinion might be labelled invalid just because no one around here can relate.





*For similar reasons, in other places in the world where women's rights are lacking, some women feel guilty for some horrors they have been the victims of. Because instead of hearing all the time "he raped you, he was an asshole" they hear "It was your fault, your skirt was too short, shut up or you will bring shame to your family". And they feel no one relates to them so they think they have to be "wrong" and they feel guilt. It is horrible, Yet, it happens. Why? Because there, the average is different and feminism is quite a new thing. And we tend to believe what others say we should. So women activists are still viewed as "weird" because most can't relate. The same goes with awareness on LGBTQI topics. For me, it is obvious that a lesbian girl didn't choose to be more turned on by pussy licking than cock sucking if that enters the field of her sexual practices, just the same way trans people didn't decide to be transgender. Even so, my father told me "I don't agree with your choice". A childhood friend from the same city is trying to come out as a lesbian in a very catholic family and she is afraid they would think she is sick or disgusting and she feels so guilty for "doing that to them" when it is neither her fault nor a bad thing in the end.*

*We should remember where we come from as inhabitants of the earth as a whole before validating or invalidating something. Or I wish it would be more widespread to not confuse "reality" or "actuality" and "one's own background". I feel the world is wide. And us narrow.*

*Maybe after all my main problem with some feminist discussions as a man is that even if I understand they have very good reasons to be angry, it always ends up in a trauma-shaking opposition dialectics. Moreover, some reproach trans people to reinforce gender stereotypes. As a matter of fact, when you don't have the "right stuff" where you would like, you have to do some things if you wish to be gendered correctly in daily life.*

Sekajäte Collective  
Kone Heikki (they: non binary.)  
Sacralgut K



Sekajäte Collective  
Nick Finnigan (he, male.)  
Throat K



Sekajäte Collective  
ID. (it: neutral, object.)  
Root K.





63



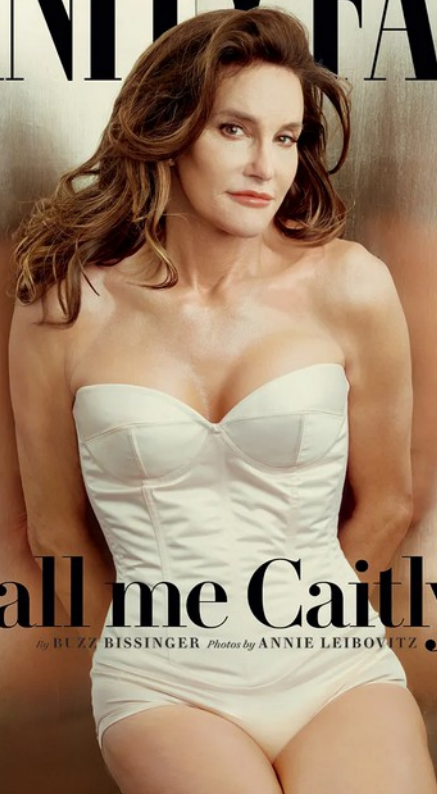
Calvin Klein  
underwear

64



# VANITY FAIR

65



“Call me Caitlyn”

By BUZZ BESSINGER Photos by ANNIE LEIBOVITZ

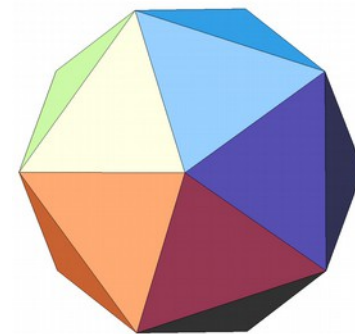
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*I feel on one hand we have conservative dickheads who preach back for “women at home” and don't even know what a trans person is, and on the other hand, a whole part of the LGBTQI feminism will chase down anyone who doesn't exactly fit in their non-binary/queer ideal. Women vs men or then, men vs women, trans vs gay, gay vs trans, trans vs different type of trans, some queer or trans thinking straight people are boring, some other trans being mad at them for not having dysphoria... In the end I feel we are just different faces on the same icosahedron, yet, we have to hate each other.*

*Through Sekajäte Collective/ TuliPanoNero Band, it is what I would like to express having 5 alter egos. They can represent many things. A chakra. An aspect of my personality. A way to see gender. A constructed idea of a person in general. A piece of flesh and mind.*

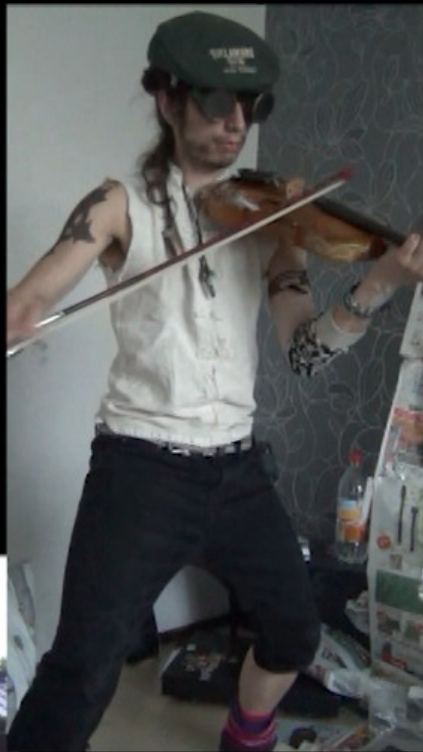
*Those characters first appeared as “invited” for a “sculpture Wednesday” event in my very beginning in Helsinki. I found out about my gender issues straight after that piece. It echoed for me two pictures from Artor Jesus Inkerö “Justin” and another where they poses like Caitlyn Jenner in a picture where she first appeared in public as a woman. Even if my characters are fictional, I also came across the “ego” problematic quite a lot. “For many, an artist at the center of their own art may be too much, this feels egoistic or narcissistic, but for me it is not. The point is, I can show something about another person without crossing a personal limit. I can reveal more by working with myself. However, you can easily become your own character. These are multifaceted things.” (Inkerö 2017)*







Karjalohja, Finland



Barcelona, Spain



Saint Petersburg, Russia

Marigneu, France



Dublin, Ireland





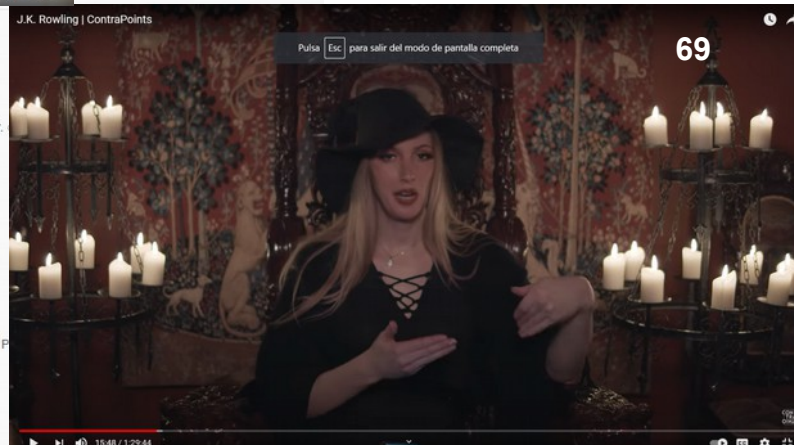
## 2.13/ Good vs Evil

For this section, I am willingly using very trivial examples because it really is an issue that I am not ready to tackle deeply. So let's imagine that by "Good" I mean: what is as the most widespread common-sense way of thinking (meaning what is valid) and by "bad" what isn't, or isn't widespread (meaning invalid for average).

Sometimes, the "wrong way" and the "right way" being the "average way" can go as far as modifying us deeply. We move as a whole more than individuals and more than we think. constructed habits we are not aware of like the way we walk and the way we think are often labeled as "good" because it is "the way we are". Often, we just hammer on others stuff we heard and related with. We don't care about the accuracy, just how it serves our current beliefs. I love Harry Potter so much I read them countless times in French, once in English, some parts in Spanish and German and am not near the end of the 5th in Finnish. Indeed, learning a new language is just an excuse to read them again. It seems rather logical then that as a transman, I didn't want to believe J.K. Rowling could be transphobic the same way I didn't want to believe as a huge fan of Michael Jackson that he raped kids. When I saw Blaire White's video stating how she wasn't, I wanted to trust her.



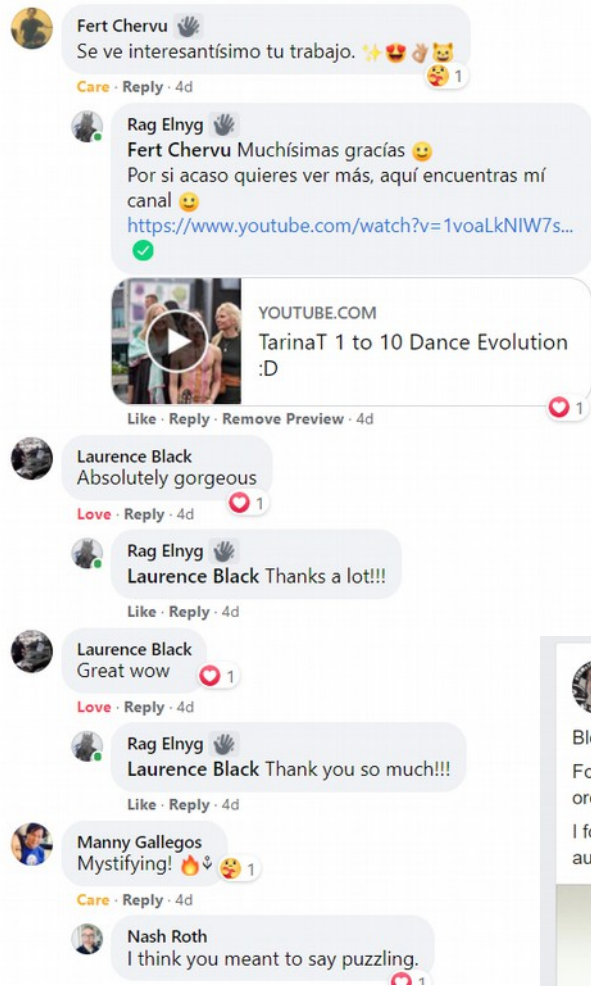
The problem is that I wanted to trust her so badly that I didn't care about how accurate she might be. The Contrapoints video on the same topic seemed made with deeper research and unravel that in fact, she could be transphobic. In the end, the problem is not whether or not she is, it was how fast I have been to post the thing on Facebook and support high and loud just someone comforting something I wanted to hear. However, the Contrapoints video on "men" helped me so much that when I saw a "response video" made by a trans guy (Boyform 2019), I automatically thought he would be a lame dickhead. Why? Because I related with most of what she said and wanted to stay in that comfort zone. I didn't and actually, for a video about "men" made by a trans lady, she completely skipped the topic of trans men. Before, I was expecting some mean internet little troll and he seemed in fact a random very wise-looking person just giving his opinion about the topic after.



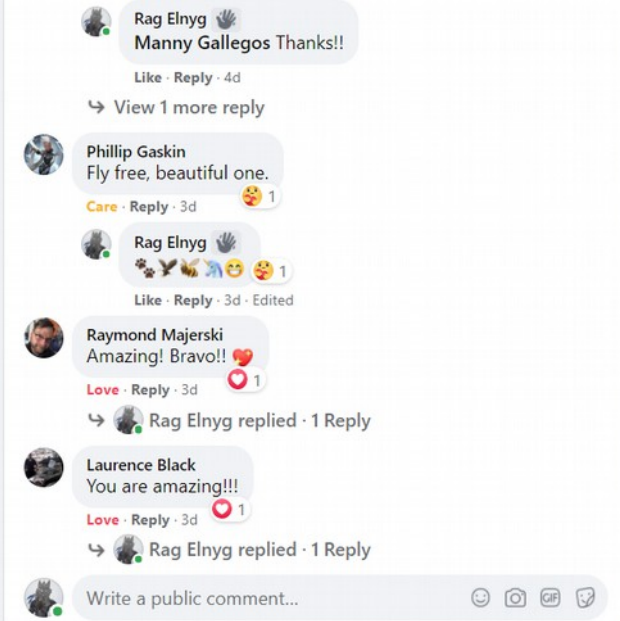
We keep being so eager to be trapped by what we want to hear. We just don't care what is "true" or "false" as long as it comforts us in our own beliefs.







*The opinion of humans is versatile but strongly influenced by external sources. Social media are an interesting place to observe that phenomenon. What makes the number of likes you get? We tend to encourage what already is liked and disregard what isn't when the algorithm shows what is liked the most. I posted some pictures on a Facebook group about male ballet dancers. There, we can see I am being "validated" by others.*



*I also made a post one day about some very awkward selfies my camera automatically made through a random screenshot option.*



*I ended up removing the post. Why? Because no one liked it. And the content was so personal that I ended up feeling it was because either I looked too egocentric as I was asking other's opinions to sort out pictures of myself, or because it was indeed honest very bad selfies. Moments it seems no one ever shares on social media and people felt triggered a way they disliked. Lastly, and most likely, maybe no one cared at that moment because people have other things to do with their lives.*





Still, I then applied for an exhibition with the above picture echoing the facebook post and on top of it not being selected, When I used it as a cover picture, it made the smallest amounts of likes I had since a very long time. I feel it particularly dangerous for teenagers or kids. Indeed, when I went through those times of my life, social media were just emerging. How they shape how we think through goals we can't even fathom from our scale might tend to even worsen in the future. This way Mr or Mrs random who comes along will tend to think I am great or I am not because others made it look so. And the more who share, the more will think I am cool. Argument Ad populum. Whether I "really" am great or not matters in the end really little. Which is quite scary when the main reason might be that the "right" or the "wrong" people were connected in this very moment or not what amounts more to chance than anything else.

When I won the NBYAA I remember having discussed that with two of my classmates in Leipzig. Does it mean my art is "better" than the one of the other competitors? No. I just ended up corresponding more on a consensus about what a tiny group of people was looking for to promote in a specific moment. In the same way, if everyone would have disliked me or put mean comments on the first Facebook post, I might have ended up thinking I am either a very "bad" or much worse dancer than I thought.



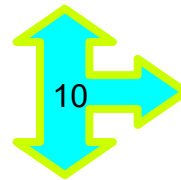


The "reality" is just that the way Mozart wasn't close to famous when he died, some people are doing things that some others can or can't relate with. The more people relate, the bigger you are. When you don't fit in with average as well as in the subgroups and nothing works, it can be frustrating. (Nada 2020) I found this guy quite looking like your average hippie at first, it was my being narrow. His way of approaching things sounds acutely pertinent. He sees difference as a blessing allowing us to see the broader picture. And see that "ironically, ultimately opposed groups accuse each other of basically the same thing: being misinformed, brainwashed or ignorant. And when in the end they are both built by individuals moved by the same desire of feeling valid, loved, and accepted." (Nada 2020) We all belong to the same. There is a tendency, which echoes the Blaire White example, "not to question or examine the beliefs of our group and reject anything coming from the opposition without trying to understand it. Who knows, maybe they could be "right" and us "wrong" but we don't consider it a possibility. There is more flexibility in questioning beliefs when not belonging for we are not invested in some constructed identity." (Nada 2020) Of course it doesn't mean we are "free" of labels.

I am not sure it is even possible for we are so deeply constructed by others and our surroundings but it could mean we are keener on reconsidering. "Oftentimes fitting in means compromising our own integrity" (Nada 2020) Even if it is hard for everyone, I feel there is another level when not only the way you think but also the way you look, sit, eat and move in public requires compromising.



Most humans have only the ability to fathom things in a fixed stage. The fact for centuries pants were as little for women as dresses for men doesn't matter today. A girl with pants is going to be considered as "normal" when a guy in a dress would have to hear people question his gender. Six years ago, after two French Muslim brothers killed 12 people in the offices of the French satirical weekly newspaper Charlie Hebdo, If I would have gone with this scarf in the streets (see picture above) people could have been spitting on me seeing it as a provocation. But last spring in Karjalohja, after the first corona outbreak and for the lack of a face mask, I was just seen as a safe and sensible person in the supermarkets. Things are more often than we suspect purely a matter of context.



I see "knowledge of the mind" and "knowledge of the flesh". The first would correspond for example to learning the names of body parts in Finnish when the second would focus on what one knows because of experience. I feel too many mistakes the second for the first and think you can know how it feels to be bullied because we can have an idea of the concept through other people's experience. The result is always going to include a missing part.





*Dress.  
Like a man.*





## 2.2/ *In between stages*

*There is technically no such thing as a fixed state of things and then, straightaway, another. I talk a lot about "transition" in my gender journey but if everyone makes such a big thing out of it, every nonbinary, woman, man, is also going to change from childhood to old age and life is just a more or less long transition from birth to death. The way homeless people are not a "fixed category" but a stage which can gradually happen and faster than we think to anyone who has a choice to make or simply can't afford to pay rent anymore, "artist" isn't a situation that happened a bright day through a revelation. I mean, maybe for some this is the case. I see it more as a consequence of the sum of all the micro and macro causes happening all along the way.*





2.21/ About art background

I see my favourite musicians, writers, moviemakers, or contemporary artists on the same level. The performance in Arsenal, *Kilven aikA* (The time of the shield in Finnish), is inspired by an excerpt from a very important book from my childhood, "The Walkshadow pact" by Pierre Bottero. I read it over and over again, like a bible. For a fighter, finding the right time can be a matter of life and death - in everyday life in society, finding the right time can be hard and problematic as well. The right time for one generally doesn't match the other person. The same goes for languages and inter-comprehension. Even two people sharing the same mother tongue can be unable to understand each other.

"It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena"  
Theodore Roosevelt



75



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80



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78



79





*Tuomari Nurmio was one of the first Finnish artists I got an interest in out of Korpiklaani and Turisas. With, Rannanjärvielää, I thought "he's a Finnish Tom Waits!"*



*Screenshot from Kuvan Kevät opening's performance where I sang Tom Waits while playing violin and Tuomari Nurmio while drumming with my feet.*

*As a kid, my first source of inspiration was nature and animals. I was exploring the first and mimicking the second. It has inspired my dancing altogether with Michael Jackson. For the rest, "Vibrant matter" from Jane Bennett has been as important as Tolkien, Božo Vrećo, J.K Rowling as much as Joseph Kossuth, Beuys, and Robert Fillou, Ara Malikian, David Garrett, Yehudi Menuhin as well as Lindsey Stirling and my physiotherapist. Wagner, Béla Bartók, my friend Laura, Antonín Dvorák and Schoenberg, Lewis Carroll and the royal Ballet, Rob Zombie, CMX, Tuomari Nurmio, Korpiklaani, Turisas for the war paint, Steam Power Giraffe, Serj Tankian, Megadeth, Klaus Nomi, Nina Hagen, Rammstein and countless others. If Gérard Gasiorowski, Thomas Hirshhorn and Kurt Schwitters have been following me all along my bachelor years, I discovered Henri Darger, Stanislaw Szukalski and Sergei Polunin with enthusiasm more recently. I never could make a difference between "Serious art" and "Pop culture/teenage stuff" in my practice and it is during my master degree in Helsinki I have been able to let them feed me both without the weird "this is not true-art" guilt I had maybe coming from a "cultured artsy" family. Nevertheless, if I would have to choose only one, it would be Tom Waits..*



## 2.22/ Moving on from a "self-portrait stage"

While *Kuvan Kevät* happened, I felt stuck in existence. I didn't look yet like a man so I couldn't interact with people without having to go through the ordeal to either explain my gender to give them a chance to use the right pronouns, or to cope with "I don't care about your gender you, beautiful human!" leading my having to invariably answer around the lines of "thanks, but I do, so please stop calling me a "she". On top of being misgendered, I was often around people who were so convinced of already being open-minded they couldn't notice how narrow they still could react. And to tell it often just made matters worse. I then used my drawing and painting practice as a shelter, a real safe space for me to imagine the man I wanted to be out of the one some think I could never be or the one others think I should be at any cost.

With drawing since I can hold a pen, I tried to draw my face many times. And every time leading me to the same conclusion. It looks like what I see in the picture/mirror. The same nose, the same eyes, the same cheekbones, the same hair, but it doesn't look like me at all.







This is why my piece for "Sharing notes", the first exhibition I have been part in Finland, ended up being so focused on the self-portrait theme. I think After all those teenage years of self-portrait frustration, I could finally do it, so I did it so well that this painting was so full of teenage shit it probably made some sick and put me straight forward in the category "egocentric asshole" or some others, maybe kinder or more condescending could think "well, he is trans so this is the reason why he needs to be so overly masculine bla bla." Nevertheless. if you compare "Titled" with "Irlantilainen Urosusi" or "The shameless wall" which was clearly a giant self-portrait, I feel the matter is moving towards something else. There I was telling among others, parts of the "Horns of silence" and "the WASP medicine man" which are unfinished novels keeping me alive through insomnia. Then, "Artsy vomit" the piece in Riga/Leipzig and later, "Past tales from the future of an unWritten story" the one for Tallin Biennial, have also pieces of the story of Kiera and Nick, young students in the Royal Ballet School of London. It should be the first opus of a set of heroic fantasy books I am writing, drawing for, and working on since I am 12 or 13. (See 3.3). They take place in two stages of a dystopian future on Earth as well as in another world with other civilizations, languages, fauna, flora, and concepts I craft along the way. Even if Nick looks a lot like who I want to be, I feel with that piece, I am heading more back to one thing among so many others I wanted to be when I was 13, a storyteller, than in self-portrait matters.







I felt all my life as if I was a little boy trying to be a woman

The love of her eye was like a fish in the sea of despair

There is a before and an after

I have been...  
I have been...  
I have been...

I am this and I choose to exist in society

UPDATE!!!  
you can judge me  
I don't care







inscr...

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läntie

left warm

Amazon

Yellow bag

Green patterned bag

Receipt

Water bottle

Map





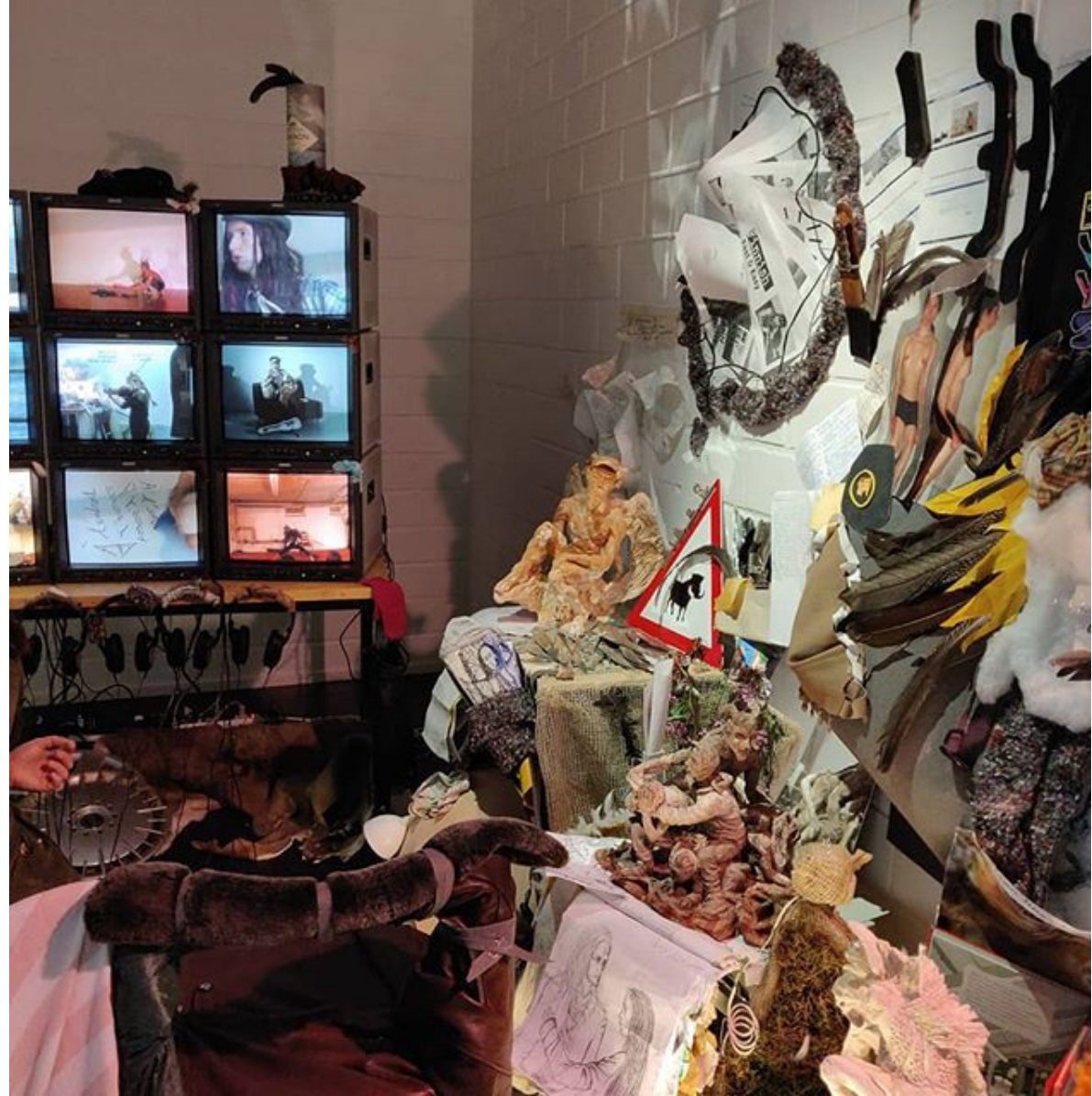
### 2.23/ A few years ago, upside-down flip

Music, "performance" and video which were side aspects of my bachelor's work became the core of my master's degree work. More and more, the sculpture turned into textile pieces, costume-ish items I can wear for storytelling purposes. I thought at some point installation for itself would "die" and it wouldn't really make sense anymore to be a "sculpture master student". I even considered at some point to be transferred in Time and space for I thought I might end up as a performer/video artist with a sculpture degree. And if it is true that I wasn't in Levytie so much, sculpture, drawing and painting, stuck to me like a bad habit you can't get rid of no matter what you do and how hard you could try. The installations, instead of being less and less meaningful in themselves became a home and display case for the video works and furthermore, the whole process. Indeed, Only the exhibition in Oksasenkatu and The language of Belonging had only video or video separated from the rest for one simple reason, I couldn't be there to set up. And even if it also worked, I couldn't help thinking something was "missing". In spite of that, some could disagree and have the feeling the video work is just "drowned" under a random pile of useless crap which isn't needed. The feedback I had after my bachelor exam in France went around those lines, a slight bit more polite. I feel we never can please everyone and in my opinion, instead of "overwhelming" the viewer, it gives them the opportunity to pick and choose. So I feel my art practice could even give more freedom regarding to the fact I don't start with the idea people must like it.





*For Kuvan Kevät, I heard someone thought my work was horrible, so “overwhelming and all over the place” and my answer has been something around the fact a very good curation choice has been made with putting Elisa Aaltonen with a very pure and neatly organised set of mostly black and white pictures so close to me. I thought any “overwhelmed” viewer could just literally “look the other way”. Furthermore, The comments “your work doesn't give enough space and freedom to the audience, what do you want them to get?” is in itself a paradox for me. As in reality, the viewer has no clearly defined “space” to be or expectations on how to behave towards the piece. They can get from it whatever they want and embrace it, or not, the way they feel like. I experienced as a young artist and student, we are often told what our art could, should, or shouldn't be but even keeping in mind it is just someone else's opinion, I feel the judge always starts from the following postulate: The viewer likes what we do. So regarding that, my works give a surprisingly big amount of space. It is totally ok to dislike it. I tried a lot to “be someone else” and “do something else” to fulfill people's expectations in art matters and this last year before the degree show, I stopped. I disregarded the advice according to which I shouldn't have all the videos playing at the same time because people have a reduced span of attention.*



*I decided I wanted to do what would please me in the first place because at least it would, in case it pleases no one else. It can look selfish. Nevertheless, in case of failure, it feels less bad to try ones' best for oneself than to try so hard to please others for they are not going to mend the pieces back if you fall and shatter. I feel failure would then be even harder to cope with due to the fact we sacrificed some of our ideal final outcome for the sake of the audience, and they are not even happy. But they don't have to. They don't owe you anything. And you don't owe them either. That way, to turn inwards and just display the insides out, invites to relate but allows to disregard.*



*Elisa Aaltonen, Metanoia 2019*



*In the same way, a very altruistic person might in the end demand more obnoxious attention than a self-centered one for they cannot be left alone as they need others to exist. Shifting the focus to what I genuinely wanted to do, I realised my work is very diverse, so on top of being allowed to think I do random shit, the viewer can pick and choose the random shit they like most. I don't expect anyone to like everything I do. One person more into painting can watch the paintings a heroic fantasy comic striper can watch the drawings, a video aficionado the tv sets, a photographer the pictures, assuming they manage to keep an open mind on how willingly messy is the way they are displayed, and a sculptor the sculptures and installation. To conclude this part, I guess maybe if you are a very neat printmaker with an intense Diogenes syndrome phobia then, yes, maybe my work is not for you. But it is also ok because there are a lot of other artists out there.*



### 2.3/ In the midst and towards

*Towards something does not necessarily mean "forward". Forward can also sound like an absurd concept. What if the needed path is actually sideways or behind? The trick is that most of the time, We wouldn't know. How can one see a path if not aware it exists? One thing leads to another, leading to another, and so on. It is like throwing a stone on the water. The last wave cannot happen without the first but even the first needs a trigger. How to trigger something we don't expect to see?*

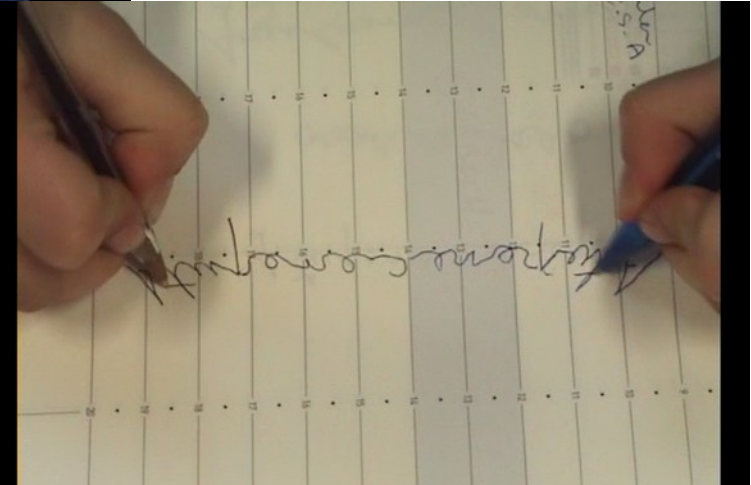
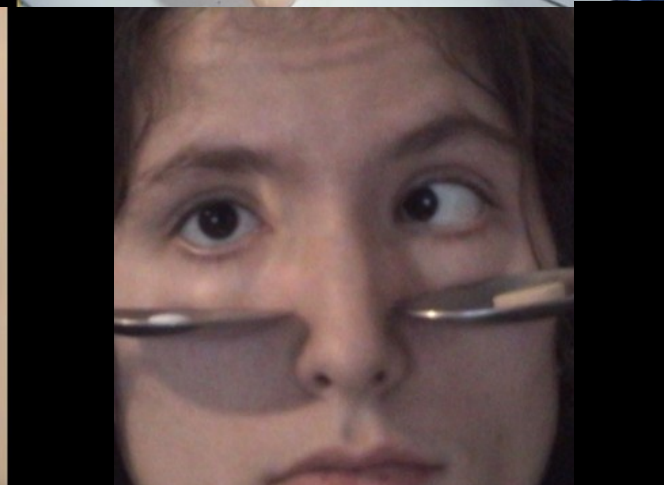
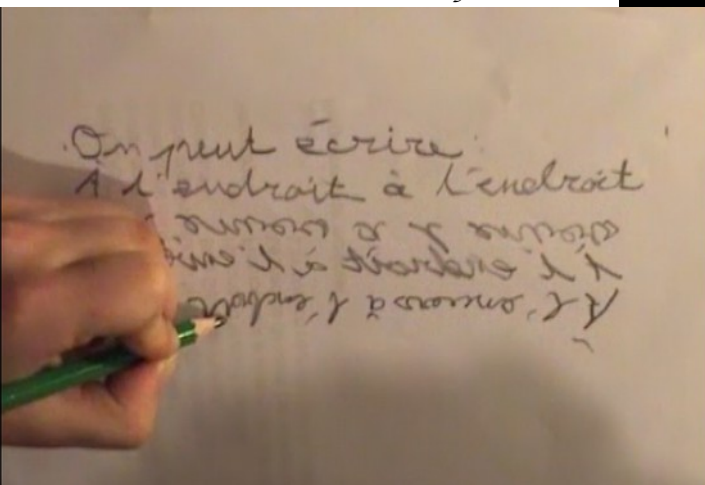
*Currently, the body is lived more and more by many as a mere sensation-producing vehicle for the mind. As long as we can eat to feel sated, fuck to feel satisfied, and sleep to be able to sit longer in front of a computer, we keep ourselves ok. Fitness seems only a way to look better or feel healthier and more performant for other activities. Desk jobs are getting more and more widespread since mechanisation and the decrease in the use of human as a bodily workforce.*

#### 2.31/ Grow skill as a mind broadener and a coping mechanism about fear of Time



*Aside from the case of athletes, fitness is scarcely a goal in itself. I feel more will tend to exercise to loose weight than for the sheer sake of running a little faster or longer.*

*With Diary of a lefty apprentice, started about 4 years ago, I realised when learning something, we develop more than the very skill. I thought with years of training, I would only gain a "close-to-right" mastery of my left hand.*





# HANDS TIED

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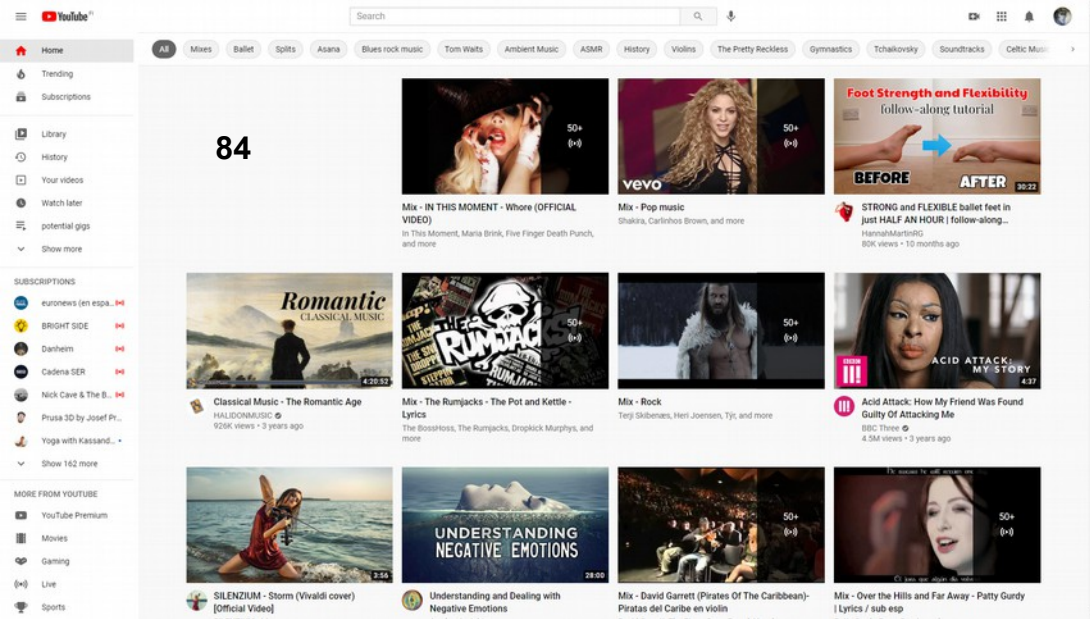


*When if being not there yet I improved to the point I can draw and write quite fast and well with both hands, it also rewired my brain connections in an unexpected way. On a first hand, (it really is about hands for once :D) I understood that lateralisation goes deeper than we tend to think and most things, from the way we blow our noses, tie a knot or the side we tend to lay our cup of coffee is the result of a very long and complex lateralisation process. On the other hand, it made me see things in a way which was unfathomable before. As a matter of fact, so many people told me "me too, I am ambidextrous I sometimes use both hands" and 9 out of 10 times, they just use the left to open a can alongside slowly write their name. No one is anyway 100 percent right or left. It made me fathom also how much the world is nearly exclusively conceived for right-handed people way beyond the scissors and the annoying elbow at the crowded dinner table. Tools like computers or mousepads and sewing machines among many others have been designed for a righty brain.*

*A similar way, to train my toes and singing breathing in, even if the experiment stayed at an embryo stage so far, showed me how poor our synapses connections are when it comes to toes and rich for fingers. But as the contortionist Sophie Dossi, alongside many brave disabled people showed, it isn't a stage we are doomed to. The way we are has been more determined by habit forged alongside years of evolution than by a fixed stage of things. To grow skill in unexpected ways had my brain connections to "change" and the way I see the world be entirely different than it was before.*

*Also, and this feeling has been reinforced during those pandemic lockdown times, to grow skill helps me to deal with the fear of years passing by. For it is 100 % sure in 10 years, I will indeed be older, nevertheless, my hair will be longer, I will have more beard and above all, be more fit, more flexible, have smarter toes and stronger feet, alongside being a better violin player. N.B: No particular skill is required to grow hair: just not wash it so often. But even that involves being aware of what "washing" and "hygiene" embody as concepts in this society out of the notion of basic need. And it can be more complicated to grasp than it seems.*

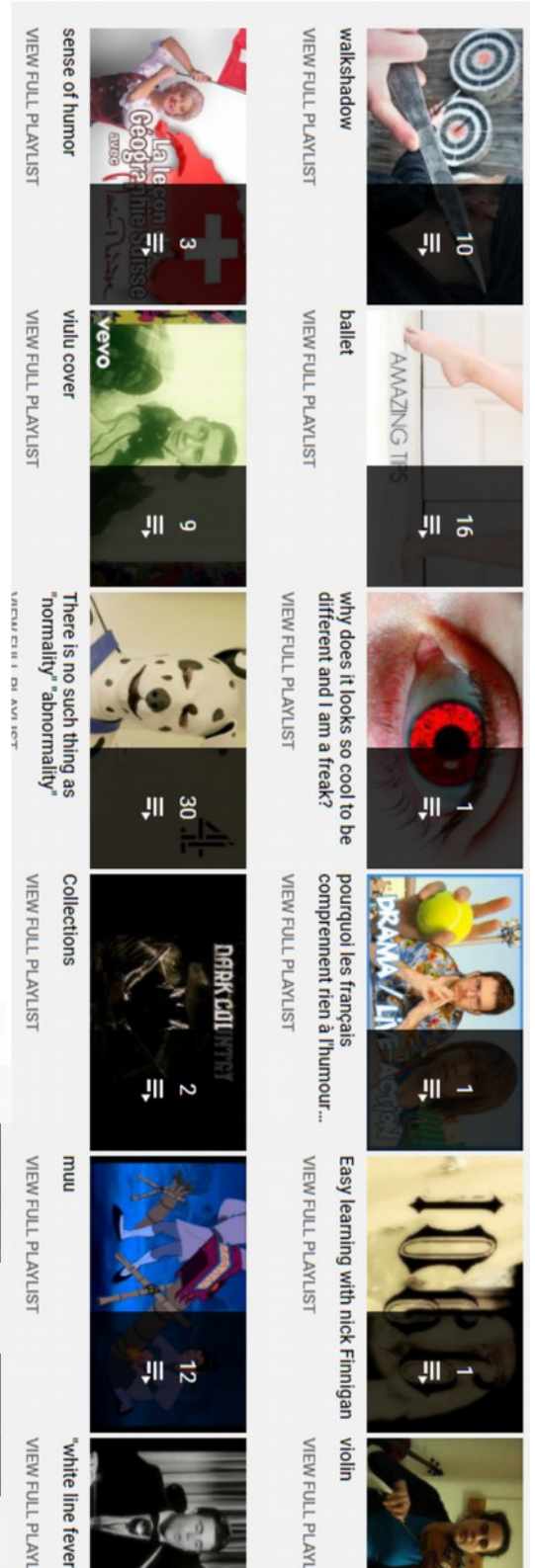
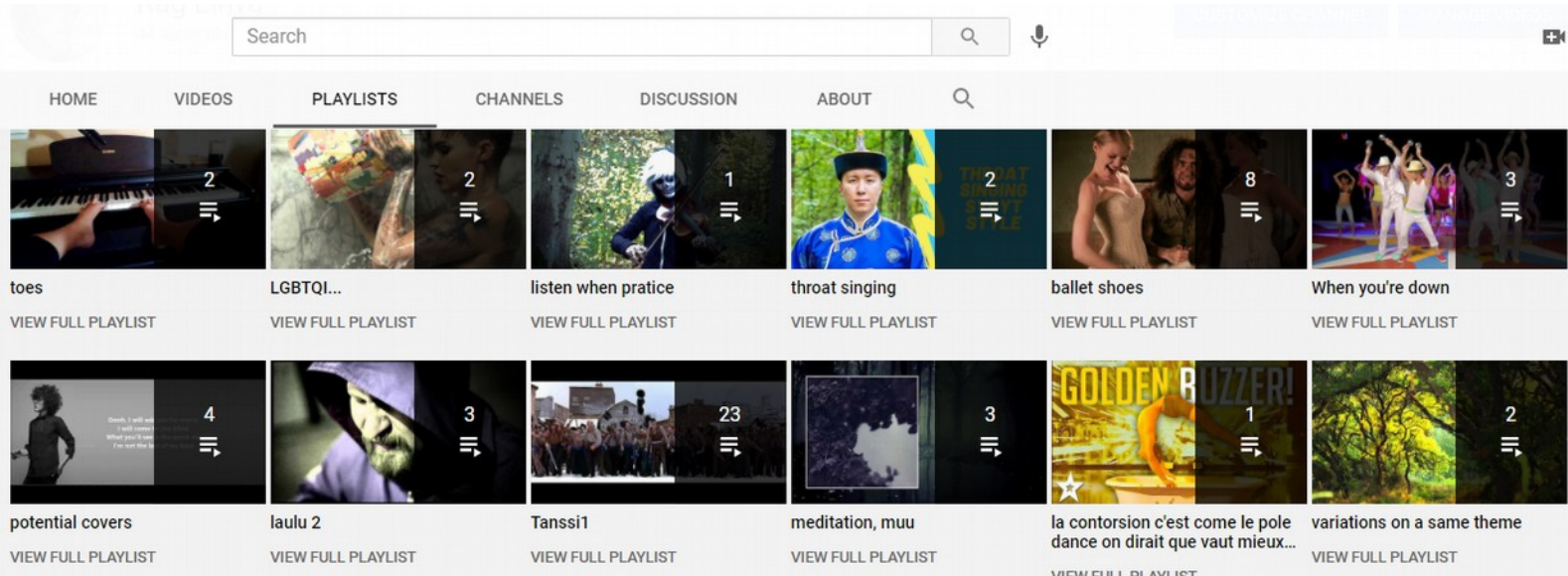




*My YouTube addiction? I think YouTube is such an interesting and obnoxious place at the same time. It is my main library.*

*I take in and give out considering myself like a big gastrointestinal tract from mouth to buttohole ingesting all that skill and knowledge and shitting it to a newly refurbished, often not so expected shape.*

*It has a very convenient playlist system, I create playlists and at some point, I would like to make them more organised and accessible to anyone who wishes. The algorithm, though sometimes very lame, happens to do odd wonders as it works by association. It is, like any other company, promoting first and foremost what sells which makes me probably missing out on a lot of non-popular jewels, still, it works by association. If I got an interest in a topic or someone, they are going to suggest the videos the other people who are watching the same content watch. This way it is by listening to Agnes Obel I ended up discovering Asaf Avidan or "In this moment" through "The Pretty Reckless".*







Rag Elnyg

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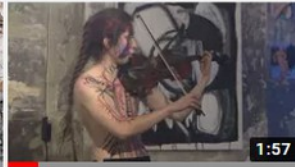
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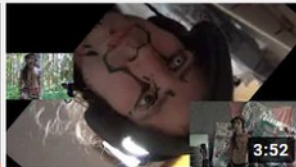
Killer Whale merman Un[Fit]  
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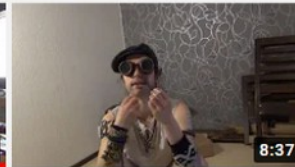
anD leT therE bE... nothin! By Nick Finnigan  
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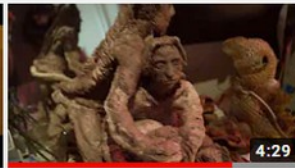
Do it 1, Don't do nothing but do: "nothing" Produce...  
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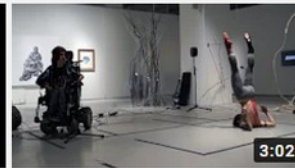
ShaeKieli, Draft in progress  
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*Once the skill is learned via a mixture between experience and videos, a new video is produced. And posted back there on my channel as another milestone for any future learner. So finally for once in my life, I might end up trendy. I am trans, I look queerer than I actually feel I am, I learn random stuff and make videos about it on YouTube. O blissful wonder, I could be so average. N.B: I also like sex and kittens as most guys do. I mean, sex, AND in other non-sex-related moments of my life, kittens. Not them together or included. Otherwise, my claim for "normality", alongside my raw meat and war paint habits, miserably collapses.*



## 2.32/ How to grow skill to look more “animal” could mean going against “animality”?

*It is too bad I can't find back the name of the artist (even asking again to the teacher it seems the reference is lost forever) but one performer, after making research and studying paintings such as this one from Hyacinthe Rigaud, found out that if the highest-ranked men were represented that way, it wasn't only for the elegance of a pointed toe. Or maybe it was. But why? Because then, people tended to walk that way a long time ago and it could have started the whole ballet dancing aesthetics. Only speculating though. In his performances, he tried to recreate that way of toe-heel walking.*

*The more centuries passed by, the more our support shifted to the heel to the point today, we heel-toe our way to the ground. According to a study by Bryan Myers, this performer would be talking nonsense and humans would have spent millennia walking heel/toe.*

*I feel the study contradicts itself straightaway telling bare feet runners automatically shifted to toe-heel pattern and tell that heel-toe might cause pain when toe-heel seems just to lessen performances. It is also interesting how they state a toe-heel pattern is a problem linked with autism that should be corrected. I Toe-heel and if most people wouldn't heel-toe, what led average 's influence to push me to do so as well, this study would never have been made and I might not have needed to re-learn to walk about 4 years ago. Indeed, I came back to what I naturally did for about the first 10 years of my life when I noticed it helps from slipping back and fall when running on icy roads.*

*It just turns out that for parkour/dance/bare feet activities which are a big part of my routine, a toe-heel pattern is better, and it protects my spine from shocks as the toes/middle parts are cushioning my landings regardless of how many mental disorders the great Google think I might have then. As I think the world is fucked up, maybe toe-heel strands have more mental disorders because they are not mad enough to cope with society but here again, it is another discussion.*



## How to Walk 86

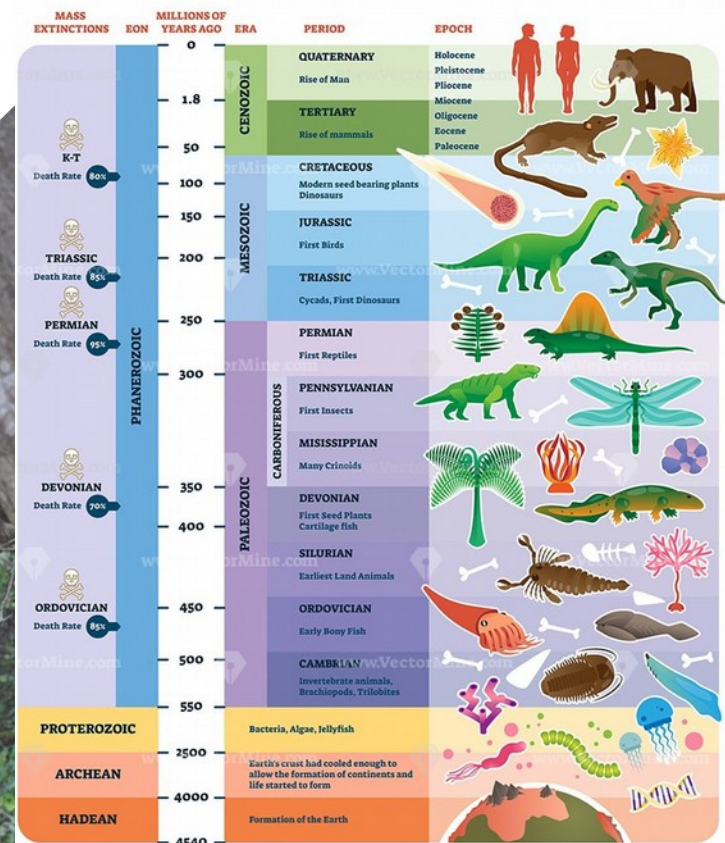




As already approached in *Nature vs Culture*, if I want to get as close as I can from an animal's fitness and relationship with surroundings with the way I jump, lean and sit among others, I have to go away from "animality". By that here, I mean, the process which leads humans to go where it is easy. The easiest way to stand or sit is the one we have been taught, transmitted since ages the way hunting is transmitted from wolf to pup. As previously explained, I see culture as an extension of nature. Something which is there not because we decided, but because of processes leading us there and how we go on with them shaping the future. The human is a rarity only in terms it can exercise only to stay fit while another animal won't. However, even out of the fact many people won't either, I hear and sense quite often how most think "human" is maybe not anymore "above" animal but clearly different. Even a very hippie lady when I told her I thought we were animals she said: "no, I am a human" and the chat which followed clearly seemed to show me that for her there was an essential difference between both. And I mean, yes, we can think we think. But with all the heroic fantasy novels or martial art movies when you "succeed" only when able to "empty your mind", the yoga and meditation and all well-being stuff tending to make us want to reach this blissful stage of thinking about nothing, I am not sure it gives us such a great advantage to be able to ponder. Also, a lot of humans are going on with their life never seeking improvement in themselves what reminds me of animal survival as previously examined through the "ikea nest" metaphor. I feel if there is an "essential difference" between "us" and "animals" it is a quantitative and not a qualitative one. We might have more brains than your average monkey but we both can bleed.

Plants as well need a drink when thirsty even if they don't moan when hurt. In my quest for becoming back more and more animal, I am going as far away as I can through the methods I use. The same way languages are arranged, "Nature" tends to let go on with what works and eliminates what doesn't. With becoming left-handed as well as going back to less unbalanced use of upper limbs while training to walk on four legs in the woods I am in the the pinnacle of the useless. I mean "out of need" so somehow further away from "non-extended Nature".

## 88 GEOLOGIC TIMELINE



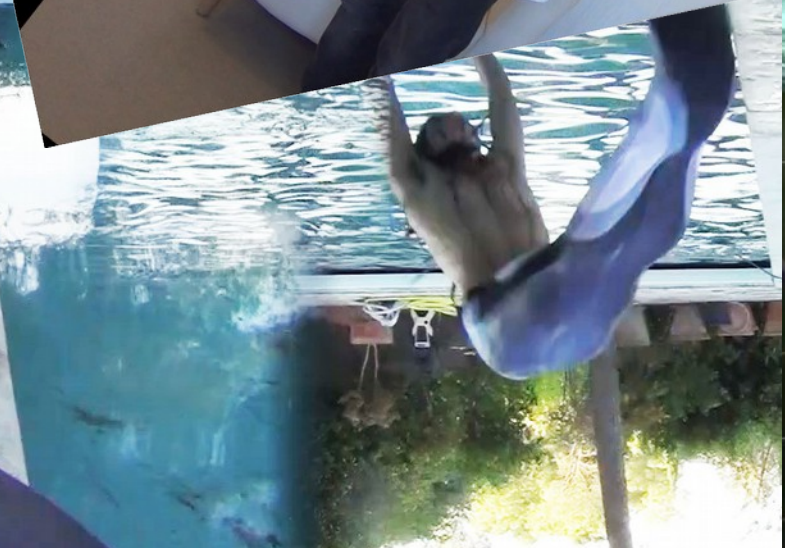




*With “Non-extended Nature” as “Nature” the way we usually mean it and “Extended Nature” as what is commonly meant by “Culture”. The moral of the story, whatever I could gloat about, is: I don’t make more sense than anyone else. One thing, I am aware of it. To some extent at least.*

*With “Un[Fit]” I am back to have a tail, which is evolutionary-wise, what we all had around 450 million years ago. However, Extended nature is needed to come back to the earlier stages.*

*“SpeciEs dysmORphia” is more about the expression of a feeling. In the same way, transgender has been born in the “wrong gender”, it could be possible to be born to some degree in the “wrong species”. I am, dna-wise, a human being but also happens to feel like being a male Asiatic cheetah or a male Grey wolf. which could explain some of my behavioral patterns. I will come back to Therian Community later.*



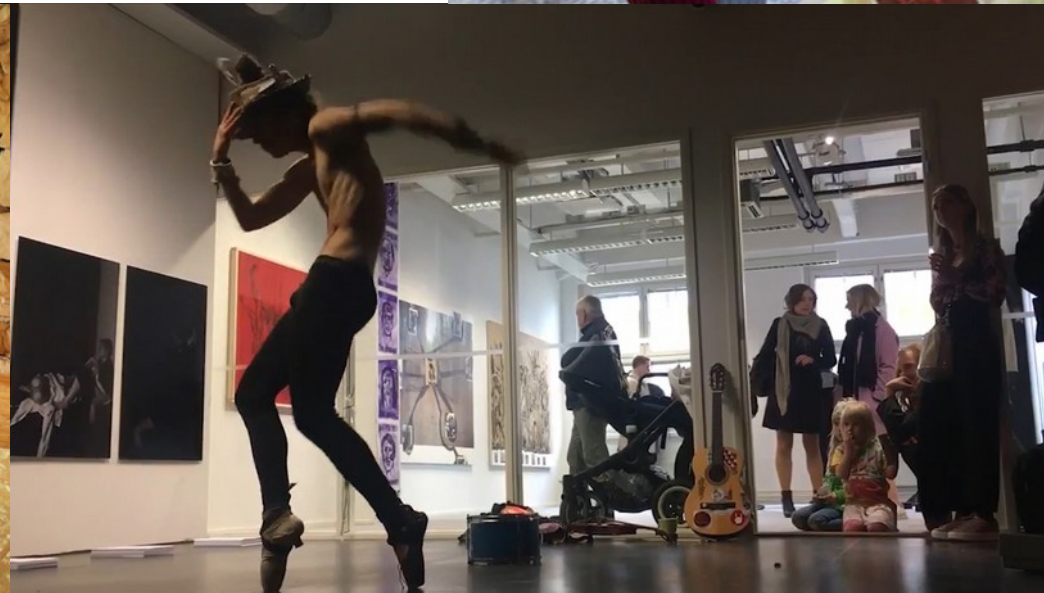


### 2.33/ *Body and soul as a field for experiments*

*Start low, aim high. A very small decision, stretch half an hour a day because of searing hip pain due to a length difference between my legs led me to play the violin. Not straight away but it made me understand that regular commitment can bring unexpected results in the long run. I never thought I could be flexible before because I wasn't as a kid. Or thought I wasn't because I didn't stretch. It led me to fathom the difference between reality and opinions as well as to challenge the notion of "impossible" through "my" notion of impossible.*

*"Titled" because someone used "untitled" already was a mixed media installation gathering several pieces of work woven together.*

*For the video works. I use my body and mind, or more specifically the link between both, as main raw materials and a field for experimentations. We can observe three categories.*





### Type 1

#### The ongoing skill gaining experiences:

*Like Fiddlestick. Whether it is toe personality developing or guitar/ flexibility/ballet shoes/ throat singing (I have a lot of non-edited ongoing projects) the main thing is how expectedly/unexpectedly I develop a skill or a range of skills and the journey through it. I found out it often feels like pulling a thread with no genuine clue on where it will end up.*

### Type 2

#### The event-related stories:

*Like "agaiNst tHe meAt industRy round 1". To find a dead bird, to undergo top surgery, egg donation, to invent artists for a sculpture Wednesday seminar because I didn't know any Helsinki-based artists I could invite for my event, to make a merman tail and then buy another as well as to live lockdown alone in Karjalohja, all those are incentives for creation.*

### Type 3

#### The TarinaT:

*Like "NOT For LAdS". Where I tell stories with words in human or invented languages (mostly English, French, Spanish, Finnish, and some German) or no language at all. It is a space where I am reinvesting the skills acquired while making the type 1 videos which allows showing their current stage of progress.*







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*3/ An alternative to  
mankind*





### 3.1/ An hypothesis on the existence of “average”

“That is, to be ourselves causes us to be exiled by many others, and yet to comply with what others want causes us to be exiled from ourselves.” (Pinkola Estés 1992) Would this sentence be valid in a world where “us” as a whole wouldn't be so obnoxious for “us” as individuals?

### 3.11/ Togetherness is a basic human need

Why do we tend to want to be average? Because it produces more happiness from connecting with others. But do humans really need to socialise?

Would a person be able to function without social interactions?

According to Gregory Smithsmon and Jonathan Foiles, no. Or not without any cost, for Robinson Crusoe might not have been so alone in the end, as his story could have been inspired by the story of Henry Pitman, shipwrecked with 13 people. Also, the completely isolated human would end up with hallucinations, mood swings, and loss of impulse control among others. Also including the Extroverts/introverts topic. I feel often people are confusing “loneliness” and “deep solitude”. To live alone in a city is different than in the countryside.

Regarding that, confinement in Covid 19 provided an interesting answer. I used to feel sore to be constantly told “everyone is different” or “everyone feels alone” when it is true only to some extent. Before the Pandemic, most people were not realising the reality of a minority who had to cope with loneliness for way longer. The nerds/geeks/ the ones with very few friends and/or with agoraphobia/ other mental disorders/ disabilities.





*Of course, no one else than us will ever be inside our brains which causes each individual to be able to experience lonely feelings. However, before hormone treatment as a transgender man, I grew disgusted for social interactions to the point I wouldn't go out unless I would really need to for about one/two years pre confinement. I also had few friends for being a foreigner in a new country and being quite bad at bonding. Most of the days of the week, I would just train. To go out meant either, on one hand, to be seen as a woman ranging from "madam" and eager looks from old men when having a run to advice for periods from women when buying vitamins on one side, or, on the other side, to endure all the "queer/hippie/ non conforming" community who would seem to tend to want quite badly to see me as nonbinary, soft masculine queer or female regardless to what they said.*

*As a matter of fact, confinement didn't really change my life on a day-to-day basis. It is just too bad now I am growing a beard. I have to wear a face mask. (NB ashtagIknowsomepeoplehaveworseproblems:D) It also made egg cell freezing in Tampere harder last March and travel back to France for hormone because it is still refused to me in Finland go from annoying to "a real nightmare".*

*I felt alone in Helsinki two years ago, but I used to think I could at least go to my studio and have the chance to see some humans at school. Or, I could also go to Kamppi and just sit there not to have unlike in bars, to end up talking with someone who will invariably self-aware or not, consider me as female or not queer enough. I then thought to move alone in the countryside would make no difference. I was so wrong.*



Joe halligan



Going in barbers after isolation, #lockdownuk

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## CORONAVIRUS LOCKDOWN

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How introverts think it will be



How extroverts think it will be



How the media thinks it will be



How it actually is



*With living in Karjalohja, there was an extra level of loneliness for I was only seeing human beings in the supermarket once a week. It reminded me of when I lived in Scotland. I think this is the closest I have been to complete isolation in my whole existence. After a very bad whiskey-related hangover, I stopped to go alone in bars and spent 3 months without friends or acquaintances, without an internet connection, and with a searing hip pain preventing me from doing any type of sports. As I wasn't playing music back then, it was horrible. I just could call my mother once a week and make art because it was my topic of study.*

*Oddly enough for I feel very talkative and social, I would look more like an "introvert" for I am drained by social interactions. (Casually Explained 2018). I wonder if all "introverts" "are" or if some of them just end up alone because the type of social interaction which can sate average people doesn't work with them. For example, parties, even with people I dearly like, can end up feeling somehow limited to me if there is no music/dance/drawing creative activity involved. When I speak, I invariably hate myself for I feel I can't help from taking too much space and I hate board games. To have to remember a complicated set of pre-established rules and show off some brains with putting them back into context is of a very close to o interest to me when contrariwise, a dance or music jam would be the best thing ever.*

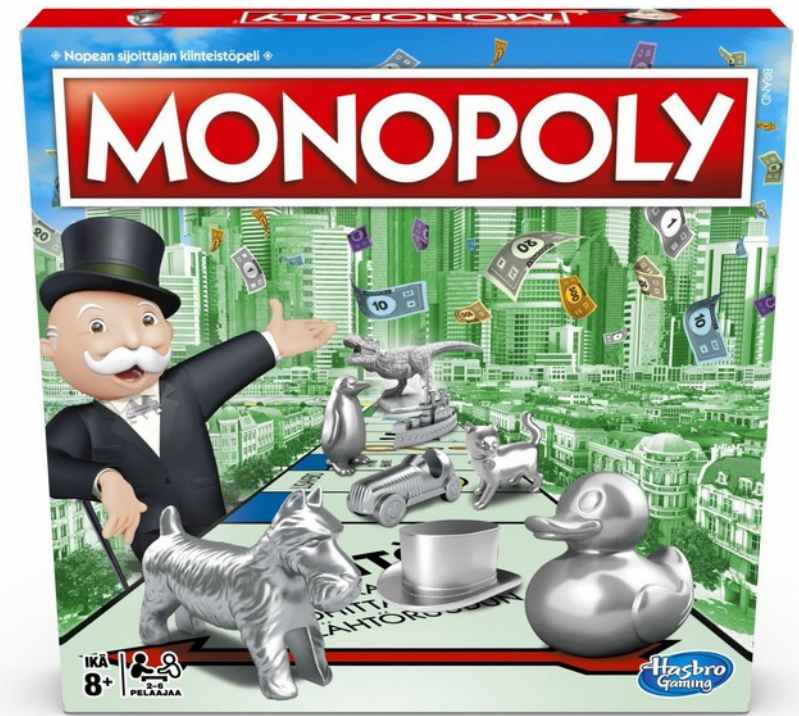
*All of this made me realise there are various levels and stages of loneliness. I used to have a best friend at some point and even if high school was an everlasting nightmare and she lived in another town, to be able to call her whenever I felt really bad was such a relief. I didn't know then how a luxury it was. I took it for granted at the time and still thought I was alone so even now, I know that even in the lonelier I ever have been, I don't know what "solitude" really means.*

When you find out your normal  
daily lifestyle is called "quarantine"

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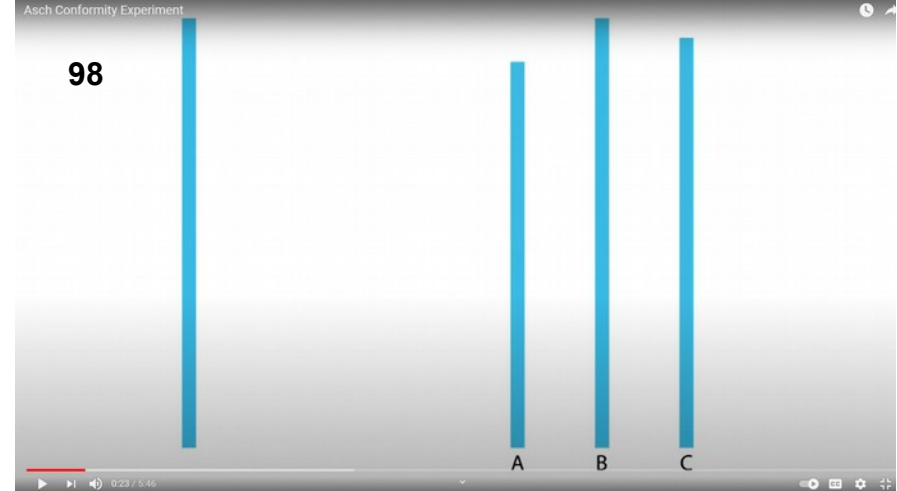
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3.12/ *The group can lead the individual to bullshit to mingle and align.*



*Need for conformity: The Asch conformity test is a study done by Solomon Asch in*

*1951,*

*“The question of the experience is really simple, which line, A B or C is the same as the standard? But before the subject will give an answer, half a dozen people in the room are giving their answer first and they say a wrong answer. When it is your turn, you know “B” is the wrong answer but what do you say?”*



*“The subject ends up denying the evidence of his own eyes and yields to group influence. The majority of people gave in on most of the critical trials to agree with the majority. This study is one of the first classical studies on the power of a group. As long as there are three or more people who agree among themselves that reality is not the way you see it, in many cases, you give in to see the world in their way” (Zimbardo, around 1971)*

*Fear of difference.*

*Even though it is scary to question so deep us being able to have our own opinions, I fully get why people tend to behave like that. In France, I couldn't set a foot out of home without being questioned or insulted because I look different when here, even though people are polite which is a huge improvement, a lady rose and walked away from her metro sit when she saw me sitting in the opposite bench. Even though I was as far as the Scandinavian implicit distance policy requires. The difference turns you into a target or something malevolent for the group's integrity.*

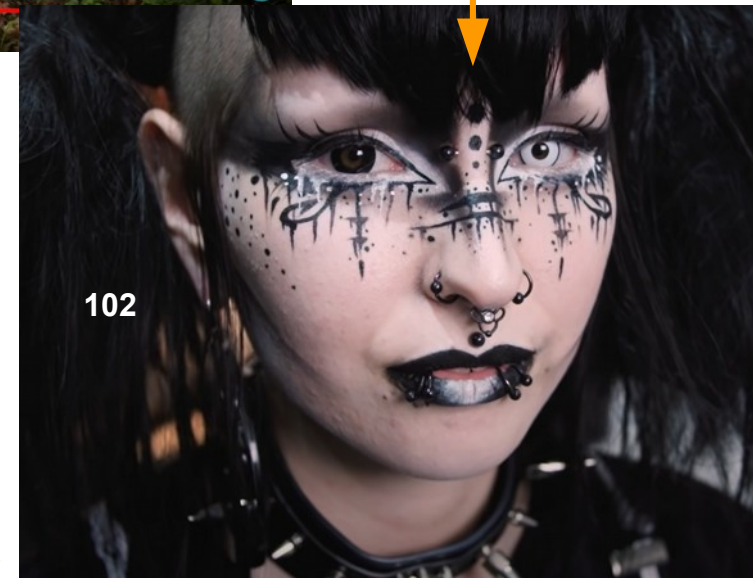


*I came to take an interest in people having way "crazier" looks than mine and one thing always sticks out. They are misunderstood and often have or have had to face bullies and aggressive reactions.*



*"Which I think is a common misconception with people that look alternative or extreme. They assume you want the attention; you want to be the center of attention all the time but a lot of us don't. I just like to look like this." (Bishop 2020)*

*"Therians are individuals who believe or feel that they are non-human animals in a spiritual sense" (Wikipedia, Therianthropy) Nevertheless, some among the transgender community just see us as a threat for we could be the reason others wouldn't take trans matters seriously though few therians would deny it is different. I am not going to get surgery to have fluffier ears. Well, why not, now I think about it.*



*"Joke" apart, I feel the fear of rejection and the need by an individual for a group to be valid can generate the most surrealistic nonsense. To go around with a tail doesn't hurt anyone. But people can't fathom you can be a Therian, have a job and pay your bills. The fact you identify as one or more animals, that you might like to mimic them or go around with a fake tail does not necessarily mean you are suffering from some pathology or should be denied the right to a valid existence.*





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*The urge to know and answer. Everything can be like tv channels or radio stations. I feel we should never trust only one and always double-check when we can. Also, to accept being double-checked. The postulate we previously examined in 1.22/23 that the teacher should “know” in front of a student who should “learn” reminds me of the children-parent relationship.*



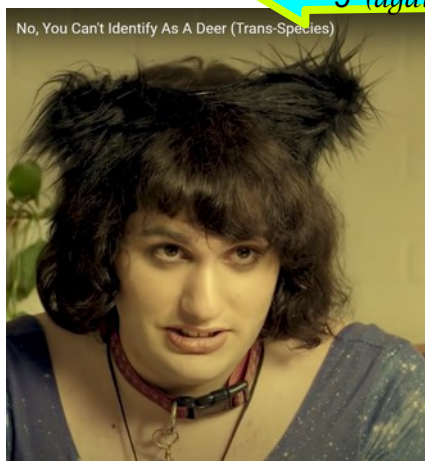
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*Parents can often feel they have to answer the questions of a child. So they might end up crafting a lot of bullshit to be left in peace by an annoying kid. It could be what led a lady to tell her son after he asked why I looked so weird “Because he wants himself noticed”. As if every morning I would wonder what I can do today to be worthy of public attention. It never crossed her mind, as Jude said, that I just like myself this way. Then the kid would tend to believe the parent and heartily spread the bullshit around. It goes the same in a working environment. When applying for a job, you have to know. Or to look like you do to get in. Once there, if a customer shows up, you must find a solution, or maybe better formulated, to give an answer to fulfill your quota. The lady on the phone is not allowed to tell you “I have no clue” but sometimes she does. Have no clue. So, she invents something. This way, I have been said one thing and the opposite by the same MGEN French healthcare insurance and Hus Naistenklinikka, because I had two times two different people on the phone. As it seems, for the first, to deal with a trans guy studying and living abroad out of ERASMUS looked totally new to them. The other way around, for the Finnish social healthcare, I am an FTM foreigner, and it seems they have no sufficient data to deal as fast and properly with my case as for a Finnish one. Consequently, they make up things they are soon after contradicting. Last but not least, my best friend, google translate, isn't programmed to answer, “I don't know”. So when you type “Finnish to English” for a shopping list, you might end up with “at home, we ate a goat” or “I never tried to eat a spit” what contrariwise to paperwork hassles, is at least funny. The first image shows Pd Therian Unboxing a Fan mail I sent alongside Blaire White's “No you can't identify as a deer” video where she fully denies the existence of Theriantropy as a transgender woman.*

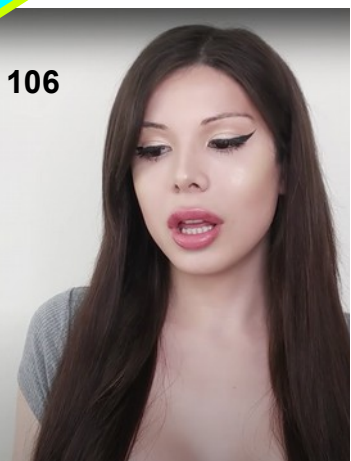


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*“More Than A Girl” made a therian response to Blaire where she explains what being a therian means out of stupid clichés. I feel we have to reject all we can't relate to. And it is easier to pick a couple of creepy examples and set them as a rule than to keep an open mind. I think I am a cheetah. I don't see why people should be bothered as long as I don't try to lick their faces or nibble their toes.*



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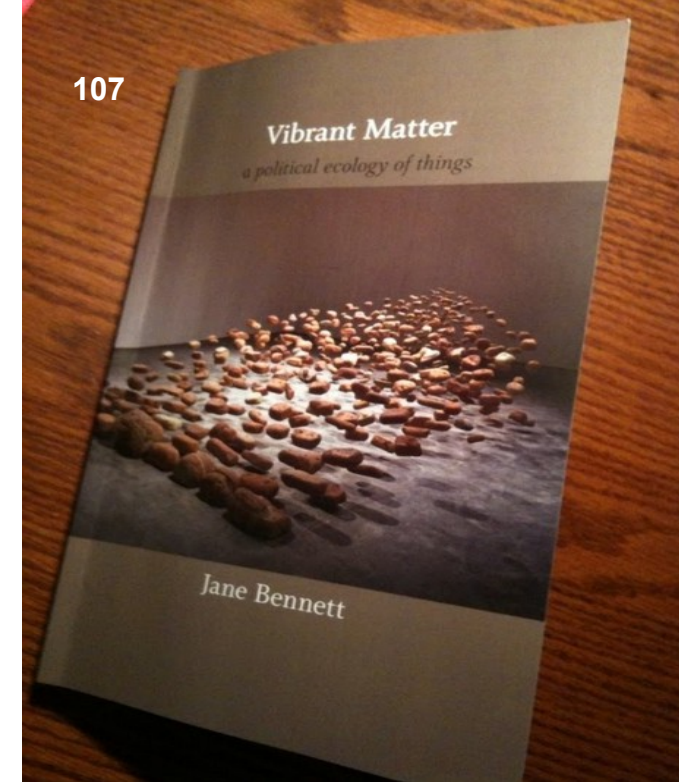


### 3.13/ A potential horizontality

*Why Vegans might need to believe plant pain doesn't exist? I feel often, it is because they need to believe they are genuinely able of more respect and care for life than animal eaters. I think some definitely do are, but a lot I came across spread their veganism as a moral argument to criticise anyone who has different eating habits. No matter how or what.*

*It seems we all need to feel we are "good" so we built ourselves in opposition to others. If they would acknowledge plant might just suffer a chemical way which is so foreign to us we can't fathom it, it would mean all the way we are cropping vegetables out of the minimal respect for their feelings could be put into perspective. And that vegans are not as "only good" for nature as they would like to see themselves. Such a world would be really difficult to cope with for there would be no way to be "the good one".*

*Even out of that "Us against them" dialectics, a horizontal world could be an intense source of trouble. Or maybe, we just can't be "good" to everyone. Maybe it is not even what EK, the "creation", is waiting for. Assuming it awaits something. Or "Good" is only a very human notion for which it would have another definition.*



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*The Dolgans, this Siberian animatistic tribe we evoked, when hunting, had this habit to put lichen to obstruct the hole of the rifle in order for the soul of the gun not to warn the soul of the reindeer. If we think plants and objects have souls, would that mean they are entitled to respect and rights? I do think objects have a soul, yet I dispose of them. I feel there is a way to "hurt" or "please" matter. But everything is woven around the notion of respect and this will go explained with the last part. EK provides. The animated and the being. By "objects have a soul" I don't mean they are going to levitate and mutter things around like in Disney's "Beauty and the Beast" but something more immanent. Something we knew and something we lost. Marie Kondo, before doing one of her spectacular famous clean/reorganize performances, kneels and introduces herself to the house with the same respect she did with the owners. Alongside hoarders, compulsive eaters, and some artists, she feels things we can't know. She feels the "Call of Matter" (Bennett 2010)*



*If we would grow a bit more aware of that ancient knowledge of the flesh, It might not appear so odd I care about the fate of lonely socks and I feel sorry each time my hand orientates something to the trash. Indeed, my religion forbids me to buy socks and I have to avoid as much as possible wearing the same ones. I also avoid buying clothes as much as possible out of second-hand shops. This is where the ShaeK problematic starts. ShaeK is among others my version of "Agape"(Ancient Greek ἀγάπη, agapē, unconditional love), (Wikipedia 2021). the possibility for a more horizontal way of life where love isn't only granted to the alike.*

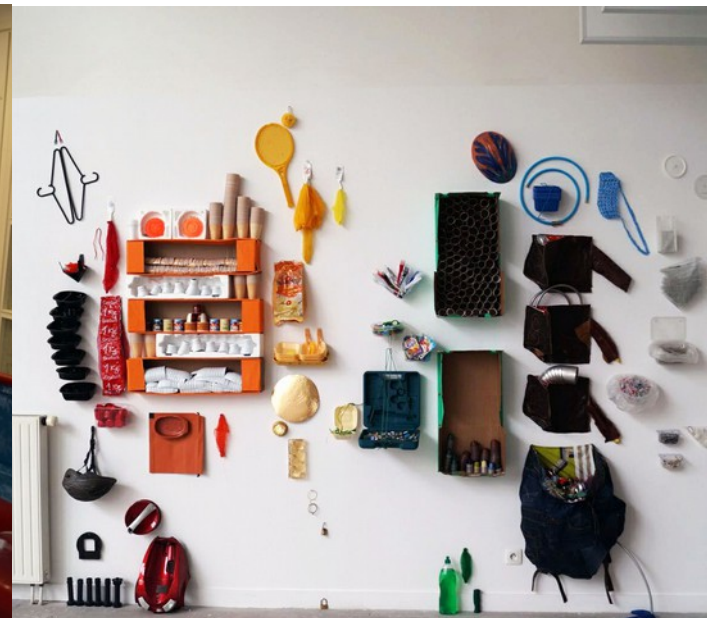
*"The object, say, a harpoon used to hunt seals, among the Sámi people, it is all over chiseled, why is it chiseled? What is the point if it's made to catch a seal? Nothing. But the harpoon maker, he may spend more time chiseling the handle than making the blade, because his gesture must have a meaning, and this gesture of, can only have a meaning for him on the condition of giving the seal he is going to kill something sumptuary, working time for nothing, because this man there, he hunts the seal, but he knows that well beyond the fat of the seal, the meat of the seal and the skin of the seal, there is something in the seal, which cannot be eaten, with which one does not make clothes, with which one does not make oil for heating or for light making, but which is linked to it, which belongs in the order of life, and which belongs to the order of something incomprehensible, but magnificent, and which is the only thing that deserves to live, which allows to live, allows this seal to leave, and allows the Sámi to kill the seal in order, by eating, to perpetuate existence." (Stiegler 2003)*







*Thinking things and spaces have more power upon us than we might like to admit, it might be the incant for my exhibition space "choices". Instead of wanting the perfect space, I try to make any space the adequate one. For *Changeful Me* in Oksasenkatu 11, Helsinki, my piece was set in the cutest staircase and narrow corridor with pipes. It was just perfect. Tiny staircases, awkward dead ends, walls with pipes, or anything that isn't white and neat fit wonderfully. I liked them at first because they are generally more available than others and I never had to fight for them. That fondness came from a need but became then something beyond that. I feel the space identity is participating a lot in how I will perform or set up. I don't dance and do the same makeup regarding the type of floor I have to perform on and for the installations, they are really given a soul by where they are made. One teacher said he never saw anyone before me able to really do something out of that wall in Clermont because of the two heaters nailed there (picture on the right). I like to think I can be, produce and perform wherever. Uneasy spaces who already have a strong personality don't make the challenge harder, just the story more interesting.*





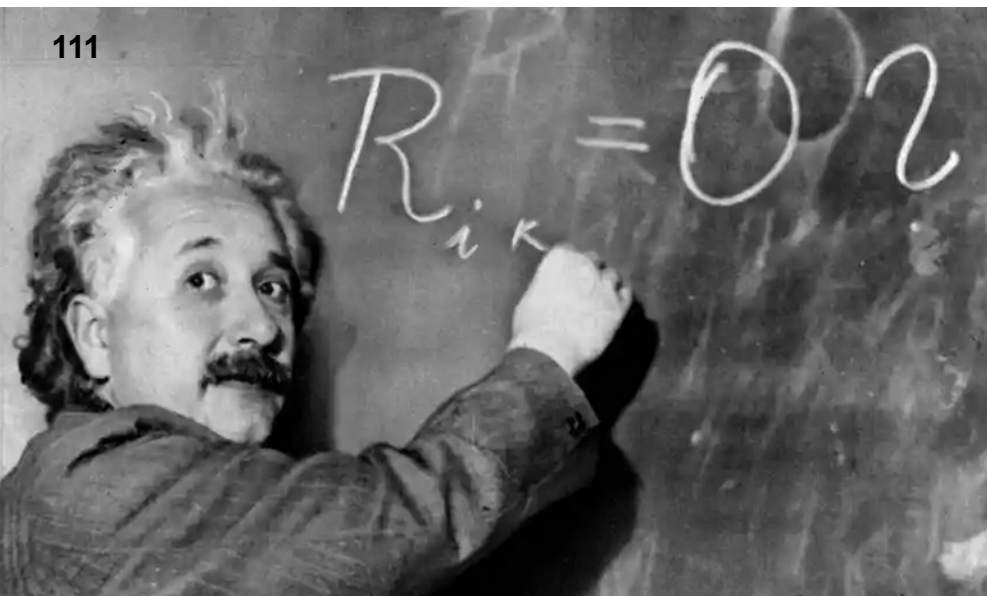
### 3.2/ "Am I or the others crazy?"

This sentence from Einstein makes sense with "crazy" being also a debatable concept. And like "stupid", it always starts from the sender. If I tell "They are so dumb!" it means I think I am smart as a starting point I would use to range other people by "intelligence". In fact, I am not even sure I am smart after all. What if I am a stark raving idiot, would all the others be then clever?

### 3.21/ Climate change and Donald Trump. Houston, we've got a problem

I have been reported to HOAS by one of my first roommates for "having an argument". It looks like a very trivial example, as usual, but it goes deeper. Indeed, she couldn't survive with someone not closing the toilet lid when flushing while it was very hard for me to live with people who didn't recycle anything alongside leaving the lights on the whole night in the kitchen for no purpose. We agreed to both make efforts. She didn't care about my requirements at all so, at some point, I stopped to close the lid. When she fussed about it again, I told her my version of the facts which was that the arrangement we had wasn't respected. It is nevertheless true that I added: "As a geologist, you should care for the planet." What can sound insulting. Insulting or not, in France, this would have been the mildest discussion between roommates. Here, it was an "argument" serious enough to report me.

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Solid gold toilet,  
Blenheim "Despite  
being born with a  
silver spoon in my  
mouth I have never  
had a s.h.i.t on a  
golden toilet, so I look  
forward to it," said  
Edward Spencer-  
Churchill.

P.S: the golden toilet  
doesn't even seem to  
have a lid :O :O

So unlike my old roommate in her plain HOAS flat, Edward will have to endure open toilet flushing.



What is "crazy" somewhere is just ok somewhere else. The other way around, French people think is it totally ok to insult you in the streets if you look weird. Here, people would think it is the utmost unpolite thing to do. But who is "weird" in the end? "How nice cops are in Finland!" I told someone after policemen gave me a lift while being drunk at around 6 am and -6 degrees. I was so afraid to freeze and die I asked them my way in spite of the fact when I lived in Mexico, cops were so corrupt that it is safer to avoid them whatever trouble you might encounter. My friend's answer was: "Yes because you are white". It is not different in France. If you are black or tanned, you are more likely to undergo an identity check. This is why I can only imagine how it feels to face racism. Even when the same roommate told me: "We don't do things like that in Finland" it was xenophobia. I wasn't an ignorant asshole because I was French, I was for not being a Finn.





Another interesting fact with the roommate example is that I didn't even try to stand or argue back because I knew I would be "wrong". Indeed, I am sorting out biowaste what led us to have a handful of fruit flies around and even in the dramatically alarming ecological crisis we are going through, for a housing company like hOAS "more hygiene" is always better than the fruit flies side of ecology. With the fact I opened closet doors with my feet and climbed on the kitchen desk in order to reach the cookies on my closet though also walking bare feet on the streets, I would never "win" the complaint case. Nonetheless, if I could be seen as "disgusting" I feel it is also accurate that if more people would walk in the streets without shoes, they would take more care of what they trash away and It would be cleaner.

Unfortunately for me, it made my applying for housing harder, they were then asking for my passport, and two months after my school certificate beforehand when those are required only after an offer for a flat. The length of the prosecution let me discouraged twice and going somewhere else, which might be the very purpose. As they can't tell me "no" they find other ways. The last time, I specified that the person who laid a complaint was keeping poisonous asbestos samples on the balcony which could be more serious than fruit flies and toilets but I didn't report her because I didn't know things were going that way here. The next week, I had an offer.



Things can always be looked at from different angles and it is the deep disability of humans to see beyond themselves when they happen to match common sense. which makes me feel Maybe I am not as crazy as most could think. Also, when we see things can go as far as making it possible for someone who thinks global warming is a myth to be elected president of the US, "sanity" as being "average's mental health" can be discussed. In an Awaken insight video about the topic, Nada uses the example of a mental asylum. In a place where nearly everyone would be crazy, there would seem to be something "wrong" with the only ones who are sane.



### 3.22/ How the world is already more diverse than we imagine

*In the car, when talking about this very thesis with my grandfather, around how motricity is linked to lifestyle, he told me about how getting old was among others, not being able to sit on the floor anymore and have to buy a new higher bed. It is true. I don't know yet how it feels to be old. However, I know that old people in Asia or India, can still squat and sit on the ground. Why? Because they never stopped to do it. They don't use chairs as intensively as occidentals do. (Quora 2019) 101 yogi Swami Yogananda is also a human being with old joints, still, he can bend them. Nevertheless, it is so rooted in our mind that "we are the way we are" that I even came one day across a video which aim was to debate whether or not Asians weren't having an "anatomical" specificity which made them being able to squat while we can't. I am not Asian so far but I can.*

*Madame Suzelle Poole started dancing at age 7. She is now around 80 and is still teaching and performing. Maybe indeed, she got lucky and never had a serious injury. For me, she just never thought she was too old to go on dancing. Of course, fitness decreases with age and her arabesque isn't what it was, but about 7 years ago, I was a smoker, I had an intense chair sitting lifestyle, ate mostly pasta and didn't work out. For I have a fast metabolism, I never got fat, but it didn't help me being unfit and find it hard to climb stairs smoking around 20 cigarettes a day. Now I am indeed 27, so older. However, since I have a different lifestyle, in better condition.*





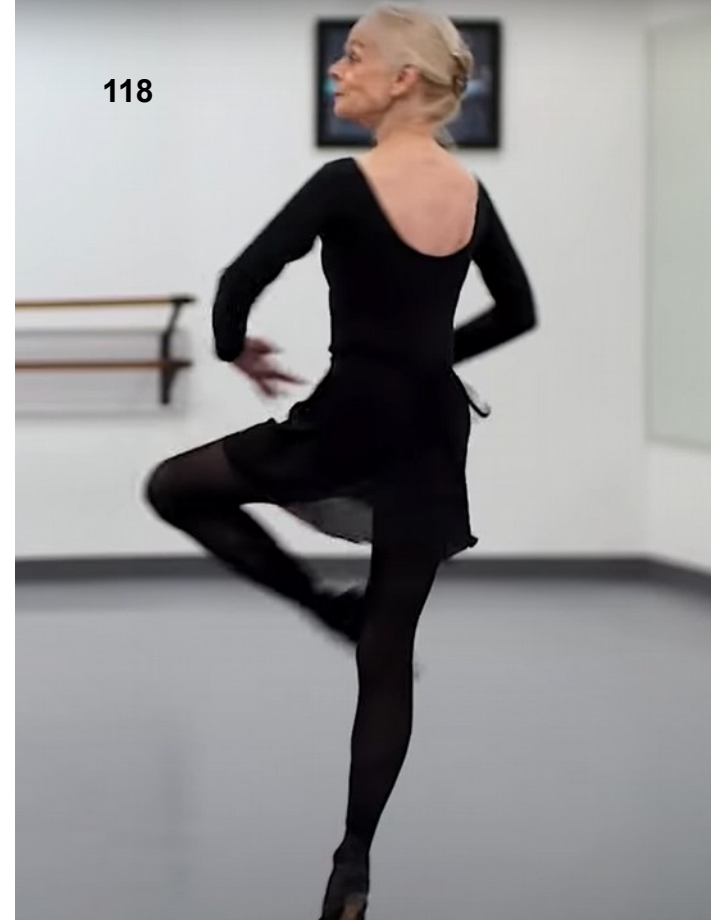
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*Also, we take for granted that occidental sedentary people must live in houses built a certain way, complying with specific requirements making it terribly difficult for anyone who would make a different choice and build their own house from scratch. But it happens. Vilma and PerViktor made that choice. It wasn't easy every day, to live without average facilities, but it is doable. And beyond it tending towards economy and sustainability. I found their house very, very cute. However, instead of it being supported by the government, they have been forbidden to go on. I am sure the building management policy agent had a wide range of nailed down excuses, the facts remain for me most don't like it because it is not "the way things are".*

*We keep denying or rejecting the un-average even though it can work. Because it is easier to deny the feasibility of it than to think we maybe might ourselves give it a try.*

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©Roman  
Broune

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©PerViktor  
Hjalmarsson





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*Another example, in my Parkour team in Clermont Ferrand, there was a 10-year-old boy, he was better than most of us because no one taught him yet to be afraid of everything which might involve physical pain. Kids can be reckless.*

*They don't have the same relationship with fear because fear is also constructed as much as innate. I was more afraid of light than of dark as a child for I suffered from Vernal keratoconjunctivitis. Still I had to endure light at night when sharing a room for fear of the dark is more "logical" to a human brain. To carry a light in the forest gives me cold sweats. It makes me feel seen. Moreover, an adult has to "behave". Not to run, not to move wildly, not to sit on the ground (dirty), and in nowadays society, the "good" adult is able to blend in and comfort the pre-existing homogeneity. The skills provided when climbing trees as a child are then useless.*

*3.23/ How children show society could be "one" way but not "the" way*

*I feel most kids have a lot of potential for strength, flexibility, or coordination. We just don't all develop it. The circus is in my opinion an amazing place to study that phenomenon. The parents aren't forcing the kids to work there. They like it. Some parents try to have them back at school to give them a choice but they generally want to come back to the circus.*



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*I came across a person caught an interested in these squatting postures. A guy whose channel is called Global Systema was fascinated by how easy his young daughter's relationship with the ground was. He learned from his children. Instead of teaching them the "conventional" postures, he let them trust their bodies. Then, he adapted his whole house at ground level to find back more mobility. It worked.*



*Having watched a great deal of wildlife documentaries, I feel when looking at mammal cubs, wolves, or cats, for example, the games they play when being young are simulations for things which are going to be of some use to them during their adulthood. A sort of training through games. They climb, fall, climb again, attack each other as a way of sharpening their agility/hunting potential. Apart from circuses where the kids learn their parent skills while playing, the rite of passage for the human cub to adulthood looks more like a massive cancelation of all that childhood taught.*



### 3.3/ ShaeKinD

*“Do you know who is joulu pukki?”*

*“ Yeah santa Klaus! “*

*“ No. And yes. Santa Klaus is an image that have been built as the gift giver, the one who kept the balance between good and evil.*

*Joulu pukki was here before good and Evil. The monster made out of the beggar. To keep away the beast inside. Because it is easier to be afraid of the dark than of the light.*

*Do you know why most heroic fantasy stories are about a chosen one meant to bring back peace and restore the balance? “*

*“-Because they are lame?..No , I don't know”*

*Because consciousness is a mistake. Something that was not meant to be.*

*The human being is torn apart between mind and flesh.*

*Conscience and vacuum.*

*Noise and silence. A thing and the opposite. Otherness and isolation.*

*Continuity and fragmentation. And the*

*thought fate is a matter of choice is too heavy for an individual to bear.*

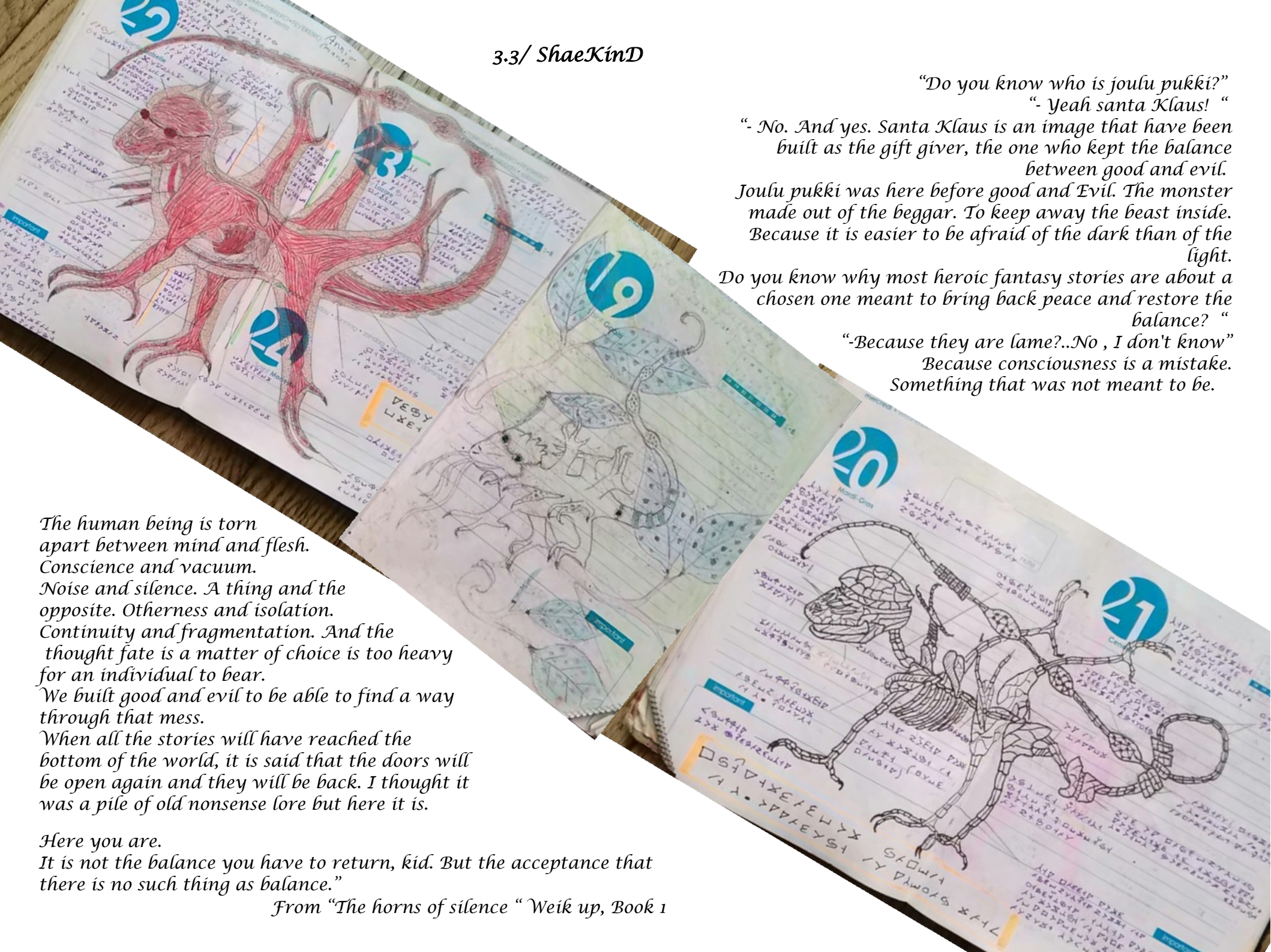
*We built good and evil to be able to find a way through that mess.*

*When all the stories will have reached the bottom of the world, it is said that the doors will be open again and they will be back. I thought it was a pile of old nonsense lore but here it is.*

*Here you are.*

*It is not the balance you have to return, kid. But the acceptance that there is no such thing as balance.”*

*From “The horns of silence “ Weik up, Book 1*





### 3.31/ What does "ShaeK" means?

On a distant planetary system I started to invent around 2006 (12-13 years) there is a planet called WeiK. It's axis is upside down, so I imagined it would be cold in the equator and warm in the poles I think it isn't scientifically possible at all but I didn't care then. As it is also the earth 2.0 exoplanet type, it is much bigger but there is much more water than land, what led both supercontinents in each pole to develop very advanced stages of civilisation ignoring all from each other as well as life being much more diverse.

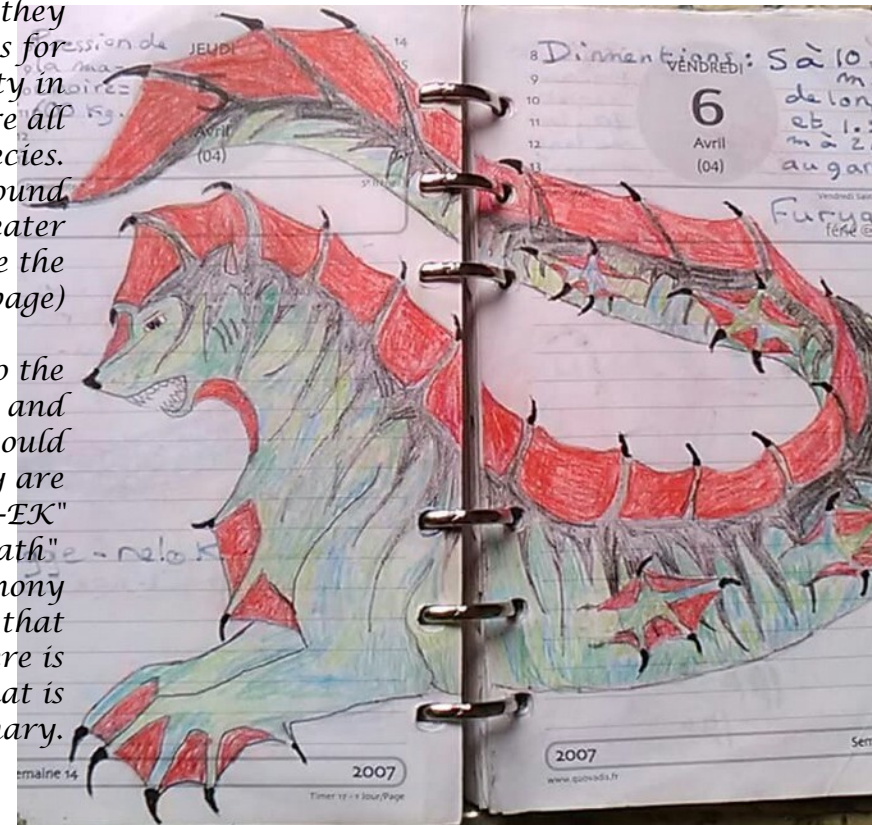
There are 11 species who reached the stage of "consciousness" the way we humanly fathom it and they sort themselves out in 11 clans. On the globalisation stage, they merged in one single civilisation. Each clan is very protective of their knowledge, skills, and particularisms.

The way nations are on Earth running after each other on who will be the fastest to produce a covid vaccine when to share all knowledge might be more profitable to mankind, this civilisation and 11 clans are divided in two groups. The "JoyseekerS" and the "DreamsellerS" which are basically a metaphorical divide between artists and non-artists. In this society, the JoyseekerS need to believe that the dream sellers are made of another kind.

The first are living in settlements, being farmers, business people, doctors, lawyers, and they pay the second who live in itinerant circuses for entertainment. However, The second group being such a minority in numbers, they gathered out of the "clan" concept and started to share all their knowledge regardless of their species.

This way, as often when stepping through unexpected paths, they found their way to unknown roads which paved the way for much greater achievement and power. Still, with keeping each open as to preserve the whole, different predominant skills set them in four groups. (see next page)

**Etymology:** ShaeK is a philosophy of life adopted by the DreamsellerS. it is also the name of their organisation. Ek is their equivalent of a mix between Jahweh and Pachamama. "Ha" is something that is known (the closer English translation would be "a fact") and the prefix "Sh" induces a stage of uncertainty because they are very cautious with the term "truth" which is scarcely used. So "Sh-Ha-EK" Contracted ShaeK, could mean "As close as it possibly allows to the fact path" "tending towards harmony with the path." When "air" is "AinikA", "in harmony with air" would be "HainikA" with the contraction, but it is such a statement that few would dare to make so the commonly used term would be ShainikA. There is also an idea of tryout and hope for progression. Like with all languages, what is meant is often more complicated than the definition in the dictionary.





*Shapers: To reproduce an image in 2D or 3D of something already existing. painting, sculpting, drawing.*

*Power over Matter.*

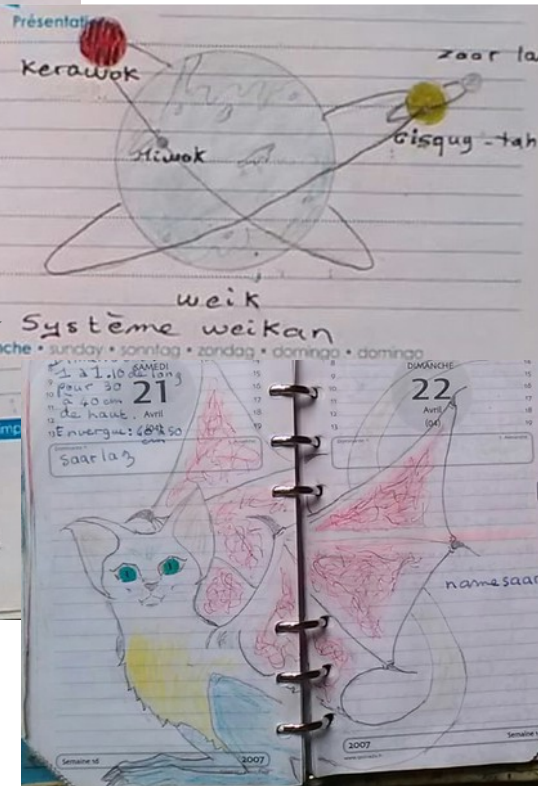
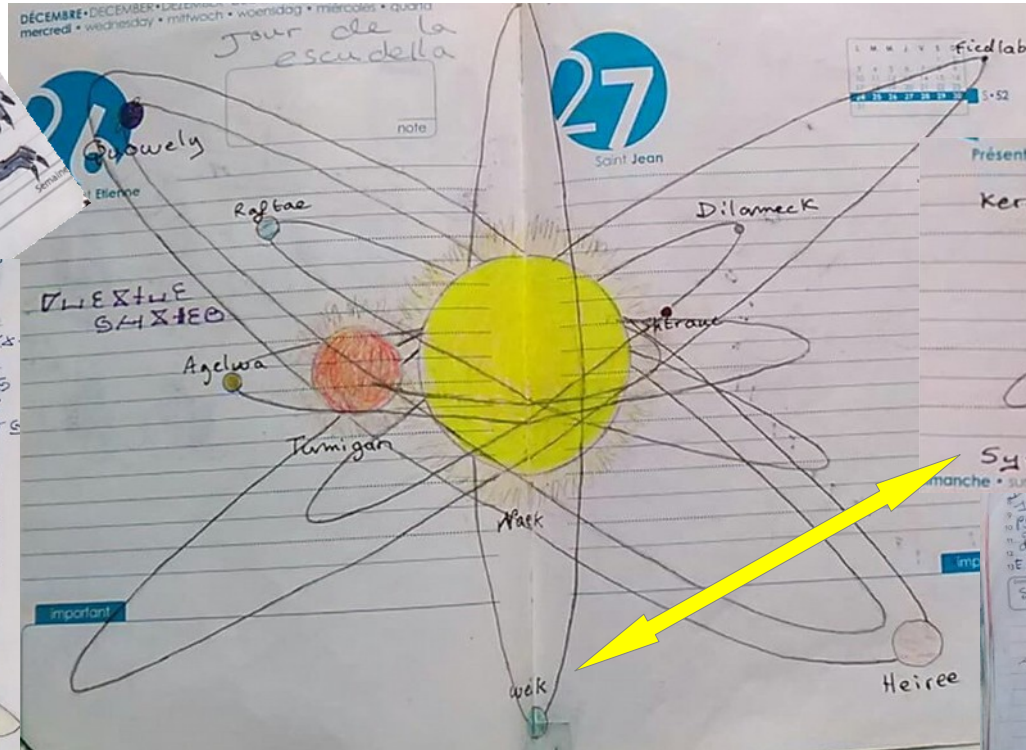
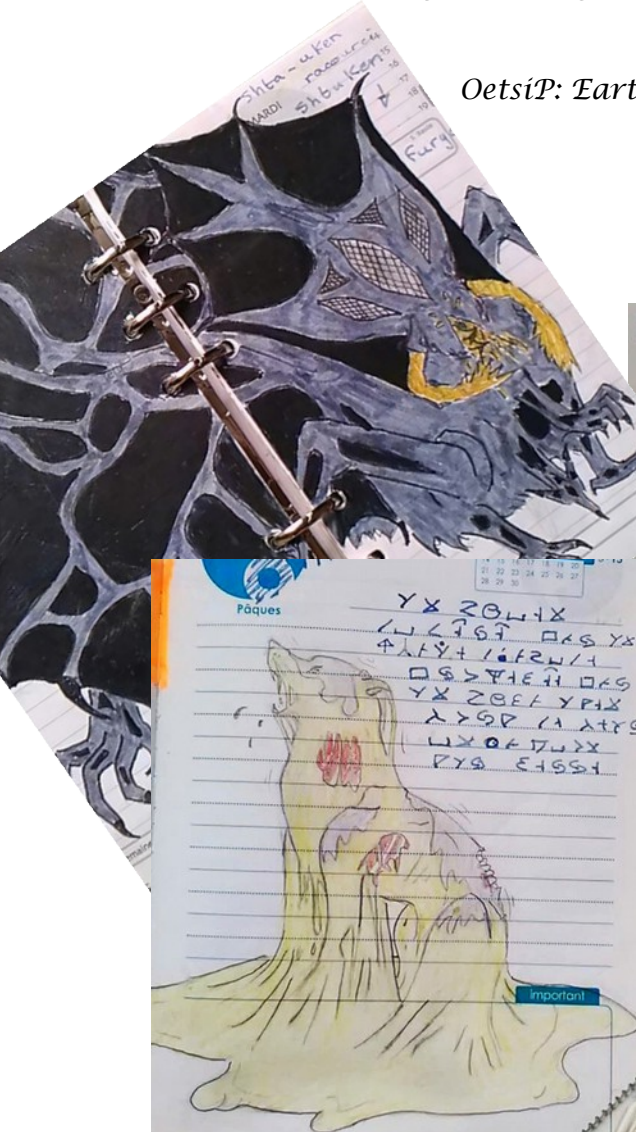
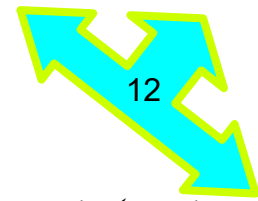
*OetsiP: Earth (Earth is the matrix from which the matter is reflected)*

*Shifters: to capture an existing moment via external media.*

*Photo, Video, performance*

*Power over Space*

*AinikA: Air (Air is everywhere, come and goes, Air is the everlasting bond between spaces)*



*Changers: To craft or recount various events, past, present, or future (utopia, dystopia, story, history./*

*Writing*

*Power on Time*

*NaW: Water (water seems more linked to time than air. The running water can soothe angles on the sharpest stone)*

*Shakers: To shape sounds /*

*Music, singing, dance*

*Power on Soul*

*ShtrawK: Fire (according to me, fire is to elements what music is to art and soul is to nature. An absolutely unexplainable and sometimes absolutely marvelous unmanageable mistake.*



Then, the JoyseekerS, as it often happens when confronted with difference, grew afraid and thought this minority was fomenting an overthrow to become the main rulers. This wasn't the case for those ones were wise enough to understand that with great power comes great responsibility. Their only purpose for mastery and knowledge was leading to more mastery and greater knowledge. Not wars for interests or genocide. Also, few among the already few, were potent enough to look like a logical threat, assuming they had the will. Amongst them was the Osprey, wisest among the wise. Having no plan for a genuine opposition, The DreamsellerS ended wiped out.

The few which remained had to endure a ban on sharing anything with each other. As it didn't work out, the authorities started to destroy their speech organs.

The Osprey tore her own tongue out of her mouth. It was her way to keep full freedom of will as well as fulfilling the barbaric law. But you can't really help an ant invasion, the grass to pierce the snow or the night to come back after the day, they crafted a sign language. Therefore, the authorities started to chop the limbs of the remaining. Then, maimed, and silent, they started to dance.

The edge was so narrow between signs and random motions that the authorities didn't notice. And as the JoyseekerS were somehow missing the entertainment, they left them there to beg in the streets.

Times went very grim as years then decades then centuries and millennia passed by. Half asleep, half-awake, the Dream sellers were awaiting. Long after the children of their grandchildren could grow back speech organs, they waited for the rest to be ready for the information that together is stronger than divided.

Regardless to how differently brains can be shaped.

Still even the driest

Wood

Needs

a spark

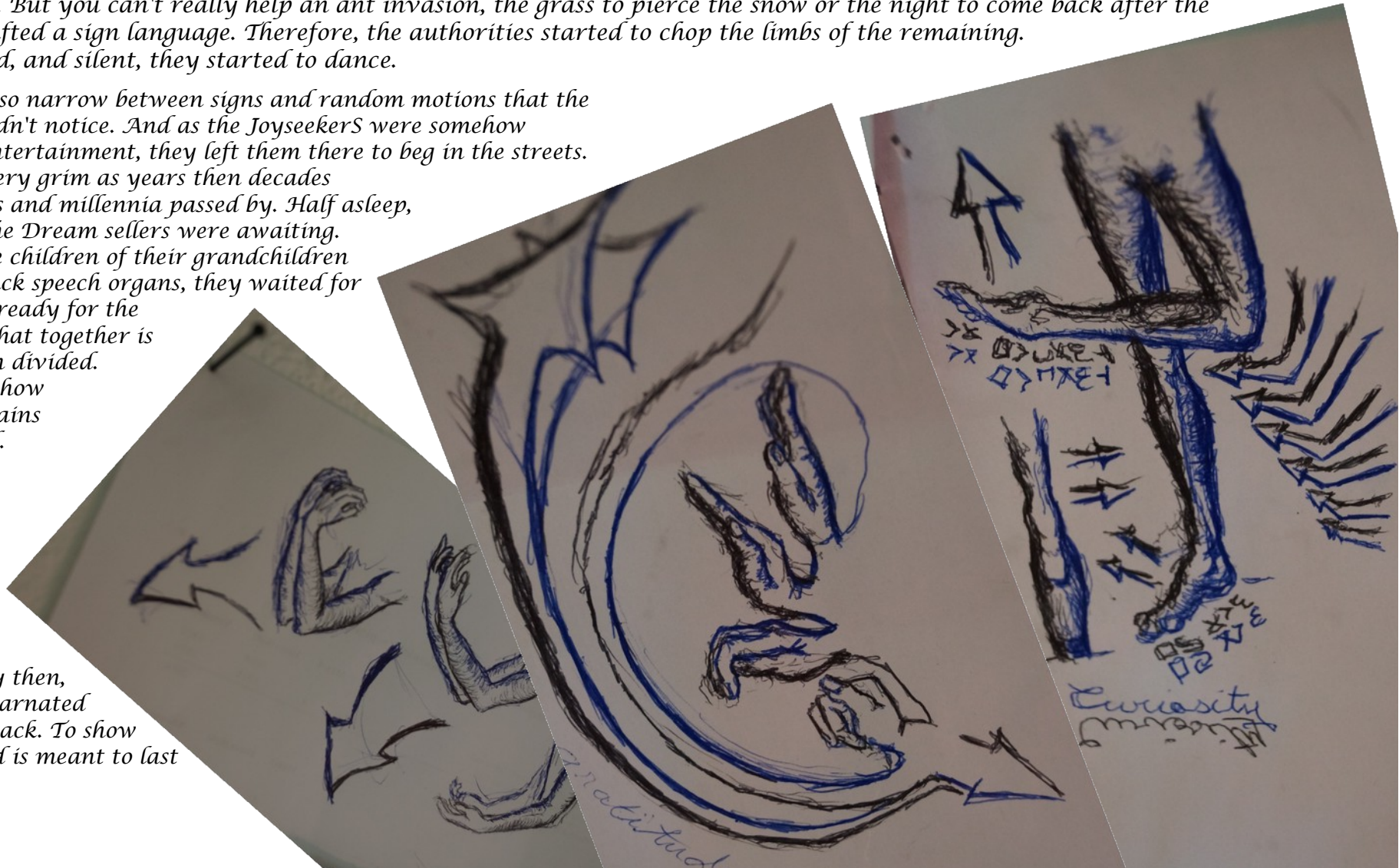
to catch

fire.

Then and only then,

theFour reincarnated

Would come back. To show no paved road is meant to last forever.





### 3.32 /ShaeK as a way of creation

Firstly, this yet to be mostly written story is a romanticised theory where my work would be an imperfect practice around the ideology of ShaeK.

Secondly, I also like to think of the philosophy behind it as a possibility among all the other already existing faiths. It isn't a "religion" for I feel a religion tends by ontology to hold a "truth" which invalidates any other religion while they could already be meaningless as their number down here is already exceeding one.

And Lastly, the way Alan Moore decided it would be much cooler to worship a Serpent God called Glycon, I think it is much more entertaining to think of my art as artifacts from a long-forgotten sci-fi civilisation lore.

Most of the drawings, symbols, body paint, dance sign language, and cloth pieces I use and display are from those stories. But then, the work is layered, there are different levels of depths and it depends on the viewer how deep they want to go. A lot of texts are there but the piece can also be skimmed through and the viewer can read only what appeals them.

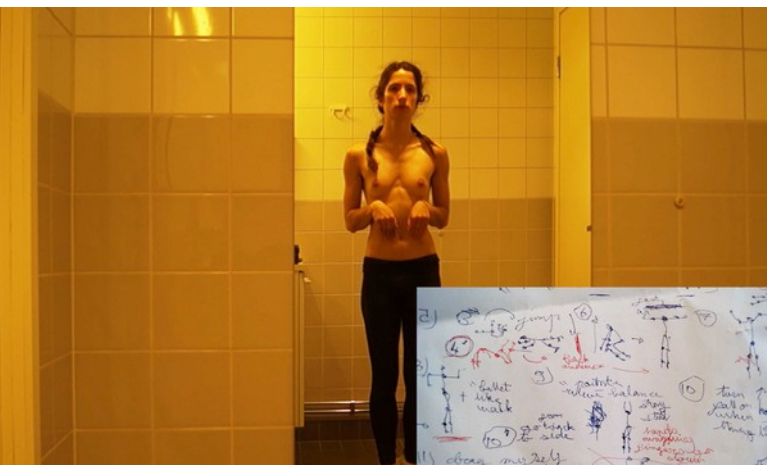






*It is ok not to understand. I work with many languages. Some invented some existent and the people who watch me perform generally don't speak all the existent fluently. Not even myself. But I think we don't need to fully understand something to appreciate it and very often our strong conviction we do fathom leaves us blind on how much we still don't and how much we could still learn.*

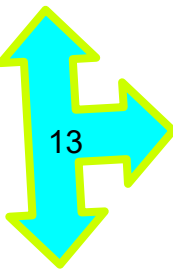
*With ShaeK, there is no preconceived idea of what is "good" or "bad" out of "my liberty ends where yours begins." Still, this as well must be rethought. Some people think that my having a different opinion or looking a different way is hurting their version of freedom. In that case, I can't help not giving a fuck. I am sorry for causing harm as it is not my purpose, but I don't want to apply for a world where one's speech, thought and appearance are the property and playground for others. If I stretch on the tram, people are bothered. Even if my feet are dry and I put only my ankles on the bars. I heard once about a study revealing there was an incredible amount of fecal particles on smartphone screens. Human ankles are cleaner than human hands for we don't use them to wipe our arse.*



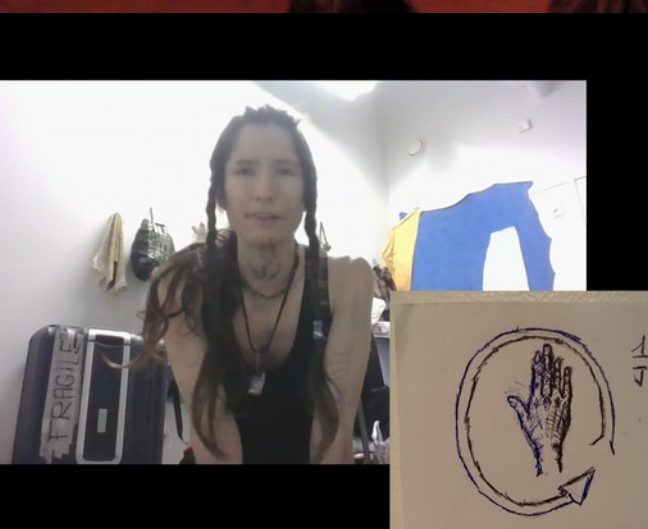




*If the tram is half empty, it doesn't matter so much if I take a bit more space than a single standing person. I am nearly never taking more space than someone with a lot of luggage which is ok for human standards. But why does it keep bothering most people? Because I am not where they think I should for the tram isn't a dance studio. And here is where ShaeK lies. To examine the thing for itself. Out of all the rules and conventions. Am I really being a physical bother? If I am not loud, if I don't sneeze, if I don't lay dirt or deteriorate, and if I am not directly harming them (physical or verbal violence).*



*I feel I am not doing anything "wrong" to humans. They just dislike the way I exist differently. The same goes when I drink on the road's water holes or think it is so absurd a behaviour from transgender people to refuse to talk for the sake of privacy but expect cisgender people to be educated. In those cases, if they dislike it, I don't care. I feel there is a difference between actual harm*



*and the harm you cause just because people feel entitled to be bothered when they think you should fit in. Whatever "in" means for them individually. ShaeK is a will to examine everything out of what we are and how we have been raised. An attempt to get closer to the actual core aside our own petty conflicts with alterity. It is a philosophy of never excluding a thing from the whole context, a compartment from the whole picture, a being from the whole lot, an atom from the whole universe. It is a philosophy of what we feel over what we think we know. If one must kill to study how life works, the scientific information the corpse gives will always have something missing. ShaeK is something I tend towards for I am nowhere there. But tending towards nourishes my art practice.*







Handwritten text in a stylized script, possibly a mix of English and another language, including the words "Mason" and "Eko".

A vertical strip of small, rectangular labels or tags, some with illegible text and others with small icons or symbols.

A small, rectangular label with the text "LA TEG" and "MAY 10 2004" visible.

A small, rectangular label with the text "LA TEG" and "MAY 10 2004" visible.

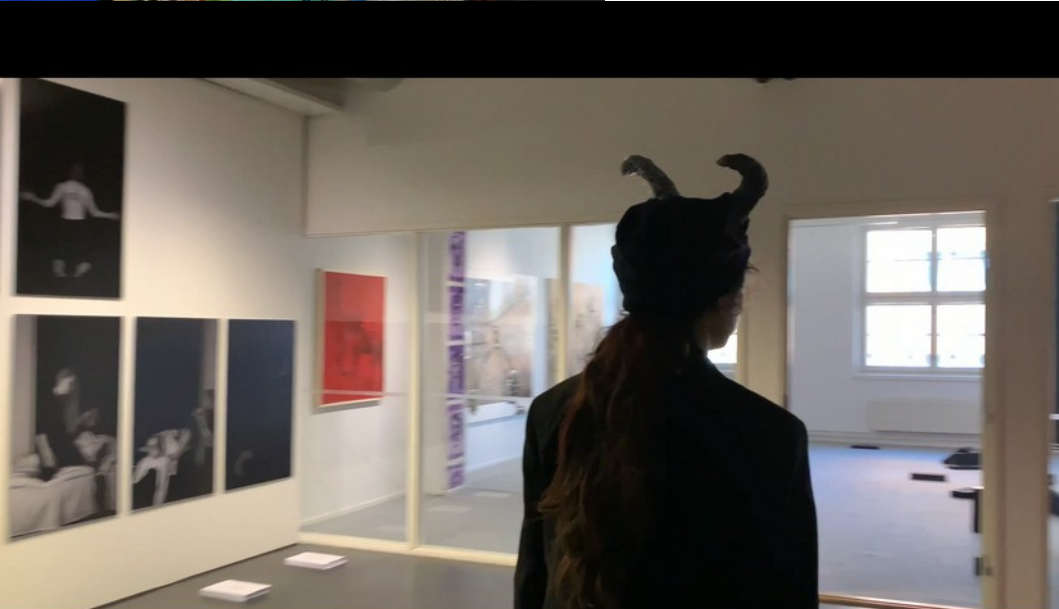
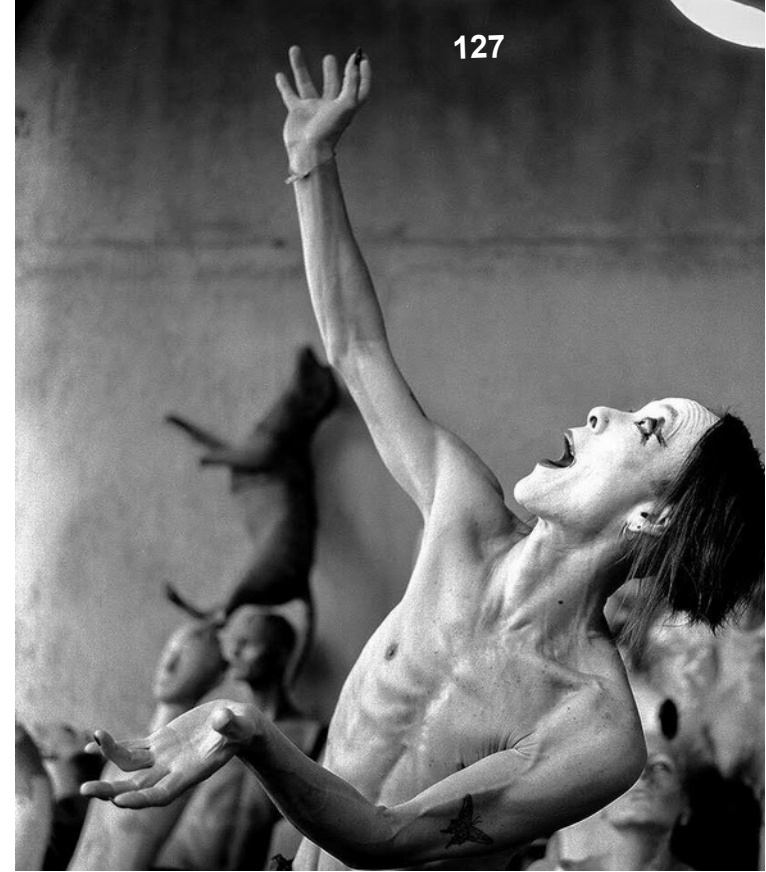
A small, rectangular label with the text "LA TEG" and "MAY 10 2004" visible.



### 3.33/ *ShaeK as a way of life*

*I talk a lot about the limits of our society but not so much about any potential solution. The “truth” is: I don't have any. The connections made all along with my artworks happened because when I feel trapped, I have to produce. Issues have been a trigger for artistic production. Also, it is “an” alternative, not “the” alternative. It is the one which works for me so far.*

*While the Kuvan Kevät show was ongoing, a Korean journalism student HyeokSun Hwang had a partnership with a Finnish student to make a documentary trip. I ended up being the topic of his documentary, the main subject being feminism and the LGBTQI community as it is quite a new thing in Korea.*



*During the screening day, they made the following criticism about his work. “we can't really know what is his art and what is his life” I had to tell them it wasn't his fault. This is the thing, We can't know. Ken Mai, with whom I took a butoh course says “My life is dance and my dance is life” There is no “art context”. I try to use my left hand as my right every day, open the doors with my feet wherever I feel safe enough to do so and if I look more confident on stage than in daily life, as another classmate remarked after a seminar where I performed in Leipzig, it is because I feel so. On stage, I can be something else. I can behave another way. Offstage, they just think I am “playing a role to be interesting” when it is the other way around. The stage is the only place I can be real among other people.*

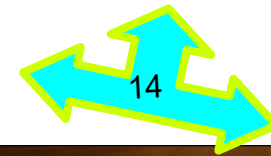


*Limits and expectations for a change: There might be others longing for being something else. Maybe I just didn't meet them yet. What leads to the next criticism. I also have been asked what my work would look like if I wouldn't do "everything". The actors, the video, the editing, the costumes, the stage props, the performances, the paintings the displays, the installations. Honestly, I would like to know as well. At first, I thought it was my being too closed, too protective, too "weird" or hard to handle which made others unable to reach me. In Germany, a friend reproached me the "poor quality" of my performance footage. I explained that it was already so hard to find someone kind enough to hold the camera that I couldn't put any pressure on recording skills. Nevertheless, the everlasting struggles I face (even before Covid 19) to play music with people in Finland were non-existent in Germany. Hence, maybe the problem doesn't come only from my way of working. If there are things I can change, I also can't help it if some are too busy or too scared. And there is always chance. Luck happened to me at some point with a proposal from Hemuloordi. Funnily enough, she thought I could refuse for some video artists and performers don't like to be in other's videos. For me, the fact I spent zero hours editing the best video I ever saw myself in felt like Christmas in advance. So it can work out. It just doesn't happen as much as I try to make it be. Nevertheless, There is hopefully a show coming with her and Ilai Elias Lehto. We are on this application process for 2022 and I also hope to be part of a project with Shia Conlon what gives me hope for a change and a less artistically lonely future.*





The performances and installations put together symbolises that we don't have to apply for an average "human like" life if we don't want to. For example, I don't feel human every day. I am deeply aware I do have human DNA, However Mankind is first and foremost a constructed concept for me. A concept I don't relate to very often. But thanks to performance, I understood that as long as I pay my bills and behave like a human being when it is really required, I can be more free than I ever thought it was possible to be on my earlier miserable years. This is why through ShaeK, I build an alternative. With reconsidering each human thing I don't like through this prism, I can decide whether I want to sleep on a bed or a mattress on the ground, whether I go on two or four legs. I can decide how I want to interact with my surroundings out of how I "should". This is also what I would like to transmit as much as possible to anyone who could have a use for a more loose space between what "is" and what "could be".





*In my opinion, too many people tend to think they are doomed and their life path is drawn. They don't like their life and tell "I don't have a choice". I don't like my life all the time but we actually do have a choice more often than we think. "I want to play music as if it would never have been invented. They say it is impossible, still, I want to try." from: The WASP medicine man by L. Llorcau.*

*I couldn't stick to explain my "TitleD" Kuvan Kevät piece alone for with ShaeK, nothing really make sense isolated when there is a need to explain the holistic process. A piece on its own can work for a show but for this master's degree thesis, one installation is often understandable "fully" only echoing to another what makes relevant the presence of childhood pictures as well as post-Kuvan Kevät exhibitions or works. Sometimes, for things to make sense, one has to wait.*

*This picture, BaLLerino is at the same time linked with what could be an ongoing dance project with Vincent Laine, and a Hormone Reassignment Therapy journey video. I danced naked and plan to do it again in the same space in three years. I don't know yet what will happen. "Doubt is a genuine good strength, but keep watching it pushes you forward" (Bottero 2006)*





## Outro

*To conclude, when I started to train, I was a full-time bachelor art student, and music or dance wasn't at all part of my practice. I had class from 9 am to 5 pm, and compulsory evening lectures or teacher presentations from 5 to 7pm. Furthermore, we were asked "personal work" in addition to essays, exams, tests and work to do as any other university student. Indeed, our headmistress who wasn't an artist, was probably pissed off by the fact art schools have the reputation to be for lazy people so she used a drastically new method as she didn't know that to actually produce art, students need a bit more time than 7 pm to 8 h 45 pm when the school closes down. Moreover, I was squeezing 45 minutes stretching every morning, martial art classes or parkour on weekends, half an hour daily of violin and singing or guitar whenever I could find spare time. I had a psychology bachelor friend who kept telling me "I wished I could sing too" I told her "why don't you do it?" She told me as if I were stupid "because I don't have time, I am in class all day and then I study". When I asked her to describe her hour to hour schedule, we found out at lunchtime and evenings, while I was singing, she was watching TV.*

*So yes, some don't like to hear it but it can be a matter of choice. I am quite an extreme case for when I must edit or write for very long, like now, I try at a maximum to alternate, sit and stand chair or ground, squat, sit in straddle or crossed legged or write outside even though it is cold to keep on training at least a bit when I really don't have time. But to dedicate a few minutes every day to a dream, I feel in "developed countries" (North Korea among others is of course another thing) it is not beyond most people's reach. Even with how many benefits one can reap from 10 minutes of yoga every day, very few manage to stick to even such a short routine.*

*I feel it is worth it. I like this sentence from Mark Twain: "They didn't know it was impossible, so they did it". Someone told me that before we met, they thought it was impossible for a human body to move on four legs as swiftly and for as long as mine does. But if I can, others could. I decided it would be possible to learn to dance and play the violin alone at age 22. It brought me so much joy, self-satisfaction and meaning for existence in very grim times that I think other people who are dealing too with dissatisfying existences could like to feel a similar way.*

*This is what ShaeK as an alternative to mankind means for me. Think of one thing you really want to do or be and stop finding excuses like "I can't", "I haven't been born for it", "It goes against common sense or conventions", "I am too old", "No one else is doing it", "People are going to think I am weird"... Just try it out. Because we have only one life. And more boundaries in our minds than in the world, our bodies and our souls.*



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