

TIIVISTELMÄPÄIVÄYS:
11.10.2021

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Suvi Tuominen		Live Art and Performance Studies (LAPS)	
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Epistemessology - how is it possible that we are witnessing TikTok dances from January 2021, a prehistoric stone tool and a sleeping freelancelator at the same time?		60 sivua / pages	
TAITEELLISEN / TAITEELLIS-PEDAGOGISEN TYÖN NIMI / TITLE OF THE ARTISTIC COMPONENT/ ART-PEDAGOGICAL SECTION			
Performance Proposals on Cultural Heritage / Esitysehdotuksia kulttuuriperinnöstä 4.9.-10.9.2021 Kansallismuseo, Helsinki. Suvi Tuominen [concept-dramaturgy-scores-masks-performance-video-lobby] Riikka Thitz [curation] Dash Che [dance-performance] Milton Nuñez [emeritus professor of archaeology] Sini Henttu [video - prehistory] Oula Rytönen [sound] Jouni Ilari Tapio [sound] Hrafnkell Birgisson [box design + 3D]			
Taiteellinen osio on Teatterikorkeakoulun ja Kansallismuseon yhteistuotanto. Tekijänoikeuksista sovittu.			
Kirjallisen osion/tutkielman saa julkaista avoimessa tietoverkossa. Lupa on ajallisesti rajoittamaton.	Kyllä	Opinnäytteen tiivistelmän saa julkaista avoimessa tietoverkossa. Lupa on ajallisesti rajoittamaton.	Kyllä
ABSTRACT / TIIVISTELMÄ			
<p>This written part of my master's thesis consists of two parts. The first part is a visual catalogue which also includes hyperlinks. The second part discusses contextual, theoretical and methodological frames for my artistic work <i>Performance Proposals on Cultural Heritage</i>. The thesis proposes that a novel concept of <i>epistemessology</i> is needed in order to give a conceptual form to an artistic process that is complex, messy, multilayered and multi-disciplined.</p> <p>In this written part of my thesis I denote that authorships, agencies and concepts unfold as messy materiality. I argue that in the times of solution-oriented rhetorics, based on vast ontological assumptions, performance research is needed to mess things up. Messing things up is an ethical way to open up multiple contact points in research and methodologically messing things up places emphasis on those moments when reductions/choices are made. In this sense, <i>how</i> one comes to know something with mess is only a brief moment or manifestation both in space and time. Therefore, epistemessology could be a meaningful concept for both artistic and performance research allowing them to stay with mess, so that they do not to become mere illustrations of, for example, scholarly or philosophical inquiries.</p> <p>Tämä kirjallinen osio opinnäytteestäni koostuu kahdesta osasta. Ensimmäinen osio on kuvakatalogi, joka sisältää myös hyperlinkkejä. Toisessa osiossa käsitelen taiteellisen työni <i>Esitysehdotuksia kulttuuriperinnöstä</i> viitekehyksiä, sekä sen teoreettisia että metodologisia lähtökohtia. Kirjallinen osio opinnäytteestäni ehdottaa uuden <i>epistemessologian</i> käsitteen tarpeellisuutta, jotta monimutkainen, sotkuinen, kerroksellinen ja monialainen taiteellinen prosessi löytäisi käsitteellisen muodon.</p> <p>Tässä kirjallisessa opinnäytteeni osassa havainnoin, että tekijyys, toimijuus ja käsitteet aukenevat sotkuisena aineellisuutena. Argumentoin, että laajoihin ontologisiin oletuksiin perustuvan ratkaisukeskeisen retoriikan aikakaudella, esitystaiteellista tutkimusta tarvitaan asioiden sotkuistamiseen. Sotkuistaminen on eettinen keino avata monia yhtymäkohtia tutkimuksessa ja metodologisesti se korostaa hetkeä, jolloin yksinkertaisuus/valintoja tehdään. Siten se, <i>miten</i> sotkun kanssa tullaan tietämään jotain on vain lyhyt hetki tai ilmentymä sekä tilassa, että ajassa. Epistemessologia käsitteenä voisi olla taiteelliseen ja esitystaiteelliseen tutkimukseen merkittävä. Käsitteenä se sallisi sotkun kanssa viipylemisen, jotta tutkimuksesta ei tulisi pelkästään esimerkiksi akateemisen tai filosofisen tiedon kuvittaja.</p>			
ASIASANAT / KEYWORDS			
mess, agency, authorship, archaeology, art, performance, museum, heritage, institutions sotku, toimijuus, tekijyys, arkeologia, taide, esitystaide, museo, perintö, instituutiot			

Bio

Suvi Tuominen (b.1989) is an artist, curator and archaeologist based in Helsinki, Finland. Her works operate in the extended fields of choreography, physical dramaturgy, dance, performance, installation and live art.

Suvi is artistically interested in the emergent relationships between various artistic methods, theoretical readings, structures of production and documentation.

Suvi has a master's degree in archaeology and her main focus in archeology is art/archaeology and theoretical archaeology. As a dancer she holds a vocational degree in contemporary dance from North-Karelia College Outokumpu and has an extensive professional practice and background in dance styles emergent from Near Eastern and North African contexts.

As part of her education in Live Art and Performance Studies she did a 3-month exchange in choreography at the Danish National School of Performing Arts.

Preface

This thesis is the written part of my master's degree in Live Art and Performance Studies (LAPS).

First part of my master's thesis research was an artistic project called Performance Proposals on Cultural Heritage. The project was co-produced by the University of the Arts Helsinki and the Finnish National Museum. The performance events took place at the Finnish National Museum between 4.9.-10.9.2021. In addition, there was a seminar day held at the museum 11.9.2021. Throughout the project I was influenced and inspired by my artistic companions: my supervisor Vincent Roumagnac, dancer and artist Dash Che, professor emeritus of archeology Milton Nuñez, curator of contemporary performance and art Riikka Thitz, video artist Sini Henttu, designer Hrafnkell Birgisson, sound performers Oula Rytönen and Jouni Ilari Tapio. Practically, I could not have managed the artistic part of the thesis without the help of Elisa Lejeune and the production teams at the Theatre Academy and at the National Museum.

This written part of the thesis is a short journey into my subjectivity and changes that has happened in me during my studies in LAPS. The written part of the thesis will bring forth some openings regarding the "new millennium" challenges of writing about performance. Therefore, while trying to accommodate some of the academic traditions and forms, the thesis also tries to be playful and sometimes challenge those traditions. I have co-created this written part of the thesis with my supervisor Johanna Enqvist, who has given me insightful comments and critique. Both Johanna and Vincent have challenged me to write more creatively and with situated knowledges. Many of the realisations in this thesis are also due to Art/Archaeology research community.

I wish to also thank our professor Tero Nauha and my LAPS colleagues for all the deep thinking we exercised together.

All shortcomings in this thesis remain my own.

Documentation
(no page numbers)

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28		5. Read at least this part! (summary and future research)
	30	References

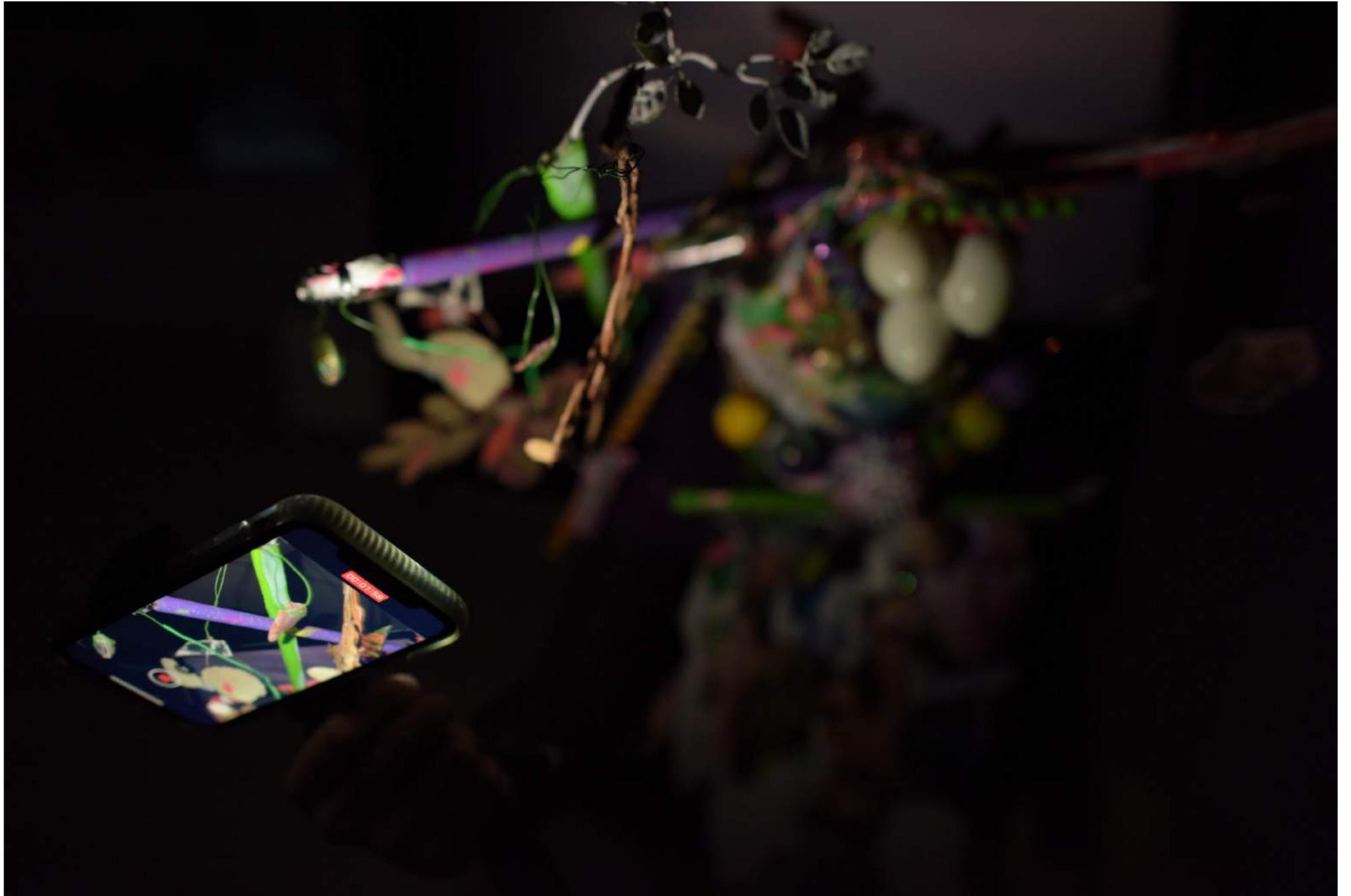
The documentation part of this master's thesis consists of a visual catalogue and hyperlinks. All the information regarding the catalogue and the hyperlinks you will find on this page. After this page the catalogue starts and leads the reader to the written and conceptual part of this thesis.

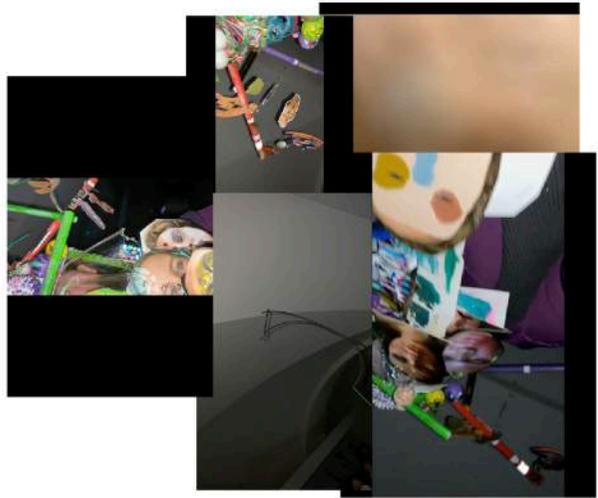
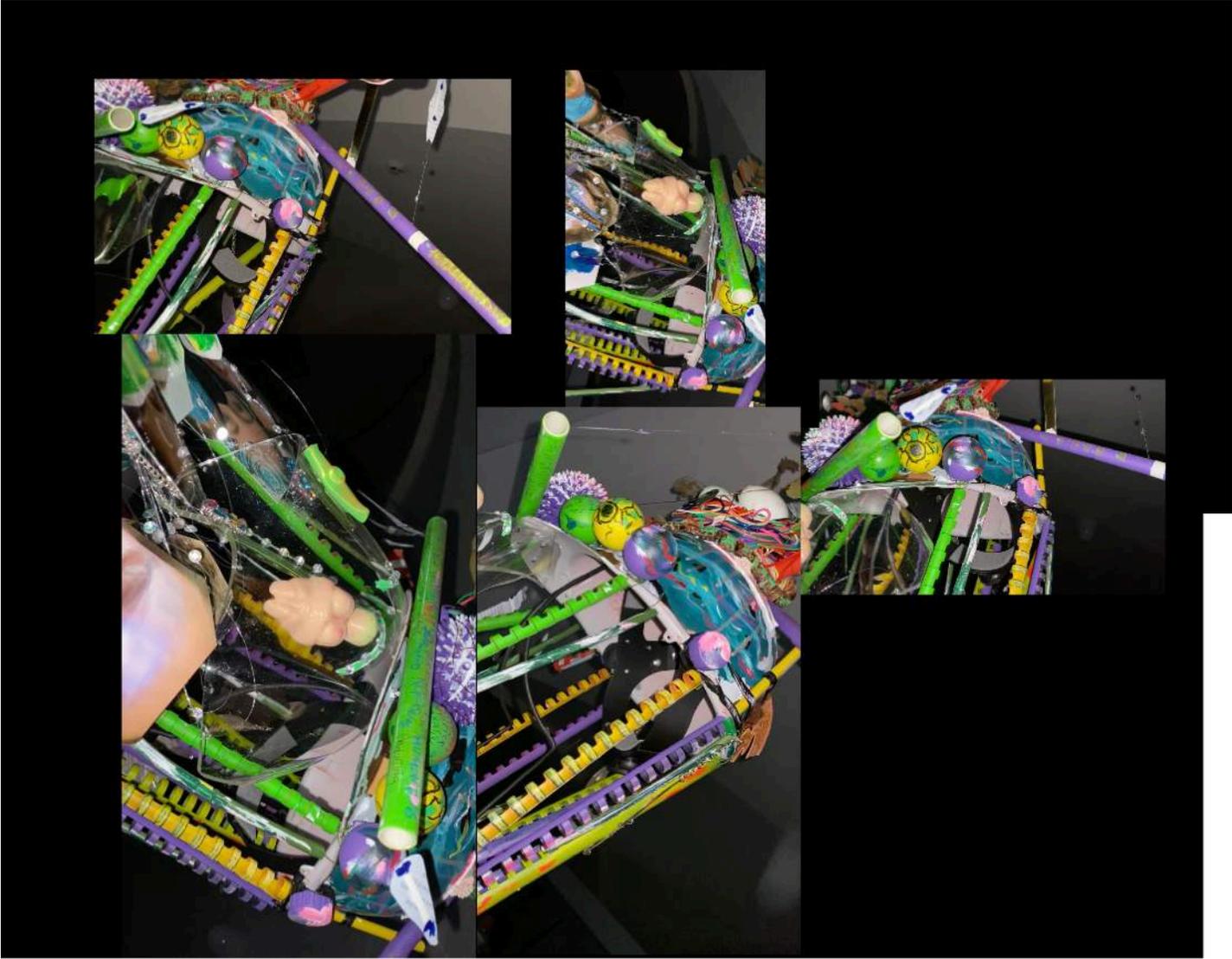
1. Objects that were used in the mask. Includes also one object from the Prehistory exhibition. Objects found from Theatre Academy prop storage.
2. Moment from Selfie documentation. Photo: Marko Marila
3. Screen-caps from selfie documentations. The videos should start playing simultaneously. If not, you can press play and watch them all at the same time. Link: <https://www.researchcatalogue.net/view/1383014/1383015>
4. Social media documentation. Posts from social media and other websites.
5. Filming TikTok dances with Sini Henttu. Check the TikTok dances we filmed by clicking [this](#).
6. Sini changing raspberries in the Prehistory exhibition.
7. Dash Che. They are the FREELANCESTOR in the Prehistory exhibition. Check the term freelancer etymology here: <https://en.wikipedia.org/wiki/Freelancer>
8. Discussions and theorising with Milton Nuñez while Oula Rytönen is jamming with sound equalisation. Photos: Marko Marila & Hrafnkell Birgisson
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10. Riikka Thitz's curatorial statement, paint and 3D object in archaeologists' therapy box designed by Hrafnkell Birgisson.
11. (left) Riikka in front of The Finnish National Museum on a warm summer day. (right) 11.10.2021 Seminar at the museum.
12. Credits and Kalevala fresco in the museum's lobby.
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14. Photo: Marko Marila
15. Photo: Marko Marila
16. Photo: Marko Marila

Few notes

The Finnish National Museum was designed by Gasellius, Lindgren, Saarinen architect company. The building can be recognised from outside as a national romantic building resembling medieval churches and castles. The museum opened to public in 1916. The permanent Prehistory exhibition has located in various spaces inside the museum. The latest exhibition was manuscripted by archaeologists Vesa-Pekka Herva and Antti Lahelma, and constructed into its current location 2017 with a large team of architects, designers, artists, museum pedagogues, technicians, archaeologists, heritage scholars, museum workers and craftspersons. The Finnish National Museum will soon start building new spaces designed by [JKMM Architects](#).

I was inspired by a great deal of artists, for Performance Proposals on Cultural Heritage. The artists did not appear in the work as direct references, but rather, they were present as mammoths, deep resonances, cosmic companions and pleasurable comrades. This list is by no means exhaustive: Pedro Cabrita Reis, Maria Hassabi, Walid Raad, Joseph Beuys, Mierle Laderman Ukeles, Cindy Sherman, Plastique Fantastique (UK group), Storyboard P, Kira O'Reilly, Steina, Claude Heath, Rui Gomes Coelho, Rimini Protokoll, Keith Hennessy, Quim Bigas Bassart, Tino Sehgal, Sarah Sze, Luísa Mendonça, Vito Acconci, Francis Alÿs, and... many, many more.





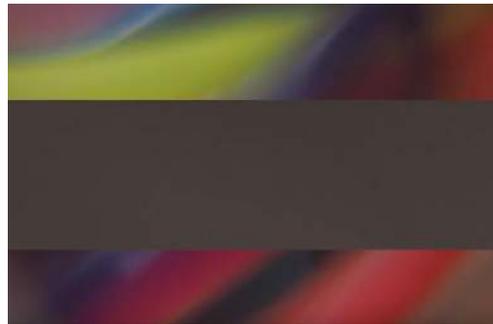


Ultimate Dance TikTok Compilation (January 2021) - Part 5

2,2 milj. katselukertaa • 9 kuukautta sitten



..... For any inquiries, please contact: ⇒ prestotiktoks@gmail.com ❤️
Donate.



I remembered that in the prehistoric times humans were picking quite a lot of berries blueberries existed in these latitudes in the today we have all kinds of other berries as well like raspberries someone is opening the hatches of the media centres in the exhibition just now she is bending over but not in order to

past but also today pick up berries while we were preparing this performance



she is bending in order to replace berries one raspberry with another kind of raspberry but these raspberries do not work like raspberries do they can not be eaten



They stretch, move, meditate, shake, do yoga, warm up. They listen to those bodies not present in the museum.

They hold their breath and prepare for a short moment of fame. 1 minute dance.

They are interrupted.

They stay on the stage but always as the "other".

The silent one.

A short history to dance.

They are given a fake golden mask.

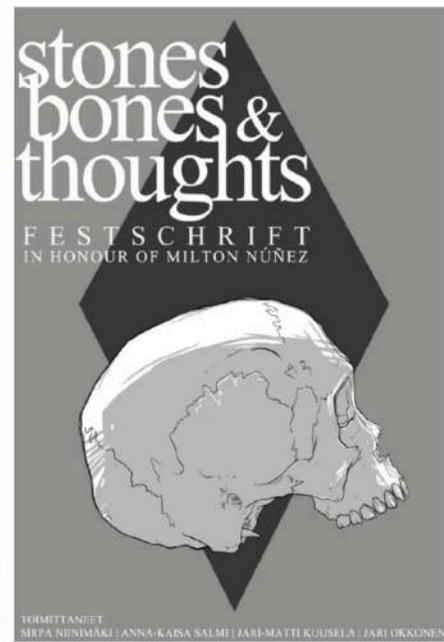
They are named.

They are the FREELANCESTOR.





-Do you have any final notes? no. I delete. do you have any continuing notes?
-The mission of archaeologists and museums is to investigate the past and pass on that knowledge to future generations. It's a never-ending endeavor...



theorising scientific revolutions in archaeology with Milton while sitting on chairs with wheels.



while we were preparing this performance, i realised that microphones do not work like telephones do. they don't send direct signals to one another. communicate directly to the past was what i wanted. i wanted them to come to this event. so i placed the microphone into a more distant position from my mouth and screamed: would you like to join us for this event? i knew they would not hear it. even if the echo of my voice would bounce from each tree in the landscape deep into the earth. microphones do not work like telephones do. they don't send direct signals to one another.



 rouva_riikka

Performance Proposals on Cultural Heritage

a museum can be seen both as an isolator and a protector that concomitantly de-animates and reanimates objects, a museum creates a mediated space that removes entities from their initial surroundings while determining and discussing their significance.

when entering this particular museum space, performance proposals on cultural heritage creates shifts and transitions by reanimating material objects by their relations to embodied and spoken acts.

material and bodily interventions and actions unfold as ways to rearrange the building's epistemic arrangements, the performance is a temporal display of its endlessly present futures and pasts.

riikka thitz [curator]



@suvi_tuominen

This was also the last project of my own MFA degree

 rouva_riikka

it's a wrap!



@suvi_tuominen



performance proposals

suvi tuominen [concept-dramaturgy-scores-masks-performance-video-lobby]

interlocutors

riikka thitz [curation]
 dash che [dance-performance]
 milton nuñez [emeritus professor of archaeology]
 sini henttu [video - prehistory]
 oula rytkönen [sound]
 jouni ilari tapio [sound]
 hrafnkell birgisson [box]

supervisors + collaborators

johanna enqvist - vincent roumagnac
concepts & art

examiners

visa immonen - kira o'reilly

production

nina numminen - viktor sohlström

stage manager

heli litmanen

development of movement score

enzo hacquin
 teresa schou
 roosa törmä
 max wallmeier

material support

tarja hägg [masks]
 nina paakkunainen [costumes]
 sindri sighvatsson + machine [3D printing]

performance assistance

elisa lejeune

technical support

ilkka pykäläinen
 kaj wagner
 keijo kaakinen

thank you for critical collegiality, mentorship and support during the thesis process

tero nauha - LAPS colleagues - marko marila -
 teemu mäki - maija hirvanen - nora rinne - selina
 vähäheikki - mom -
 choreography and dance department at the
 danish national school of performing arts - the
 archaeology department at the university of
 helsinki - the national museum staff

11.9.2021 Saturday
 between 12-16 [a seminar]
 atelier room @kansallismuseo
auditorium

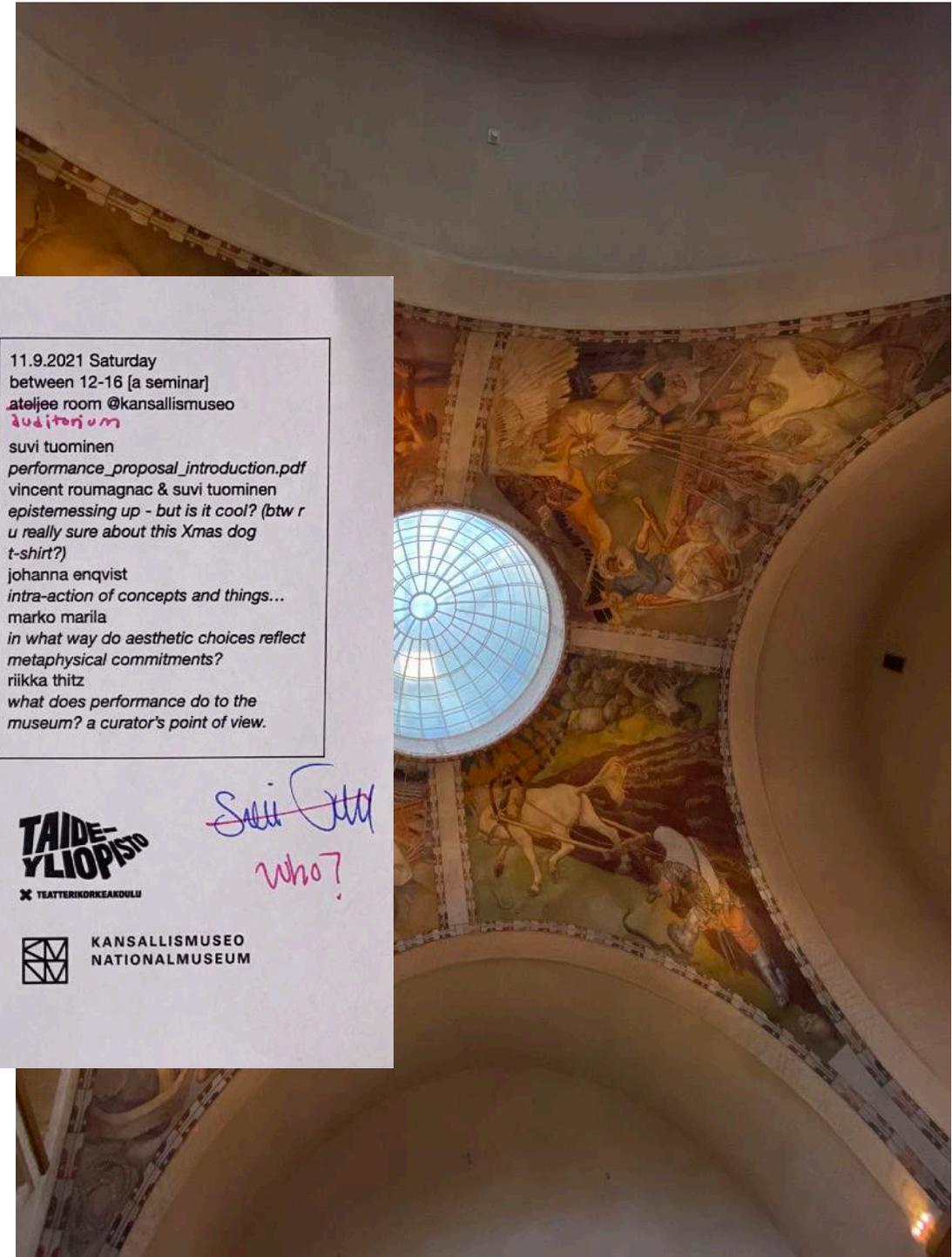
suvi tuominen
performance_proposal_introduction.pdf
 vincent roumagnac & suvi tuominen
 epistemessing up - but is it cool? (btw r
 u really sure about this Xmas dog
 t-shirt?)
 johanna enqvist
 intra-action of concepts and things...
 marko marila
 in what way do aesthetic choices reflect
 metaphysical commitments?
 riikka thitz
 what does performance do to the
 museum? a curator's point of view.

**TAIDE-
 YLIOPISTO**
 TEATTERIKORKEAKOULU



KANSALLISMUSEO
 NATIONALMUSEUM

Suvi Thitz
Who?











From my journal, written in May 2020 "DEATH"

"It's been 2 months now since Covid-19 changed my daily rhythms. Too much screen time. Unsure what will happen next. This, or the screen and the camera attached to it, is sucking energy out of me (or my spirit). Worried about my mom."

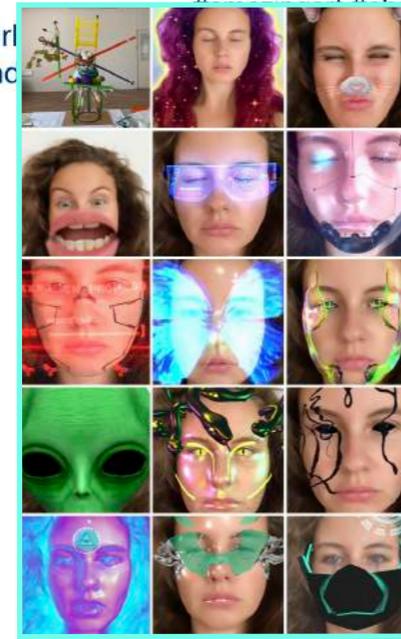
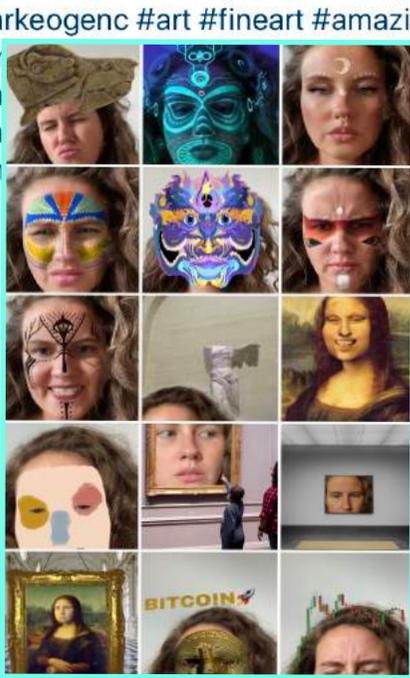
"I juggle in between stages of matter and thinking; stages of rules and resistance; stages of desires and disinterests; stages of time, space and body. In between these stages my body becomes unstable, displaced. This displacement is a site for performance where no universal claims can be made, where capturing always fails and where disruptions continuously occur. The artist in me knows that it is through these sites of performance where I resist my death and disappearance. The performances documented at these sites become cultural objects for futures."

1. Foreselfies (the authors are not dead)

#archaeology #archeologist
 #archaeological
 #archaeologyiscool #archaeologylovers
 #archaeologylife #archaeologyfieldwork
 #archaeologymagazine #archaeologia
 #archaeologymuseum #archaeologysoldier
 #archaeologyadventures
 #archaeologystudent #arkeogenc
 #arkeolog #arkeoloji #archaeologysoldier
 #arkeogenc #art #fineart #amazing
 #ir
 #a
 #a
 #h

#selfie #historicbuildingrecording
 #commercialarchaeology #fieldwork
 #redlipstick #femalearchaeologist
 #womeninarchaeology #womeninheritage
 #instaarchaeology #archaeologyselfie
 eologyiscool

#art #toptags #painting #artislifestyle
 #loveart #artshare #artforlife #arte
 #arts_gallery #originalart #artistslife
 #shareart #artofinstagram #artist #artlovers
 #myart #artwork #artlife #instaart
 #artoftheday #artlife #artistssharing
 #abstract #abstractart
 #abstractpainting
 #abstractporn #astratto



onstitucional #eeee #galaxy
 kysaur #weirdsurrealism
 ealmemes #surrealmemes

some authors who have produced the selfie filters as creative commons: z7nv_, achekhova, alfan.ac, kotokrabs, menkeeeeeee, setusergio, demiandrou, silicmasha, iamrusslme, iamcraiglewis2, wondanland, eigeislekel, hughesp1, top_dmsk_chiv

A thesis or a book might usually start with some forewords. According to [Google](#) the purpose of a foreword is to tell the reader why they should read the book. The foreword is usually written by someone else than the author. As an alternative to a "Foreword" chapter, I wanted to propose a "Foreselfies" chapter to this master's thesis.

Foreselfies is a combination of two words: *fore* (the front part of something) and *selfies* (photos one takes of oneself, usually with a smartphone, and shares them in social media). The Foreselfies chapter might create some feelings in the reader. Maybe after seeing these selfies, the reader does not want to read this thesis at all. And that is ok. However, if this is the case, I suggest the reader stops reading immediately and instead sends me a Signal or a Telegram message with their favourite selfie (my number: +358409683663). The other option is that the reader might want to read this thesis after all. Despite, seeing the selfies. If this is the case, I promise there will be some more cool images waiting for the reader. Anyhow, let's get more serious now (you can still send me your favourite selfie while you are reading this).

After the year 1967, when French literary theorist Roland Barthes wrote his famous essay *The Death of the Author* (1967), something changed in the Western art world and education (e.g. Pollock 1996). In short, Barthes' essay theorised a mode of writing where the author loses their authority and their voice by metaphorically stepping into their own death. This death or disappearance, according to Barthes, could be achieved by impersonal symbolic writing, which leaves the meaning-making process of the text to the reader. In this way, Barthes denoted that the text performs, not the author (see Barthes 1993).

Quite soon Barthes' essay received critique. For example, Michel Foucault argued that neither the author nor their function will disappear by just repeating that the author is dead. As stated by Foucault, even after the actual death of the author, the author acts as an intentional subject in the empty spaces left behind by their disappearance. The author stays as a dynamic and complex function, continuously changing its power relation in different contexts and temporalities. According to Foucault, this is the mode in which discourse exists (Foucault 1969; 2006).

It is obvious that Barthes' theorising and Foucault's critique have stayed as a kind of bedrock and canonical narrative within the Western art education. The ways in which I have discussed authorship, subjects and agents in artistic processes during, for example, my studies resemble conceptually a lot the Barthesian and Foucaultian thoughts. However, during the past few decades Foucault's legacy on thinking about the complex and diverse function of the author has received additional conceptual layers in the academia. These additional layers on the bedrock are further conceptualising authorships beyond human agents to non-human or more-than-human agents (see f.ex. Hickey-Moody & Page 2015; Bolt & Barrett 2013; Arlander 2012; Coole & Frost 2010).

While studying in the arts academy, I have repeatedly heard that there is a paradigm change happening in the performing arts. According to [Google](#) paradigm change means that something major changes in the way humans think. I understand, that the paradigm change in the art academy context gestures toward different ways of thinking about, for example, representation, the politics of bodies on stage, as well as, the ecology and ethics of artistic practices. However, to my viewpoint the so called paradigm changes, especially in the arts contexts, do not really happen because of a sudden realisation that there is something wrong in the world. But rather, the layers of practicing/thinking are always emergent, as it was with the case of Barthes and Foucault. Layers of thinking also are always materially situated and entangled (e.g. Barad 2007; Foucault 1977). As materiality has become increasingly popular concept in the academia with the emergence of, for example, philosophies of new materialisms, an alternative take on how authorship performs is needed. However, I will not go deeper with these philosophical schools of thinking in this thesis, after all my intention is more of an artistic and a speculative kind.

Selfies as performance are artistic, material, performative and speculative authorships. Selfies include all sorts of agencies and histories, which are materially situated in the very act of taking a selfie (see f.ex. Schechner 2020a, 285-288; Eckel et al. 2018). From self-portraits, to mirror reflection photographs, to mass production of images, selfies are always images of someone, with someone and something else. But is this someone or something else a ghost, or, a spirit? Or artificial intelligence? Or an American corporation?

Selfies also compose continuation to some lineages in performance art that challenged the notion of the author subject as static or only as "one" identity (see f.ex. Arlander 2011). The question of a diversified identity as a performance is materially evident especially in selfies which use filters and augmented masks.

The production of selfies has undoubtedly been intensified also by the shift from a written society to a cyber/oral society with media/cybernetic control (Preciado 2020). In this sense, I contend that the authors nor the subjects of the "writing" or rather, "cyber/oral expression" are by no means dead, but rather, very much alive as complex political, social and economical agencies (c.f. Gell 1998). These agencies I would call as archaeologically "captured" agencies/memories that act in the present as much as, for example, archaeologically captured agencies/memories act in a mesolithic tool in the present (c.f. Gomes Coelho & Hamilakis 2021). This complex take on agencies that act in these objects (selfies or mesolithic tools) creates a possibility to think that different layers of time cross- and intersect in these objects as messy materiality (see Immonen 2016).

In the near future, I speculate, names will turn into faces, and faces will turn into signatures (they have already done so in some parts of the world). This will be interesting time for the performing arts and archaeology as the performing faces take the very center of claiming authorships and agencies (see also Huvila 2013). The faces and the material agents producing them will undoubtedly have effect to the ways in which the presence of the author, or the lack of it, becomes problematised in the future in, for example, heritage research.

In this chapter, I created a juxtaposition between canonical takes on authorships and selfies. From now on, the reader can read the thesis by speculating with the authorships and agencies captured in the selfies, instead of thinking about my name necessarily. In the next chapter, I will continue by contextualising my position and perspectives in the arts academy as a student, an artist and an institutional human. I find these contextualisations necessary to be able to portray some aspects of my artistic work later in this thesis.



a fragment of an image found from the past. a dead archaeologist at work?

From my journal, written in May 2021 "POROUS PROBLEM"

"As much as I love art, I realise more and more that art is not a solution to anything. It is a condition. A porous problem, even a monstrous one. So far I have realised that the institution and my porous problems are negotiating with each other softly, with understanding and acceptance. Is it because the institution is becoming a neoliberal corporation, looking for cool artists to do stuff there? I have no answer, and it doesn't really matter. What matters is that I am inside the institutions belly now, pondering how to per-form, go through its form, while thinking and acting with it, not against it."

2. Does a Master's Degree Make You Smarter? (the complexity of being a student, an artist and an institutional human)

In the previous chapter, I discussed some perspectives to authorship and agencies through the analysis of selfies. As material-discursive performances, selfies open up the complex ways in which authorship and power relations operate in artistic process and in the documentation of performance.

When I started to study at the University of the Arts Helsinki, I realised that I and the world have changed quite a lot during the past 20 years. These days when I am lying in my bed and trying to relax, uneasiness takes over me. Instead of being able to relax, my heartbeat is rapid, my breathing shallow and my panties wet. The night time, its shadows and wondrous obscurities have changed into light time, exposure and compelling informative frontality (see also Crary 2013, 19). My ability to relax has changed into an ability to update.

The space behind me or under me does not seem to exist or matter in this condition. In this condition, what matters is in front of me. The screen. The light. The pink app. The performances. The blue app. The yellow app. The porn. The emoji hearts. The proposals. The opportunities. The likes. The information. The reactions. The gossips. The arousal. The frontal.

Metaphorically, such frontal kinaesthetic condition could be in this context interpreted as orientation toward the future (Dyson 1998, 33). An orientation choreographed by colours, proximities and hypertexts.

This kinaesthetically modernist take on world, as constant advancement, and information, as future, has troubled me for the past couple of years (c.f Dyson 1998, 33). As an artist and scholar, born in 1989, I belong to the millennial generation. The last generation that experienced their childhood without smart phones and social media, yet, grew up with [Nirvana](#), [2Pac](#), [Daft Punk](#), [Backstreet Boys](#) and the [Spice Girls](#) (click the names to listen songs I picked. they are crucial for this thesis).



The millennial generation, however, experienced their late teenage years and early adulthood through the emergence of smart phones and social media (e.g. Kundanis 2003).

I draw to make a statement about myself from the aforementioned generalising idea of the millennial generation. My body has inhabited a deep understanding of reality as something that is continuously opening *in front* of me. The possible futures are already performed on this frontal stage, before there is time to think or debate about their consequences (see Lapoujade 2014). But do I remember what happened before that? Not necessarily.

My years in Live Art and Performance Studies (LAPS) at the Theatre Academy of the University of the Arts Helsinki have changed me. My closest colleagues and family might say that I have become rather cynical and critical during the past couple of years. And they are right. The way I observe art, art institutions, artistic practices or myself as an artist for that matter has changed drastically. The LAPS program did not seem to leave any terrain of performance in the society unnoticed (c.f. Schechner 2020b).

Inside the Theatre Academy building there are several screens that advertise the educational activities. These screens also portray various practical informations, such as opening hours of the building, as well as, some of the university's latest slogans on, for example, climate change and antiracist strategies. As a LAPS student, I could not stop myself from analysing these screens as frontal modernist stages. These stages, to me, are replicating a material-discursive performance happening also in, for example, Zuckerberg's or Byte Dance's social medias. However, instead of gazing a frontal modernist stage while being self in the darkness, this stage that I am gazing at, is also gazing back at me, exposed in the light (c.f. Paglen 2019, 27).

In January 2020, we had a LAPS philosophy course where we discussed concepts coined by Gilles Deleuze in connection with our artistic practices. Our professor, Tero Nauha, said that it is unnecessary to discuss the concepts and their connection with art in general, since they take different shapes in different contexts and perspectives. We don't know what art is, he continued (see also Nauha 2020). Only later I learned that our professor's comment was one way or another continuing some of the viewpoints of conceptual artists from the late 1960s' (e.g. Kosuth 1991). At that time, for example, Joseph Kosuth wanted to

distinguish art from formalist aesthetics and aesthetics in general. Kosuth denoted that art can only make claims about art. Arts only claim is for art, he reasoned.

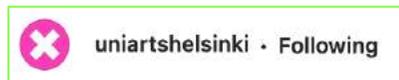


photo: @uniarts post in Instagram autumn 2020 after receiving a petition demanding a more antiracist take on education

The material-discursive performances of the screens returned to my mind after this course and I tried to understand more closely what was happening. So I decided to engaged with pre-social media ways of exchanging knowledge: durational conversations.

During one such personal conversation, with my dance colleague Marlon Moilanen, I realised that the types of constructed, aestheticised and produced performative posts of the University of the Arts, can have effects to the sense of safety of a student or a teacher, who might sometimes end up in porous,

unexpected, non-progressive, unknown or even scary and dark “places” while making art (see also Moilanen & Aho 2021; Nissinen 2018; Mäki 2005). Marlon stated in our discussion that these performed and aestheticised antiracist strategies to him has no profound difference as long as the spaces are mostly occupied by white bodies and practices. I started to think that, no matter how much control or confinement of safety is performed in this particular art university context, structural racism and necropolitics, the racial politics of death, continue to have their effects and consequences in the world (see also Mbembe 2019). Therefore, art contexts might try to accommodate these discourses differently, in a more, say non-performative way.

Similarly, during another personal conversation with my art colleague Dash Che, I realised that no matter how much they was involved in discussing strategies on how to make the spaces of the university less heteronormative or safer for non-binary students, nothing really changed in “the real” actions or spatial organising. Dash analysed their sense of frustration and stated that as long as the institutional systems do not alter their epistemology or queer the ways of knowing, the strategies are acting only as performative “cookie cutters” (see also Preciado 2018).

Marlon’s and Dash’s words stayed in my white, cisgendered body and started to form a layer of artistic perspective which seemed to escape the University of the Arts’ strategic goals and resist the modernist notions of progress and development. After all, I felt that as an artist and human I am too confused, too messy, too contradictory and too entangled with some of the darkest forces in the world, in order to succeed in these strategically set goals as a student or as an artist. I do not wish to perform an artist who has great solutions, but rather, admit the painful fact that in art I can hold focus on something much smaller. I don’t know yet what I am doing. I don’t know what art is. And most likely will fail in the process of trying to figure it out (see also Halberstam 2011).

As an institutional human, however, I am not resisting antiracist strategies, discussions around safer spaces, more inclusive politics or solution for ecological crisis. I am aware that the University of the Arts is conscious of these issues and continuously discusses the ways in which the institution can take these matters of concern into action. Institutions and their cycles of negotiation are slower and more complex than, for example, my subjectivity which is, as mentioned before, inhabiting reality as a continuous opening of rapid progression and development. I contend, that (good) institutions at the end of the day are creating more sustainable solutions for these issues than Zuckerberg’s social media, which basically just profits from these discussions (see also [Taidepiste - conversation 2021](#)).

As an artist, I feel to some extent that in the present rhetorical atmosphere I need to make contextual distinctions between these material-discursive performances and myself as an artist. In my artworks I do not wish to create representations of problems. Art to me is a problem in itself, and therefore endlessly interesting.

To draw a conclusion to this chapter, I wish to denote that these contextual frictions, made the artistic process of my thesis and my study years highly thought-provoking. In the next chapter I will discuss in more detail my take on the whiteness of artistic research, mess, and the connection between artistic research and archaeology.



funiarts · Following

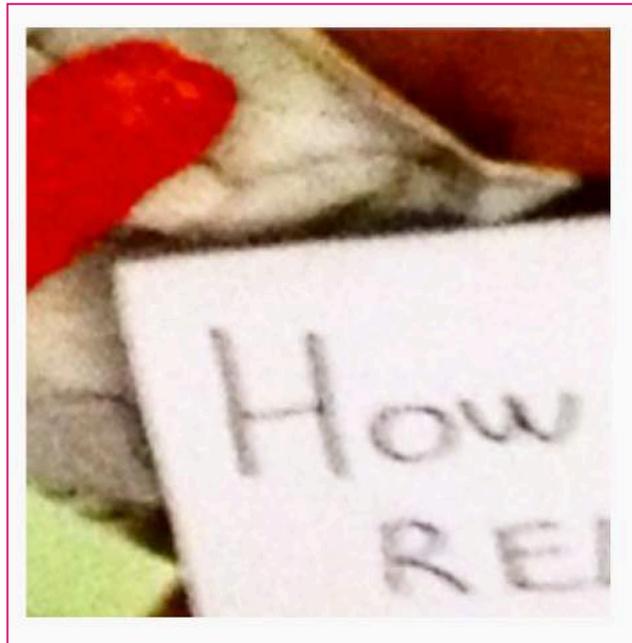


photo: fictive art university @funiarts in instagram, founded in 2016 for more multi-vocal and complex understanding of institutional activity. is it a conceptual art work? how would it feel to study in the fictive art university?

From my journal, written in June 2021 "WHITENESS"

"I started to understand the problem of epistemology, or rather, the discussions around it in academia. Is it artistic research if an artist takes results from researchers and illustrates them? Is it artistic research if I can not do research because I haven't read the most popular theorists in that particular research field?
What type of performance is it where I combine this philosopher with that practice?"

"While I was spending some time with archaeologists, I understood that most of the theoretical inquiries are in practice just sitting. Sitting on a chair with wheels. Theorists sit on a chair, and sometimes have discussions with someone else about their theories. Can this white performance ever accommodate non-white bodies? If sitting on chair with wheels is what we ought to be doing? What if we don't want to sit on a chair with wheels, but move our asses and dance a little?
What kind of epistemology is that? How does one come to know how an ass moves?"

I came to know how an ass can move with the guidance by the following dancers who was never reached out by the white arts academia. Academia theorising about their existence, bodies and knowledges: Randa Kamel, Zahra, Mohammed Hawaz, Aida Nour, Raqia Hassan, Abeer Kamal, Tito Seif, Yousry Sharif, Lubna Emam, Khaled Mahmoud, Mahmoud Reda, Prince Kayammer, Camelia of Cairo, Azad Kaan, Serkan Tutar, Wasim Alkhatib, Zeina, Mohamed Kazafy, Dina, Rachid Alexander, all the Ghawazee dancers, all the Raqs al Nashaat dancers, all the Golden Era Egyptian dancers, and the ghosts of Little Egypt:
Ashea Wabe, Fatima Djemille, Lorraine Shalhoub"

Did you mean: **epistemology**

No results containing all your search terms were found.

Your search - **epistemessology** - did not match any book results.

About 86 500 000 results (0,82 seconds)

Showing results for **epistemology**

No results found for **epistemessology**

3. Epistemessology (artistic research in this thesis)

In this chapter, I will focus more on some general aspects of my research. I will introduce the concept of epistemess which came forth when my supervisor Vincent Roumagnac was trying to describe what was happening in my artistic process. I will also shortly discuss the whiteness of artistic research, as well as the connection between artistic research and archaeology. Since I do not consider myself as an artist who "uses" archaeology or as an archaeologist who "uses" art, the connection point of these disciplines is and stays *messy* in this thesis. So bear with me.



Additionally, I am not interested in adopting a relatively common enactment of reading my artistic practice and outcome only through philosophy or philosopher's understandings of the world. Instead, I attempt to foreground, for example, bodies, materials, objects, institutional protocols and histories, as well as, artistic desires as the main ways of knowing and understanding something more about performance and the world for that matter (see also Nauha et al. 2019). This approach will become clearer in the next chapter which describes the artistic part of this thesis.

Artistic research, practice-led research or auto-ethnographic research are modes of studying the world where artistic methods and activities, as well as the artists body and memories are central for the increased understanding of, for example, a particular research question or phenomenon (e.g. Turner et al. 2018; Porkola 2014, 21; Hannula et al. 2005; Hannula 2016, 70). However, artistic research can also refer to an experimental, reflexive and interdisciplinary research field where the emphasis is on emergent knowledges and research processes, rather than on finding answers to questions or creating an artistic representation of a research topic (Barrett 2007, 1–8; 2014, 4). This kind of "perspective rich" way of doing research, I contend, is post-centralising, dynamic and highly empirical. As points of departure, these methodological understandings reject any singular form of doing research and therefore can end up also being very messy (c.f. Ferrando 2012). This way of doing research, does not attempt to solve problems, but rather, it stays with problems (c.f. Haraway 2016).

I am aware that artistic research has historically had its struggles and been criticised of being too subjective, too interpretative and too vague. Artistic research has had to justify its importance as a field for few decades at least (f.ex. Klein 2010). However, the narrative that divides research into dichotomies, such as subjective or objective research, is very much questioned in artistic research where the situated, lived and practice-based or practice-oriented approaches to matters of concern open up dynamic research possibilities with also porous authorships (see also Barrett & Bolt 2007). In this way, artistic research stays quite close to the questions of epistemology and ethics in research.

The history of artistic research, like in various other academic fields is discursively and materially very white (no reference needed probably). Whiteness is layered in their activities, protocols, access points and reductions. Whiteness is layered in the use of time and academic career tracks. Whiteness is also layered when white scholars are trying to discuss themselves out of whiteness (see also Cuomo & Hall 1999, 3). I have no immediate solutions how to deconstruct this layered, so called ontological whiteness, except messing-up research protocols even more and pouring-in things that do not "belong" in research or academic traditions. For example, why does the University of the Arts Helsinki not have bellydance classes as one of the main research practices in the education? Especially in the courses that are about deconstructing "whiteness". Bellydance is phenomenologically a perfect example of a colonialist orientation toward bodies and dances as imaginary objects for Western appropriation (c.f. Ahmed 2006). Yet, from the perspective of deconstructing whiteness, bellydance is vastly complex and therefore a "staying with the problem" type of artistic practice (c.f. Laukkanen 2012).

Within the context of the previously mentioned frames, I found myself searching for a more messy and porous take on artistic research while doing this thesis. Messiness and porousness, however, does not mean that the research or researcher would be lazy or shallow. Rather, porousness and messiness can make the research very deep and complex (e.g. Law 2004; Mellor 2001). By opening up multiple contact points that do not necessarily "make sense", a messy research places emphasis more on the moments when reductions are finally made. In this way, how one comes to know something with mess is only a brief moment both in space and time. I contend that this is an ethical way of doing research, where the search for various (not alternative! not other! not imaginary! not fake!) realities unfold.

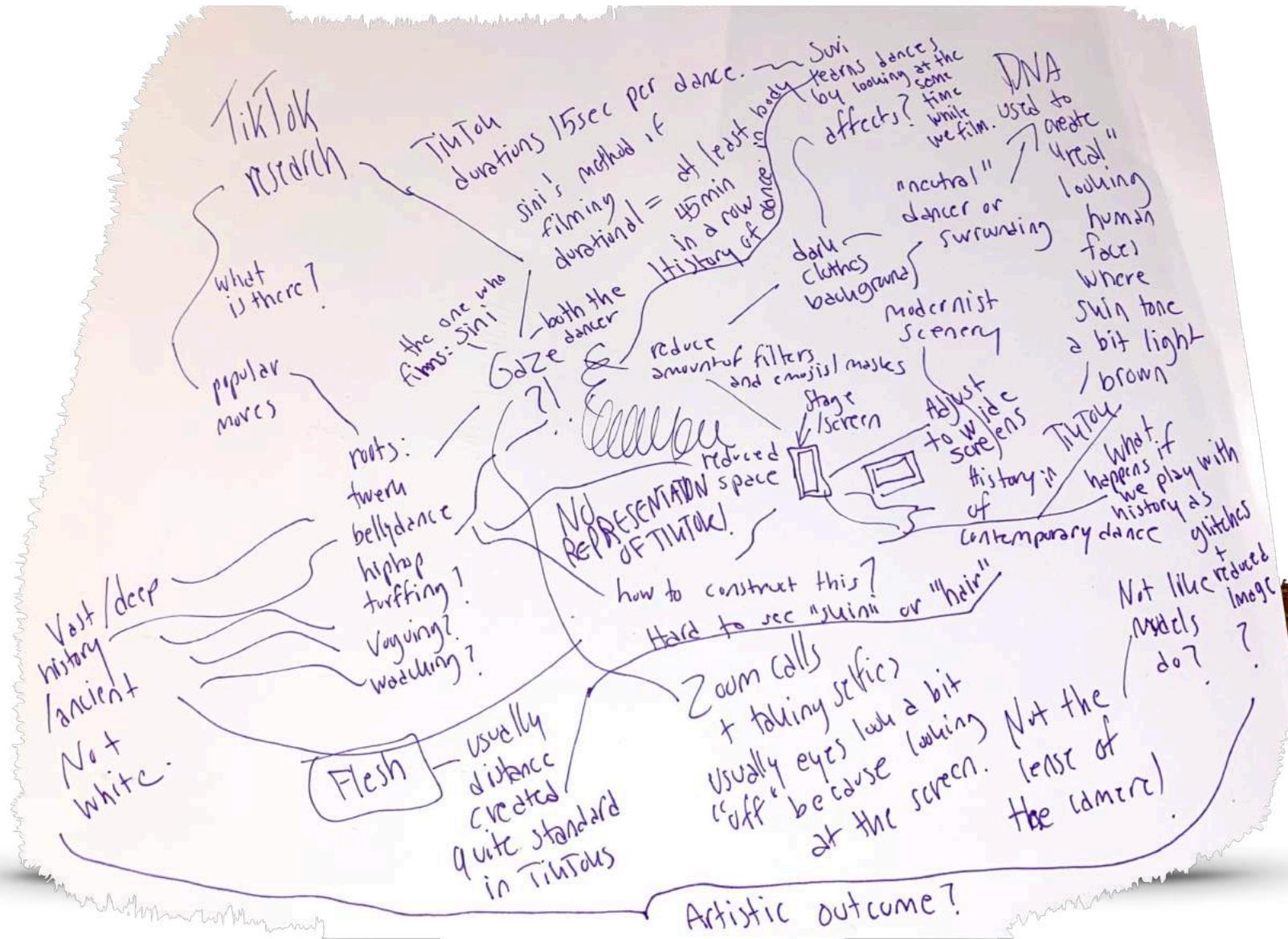
One part of messiness and porousness is also disciplinary mixtures. One such example is art and archaeology, or art/archaeology. [Art/archaeology](#) is its own interdisciplinary field of research and discourse. For decades theorists and practitioners in archaeology have discussed the connections between archaeology and, for example, visual arts, video art, sound art, story telling, poetry, choreography, sculpturing, somatic practice, photographing, design, performance and performing arts in an extremely interesting and rigorous manner (see e.g. Tuominen & Marila 2021; Bailey 2020; 2018; 2017; 2013; Farstadvoll 2019; Gheorghiu & Barth 2019; Tuominen 2019; Kaila & Knuutila 2017; Bernbeck 2015; Benjamin 2013; Russel & Cochrane 2013; Giannachi et al. 2012; Pétursdóttir 2012; Sørensen 2010; Witmore 2005; Hamilakis et al. 2001; Pearson & Shanks 2001; Tilley et al. 2000).

For me, the most exciting realisation when having worked in the field of art/archaeology, is the continuous questioning of how art/archaeology aestheticises (see Marila 2020). On the one hand, design methods such as 3D printing has found itself as a form of alternative representations in archaeology. On the other hand, site-specific performances, multispecies performances, performances in museums, and their documentation, have also found their way to archaeology and heritage discourses. The possibility for aesthetic registers in art/archaeology are endless. And with aesthetics, I am not referring to beauty or decorative gestures, but also to, for example, possibilities of aesthetic activism (c.f. Barton 2021). Is it possible that an epistemess could mean some sort of navigation in the "betweenness" of aesthetic registers, a process of continuous making and un-making? Meaning that the mixture of archaeological awareness and different artistic materialisations (you can also read: artistic inspirations or references) create a mess in between scholarly knowledges.

As a distinctive field art/archaeology has tried to step out from illustrating scholarly knowledges. And it has successfully done so. Distinctions, however, are not interesting in my opinion, but rather, proximities. With this I mean that the artwork can create different spatiotemporal distances to archaeological concerns or knowledges. An artwork can be illustrative, representational, observant, critically distant or critically close, conceptual, material, metaphorical, intimate, and so forth, at the same time. An artwork, especially performance as a practice of "presence", can weave different time scales and understandings of scientific or scholarly knowledges in the same space-time event.

Like mentioned in the beginning of this chapter, epistemess was a concept that my supervisor Vincent Roumagnac proposed when we were trying to make sense what was happening in my artistic process. I found the concept appealing since it seemed to describe a research process where I will know something, while being messy. Yet, the "logos" part of this concept is not an attentiveness toward a rigorous or virtuosic research path with results, but rather, an

attentiveness toward a crumbling fabrication where novel ("fresh" / "cool") connections emerge. I sensed that epistemology for me happened in the moment when I was researching TikTok dances in connection with this master's thesis project. The trajectories in this research were messy and the ways I came to know and "learn" the TikTok dances was porous. Here is a documentation of epistemology in TikTok research:



From my journal, written in September 2021 "FUCKING"

"I have nothing in my head right now except fucking. Why didn't I choose to fuck in the museum? Well, maybe next time and in another life."

4. When, where, who and how performance? (examples from the artistic work)

In the previous chapter, I introduced the concept of epistemology. In this chapter, I describe in a more detailed way some aspects of my artistic work. The chapter unearths beginnings, becomings, locations, agents, authorships and doings in the performance by foregrounding bodies, materials, objects, institutional protocols and histories, as well as, artistic desires as the main ways of knowing and understanding something more about performance and the world. My take on these matters are conceptually rather causal and, for example, some historical situatedness I present in a rather linear way. However, I will try to mess up this linearity in the final chapter of this thesis.

As a particular performance event, Performance Proposals on Cultural Heritage was approximately 90 minutes long. The event took place at the Finnish National Museum. In a master's thesis, it is usually common to analyse and write about the content of the performance or analyse practices involved in the process of making an artistic work. In this chapter I try to write in parallel with this tradition, thus, I will focus only on issues and phenomenon circulating around the content of the performance and its practices. Each sub chapter begins with an open ended questioning, yet, the chapter is not trying to answer the question exhaustively, but rather, bring forth one or two observations related with the questioning. In the last chapter of this thesis called "Documentation", I will present a more visual take on the content of the performance, without analysing anything.

Beginnings and becomings?

Preparations for Performance Proposals on Cultural Heritage started in the historical year of 1809 when The Finnish Ministry of Education and Culture was founded. The ministry, the name of which has changed many times throughout its history, is responsible for the Finnish cultural and educational industries. The ministry takes care of, for example the legislation, funding and strategic guidance regarding these industries. For example, arts, cultural sectors, libraries and cultural heritage are directly impacted by the decisions made in the ministry.

The Finnish Heritage Agency operates under the Finnish Ministry of Education and Culture which means that the legal, financial and strategic decisions made in the Ministry of Culture and Education have direct impacts to the way in which the National Heritage Agency, for example, organise their yearly budgets and operations.

The Finnish Heritage Agency (FHA for now on) describes in its strategic statement that it, for example, takes care of the diversity of cultural heritage and makes it accessible. The strategic statement also denotes that the FHA keeps itself updated on the current issues, such as, inclusivity. The invitation of new interesting initiatives or takes on cultural heritage are also written in the strategies. The Finnish National Museum (FNM for now on), as one of the largest cultural historical museum complexes in Finland, operates under the FHA. The FNM, consists of eight different museums and two castles.

There are numerous laws and regulations that guide the operations of the FHA and therefore, for example, the operations of the FNM. One of these laws is called [Museums Act 314/2019](#). This law came in force 1st of January 2020 and it overturned the *Museums Act 792/1992*. Unlike in the law signed by president Mauno Koivisto in 1992, the new museum law, signed by president Sauli Niinistö, states that every four year the Ministry of Culture and Education re-evaluates the funding for museums for the next four years. Every four years a museum needs to deliver a report of their realised budget and activities to the Ministry of Culture and Education. With this information, the ministry assesses whether the museum fulfils all the legal obligations, including economic conditions, to receive further funding for the next four years. Same strategic four year assessment of the Ministry of Culture and Education also conditions the activities of the University of the Arts. Therefore, the year 1809 was an important beginning point for Performance Proposals on Cultural Heritage. The possibility for me to do my artistic work there could be understood as a becoming from the year 1809.

The importance of the year 1809 and the role of the Ministry of Culture and Education occurred to me when we were negotiating with the National Museum's marketing department how to present the production on their website. At first the proposal, from the marketing department was that the title of the work includes only University of the Arts and National Museum as the "authors" of the work. I, of course, demanded my name to be added to the authors for the sake of clarity. Although, I found it interesting that the collaboration of the two institutions was valued so much in the beginning. Not necessarily the collaboration with me. I speculate that the value accumulated due to the strategies presented earlier in this chapter.

The internet and social media were some of the locations where Performance Proposals on Cultural Heritage was acting. Microsoft Teams, Zoom, Outlook, Instagram, The Finnish National Museums website, Twitter, Telegram, Signal, Facebook, Google, The University of the Arts website, Voi-app were all locations where performance proposals took place during the process. I was especially happy that my "target" audiences whom I defined quite early in the course of the process (archaeologists, heritage scholars, curators and artists) were sharing the project in their social medias channels. This way the Proposal reached audiences who could not make it to the performance event. The visual and textual materials I offered about this performance were acting interestingly in the web.

For example, for the FNM, my visual and textual materials did cause a bit of trouble. My visual proposal did not in align with their "usual" take on aesthetics and also the marketing text was considered as slightly too complex. If it was not for the producer at the museum who seemed to have interest and faith in the project, our collaboration might have stopped there. Or, I would have had to make major compromises. Luckily, I was able to be very articulate about my artistic choices. I wanted purposefully "sneak" in to the aesthetic systems of the museum's website.

In their Instagram, the National Museum barely re-posted stories about my project. Unlike with other performing art events which were progressively marketed in their social media, the person (anonymous) responsible for museum's Instagram did not seem to care too much for the project. There were few moments, however, when I managed to also sneak in to this platform. This was when I was using the University of the Arts instagram account to post while staying anonymous with my own identity.

Furthermore, one of the most interesting moments for me was, when the University of the Arts had a glitch in their systems of communication. Somehow, the glitch made Performance Proposals on Cultural Heritage event to appear twice at the Uniarts event page. Moreover, one of the events seemed to be happening in the 1970s', the date of the event being 1.1.1970. I requested if this glitch could stay in the system, but unfortunately it was not possible.

Ghosts and machines?

Performance Proposals on Cultural Heritage included all sorts of ghosts and machines inside the museum. Such ghosts and machines were prehistoric humans as ghosts, knowledge production as machines and ghosts, and automated systems as ghost secret keepers.

A playful reader might ask, why I consider that prehistoric humans exists as ghosts inside the museum? Shouldn't the ghosts rather dwell close to the initial burial sites of their human bodies? My answer is yes and no. The ghosts are more likely in many locations at the same time. My take on ghosts is that they live partly inside the machines and automated systems which are made to produce representations of prehistoric humans or prehistoric landscapes. Knowledge production also has ghosts inside them (c.f. Morgan 2019). Scholars repeating canonical theories have ghosts inside them. Actors repeating disciplinary gestures have ghosts inside them.

A playful reader also might ask, why automated systems in the museum are considered as ghost secret keepers? Shouldn't the automated systems be treated merely as a mechanical assistance for the museum staff? My answer is no. The automated systems in the museum did have a very strong presence and effect on, for example, the museum security workers, beyond assisting. At 17:45, every day, there is an automated announcement that says the museum closes in 15 minutes. After this, the security workers go and close the doors. At 18:15 there is one more automated system; an electric impulse which closes the lights from the main hall and the exhibition spaces inside the museum. After this, the only possibility is to manually override the automated electricity system. One security worker said that the automated system makes it impossible for them to spot ghosts from the surveillance camera after 18:15. The automated system creates darkness that makes the ghosts move, yet, impossible to see from the surveillance cameras.

Doings and per-formings?

There were many doings and per-formings in Performance Proposals. With doings and per-formings I am referring to some sort of activity or activities which makes something to an existing form: a changing, a pushing, a crossing, an opening, a manipulation, a penetration, a shaking, and so forth. As in the etymology of the word *perform* appears expressions, such as, "go through", "form" and "construct", I feel that performance indeed goes through or constructs something, when it gets in close proximity with something. Riikka Thitz, who acted as the curator for the event framed, these doings as "shifts and transitions which

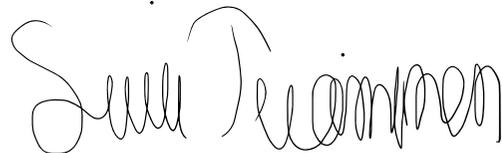
reanimate material objects by their relations to embodied and spoken acts”. Furthermore, she continued that “actions unfold as ways to rearrange the building’s epistemic arrangements.”

The doings and per-formings in Performance Proposals on Cultural Heritage were orientating with a close proximity to the museum as well as to some artistic references. Instead of taking a posture of critical distance or assuming that the Finnish National Museum represents some “pasé” idea of heritage, I was sincerely interested in understanding, for example, how current heritage discourses, archaeological knowledges, ghosts, open-office enthusiasms, digital cultures, corporation language rethorics, precarious work titles (freelancers, part-time workers) and automated machine systems come together in the every day activities of the museum.

Therefore, one could denote that my performative take on the institution stepped out from some lineage of institutional critique (Alberro & Fraser 2006), and stepped more into the terrain of post-critique (e.g. Dewdney et al 2013). However, I will not go deeper to these matters in this master’s thesis, but rather, leave them as an opening for further elaborations in my up-coming research.

First important doing or per-forming for me in this project happened the 23rd of June 2021. It was the day when I signed a contract where I promised to do a performance in the Finnish National Museum. In the first draft of the contract the performance was named first “Prehistory dance”. In the second draft of the contract which I signed the performance was named “Prehistory performance”. The contract included three signatories from which two represented institutions. First signatory was the Finnish National Museum “head of public engagement”, second signatory Theatre Academy of the University of the Arts “producer” and third signatory was named as “student, performer, working group”, which was me. In the contract, it was stated that I need to commit to exhibition space rules and conditions (for example, we are not allowed to break anything in the spaces). I also committed not to share any information of the museums upcoming activities that are not yet public, if I had encountered some. By signing the contract I committed to rules and to produce, prepare and perform the artistic part of my thesis at the Finnish National Museum.

23.6.2021, Helsinki

A handwritten signature in black ink, reading "Senni Teamnen". The signature is written in a cursive, flowing style. The first name "Senni" is written with a large, prominent 'S' that loops back. The last name "Teamnen" is written in a similar cursive style with connected letters.

When I was signing the contract, I had no idea what I wanted to actually do in the museum. Therefore, I speculate that by signing the contract and by agreeing to some conditions, I already started to define the future of the upcoming performance. The contract formulated a frame inside which I was relatively free, but yet committed to the museum in a rather close, lawful manner.

The contract, however, as a kind of legal document, made me think about the name of the performance. It is quite common that, for example, heritage legislation uses a lot of constructed management language and concepts that might keep the contact point to heritage matter distant (see also Enqvist). These legislation processes include always an initial statement or document titled as "esitysehdotus" / "proposal". This very concrete protocol made me want to play with the name, and I received feedback that it did indeed create some connotations to legislation processes or to seminar-titles. My question would then be that what if heritage legislation proposals would be presented in the form of dance or a playful conceptual performance unfolding the complexity of heritage as a field of production and performance?

Other important doings and per-formings happened during the performance events. In short, the performance events shared with the audience unfolded with the following linearities, doings and per-formings. I consider them appearing in three different clusters and I will underly the ones I found most important in the course of the performance event:

Audience gathered in front of the National Museum main stairs.

Elisa greets the audience.

Suvi and Dash takes a Voi scooter and starts moving with it from the staff entry to the main stairs.

Suvi carries a box with a text that says "from a national theatre".

Riikka says a few words and gives audience the archaeologists "therapy box" lid with her written text inside it.

Suvi and Dash arrives with the scooter and rings the scooters bell.

Suvi greets the audience. Dash checks the scooter out and takes a photo of Suvi and the scoot.

They ask audience to come with them inside the museum.

The audience registers, pays their ticket, takes their jackets into the locker.

Something else happens at the same time.

Not later, now!
Johanna Enqvist 2016: Suojellut
muistot: Arkeologisen perinnön
hallinnan kieli, käsitteet ja
ideologia [you can google it](#)

Audience gathers into the main hall of the museum, and maybe grab a museum chair or move in the space.

Oula prepares sound equalisation.

Suvi and Milton starts a structured conversation. Question and answer type of thing.

They exchange objects.

They sit on a wooden bench attached to the museum wall.

They change location to discuss on science. They take chairs with wheels.

They go through whirling revolutions while wearing props.

Dash moves in the space.

Dash makes a short dance.

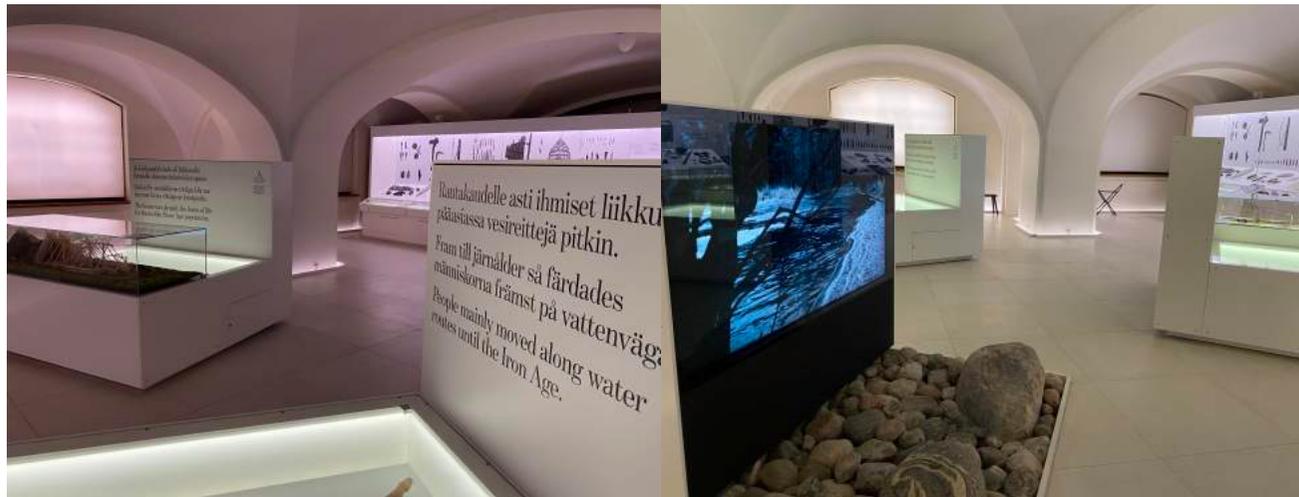
Suvi unboxes the national theatre ghost.

The ghost asks "Would you like to join us for this even?"

Haluatteko te osallistua tähän tapahtumaan?"

The audience goes down the stairs to the prehistory exhibition where prehistoric humans are performing as ghosts.
The living performers follow. Milton enters the exhibition space.
Suvi and Oula enters. Speakers, computer, sound card. Oula stays.
Suvi exits.
Sini enters. Changing raspberries to the exhibitions media centres. Sini stays.
Suvi and Dash enters. Makes a bed or a grave for emerging death.
Mask on, iPad on with text "freelancestor", photos on the body, object on the hand. Dash stays.
Suvi exists.
Suvi brings a pink felt with texts to wrap a stone in the exhibition.
Suvi turns a scenographic object around to change the image.
Suvi exits.
Suvi brings mask into the space and places it above one of the screens.
Suvi exits.
Suvi turns off the main electricity in the exhibition room.
Suvi puts on her iPhone with a video recording with flash.
Suvi brings the iPhone to the space and directs it to the mask.
Shadows occur.
Light occur from the phone.
Suvi exits.
Suvi enters and performs a little ritual.
Suvi puts on mask.
Suvi starts filming herself dancing with the mask.
Suvi puts the phone to the floor and films stones.
Suvi makes a little dance.
The dance makes something or generates something,
She stays in the ground.
Legs pointed to the same direction as Dash.
Audience can exit.
Audience is given the bottom of the archaeologists "therapy box".
Inside an object, a 3D printed paleolithic tool, as a mini version. Object says 19:14. The approximate time when performance ends.
The box is painted and includes fragments of selfies. Just the hair parts that I cut off earlier.
Audience receives credits list and exits the museum after getting their belongings from the locker.
Suvi, Sini, Riikka, Dash, Milton, Oula and Elisa stay to re-organise the exhibition space back to its everyday way of performing, and go to have pizza.

In this last cluster important part for me was, for example the way in which the prehistory exhibition portrays, how machines and the digital are becoming a big part of cultural historical museums. The utilisation of digitality and digital culture for the popularisation of science has, indeed, hypnotised some of the Euro-American discourses around museums and their practices (e.g. Giannini & Bowen 2019). And the Finnish National Museum stands not outside of these discourses. In this sense, the prehistory exhibition is a mixture of archaeological artefacts, texts, new media and interactive digital screens. The so called digital layer of the exhibition can not be bypassed, as it reaches out to the visitor through various channels and interfaces (c.f. Devine & Tarr 2019, 295).



The basic colour landscape of the prehistory exhibition room which is white has raised opinions among archaeologists. Some has voiced their concern that the whiteness of the space creates a sense of distance toward the archaeological artefacts (read also O'Doherty 1999). Others considered that the choice of colour makes the display resemble more a minimalist design exhibition, than a cultural historical display. Some considers the whiteness of the space refers to snow and ice ([Kalmistopiiri 2017](#)).

Concludings and messing ups?

As an artist, dancer and archaeologist I wanted to approach the Finnish National museum as if it was an archaeological site. I chose to explore the museum mostly through the ways in which phenomenological archaeologists has explored archaeological sites. Phenomenological archaeology is its own discursive field that has historically a strong place in theoretical archaeology. Many of the writers in phenomenological archaeology has in the recent decade discussed the inseparability of matter and meaning from various perspectives (e.g. Edgeworth 2012; Tilley 2004; 2005)(see also Harris & Cipolla 2017). Therefore, in *Performance Proposals on Cultural Heritage* I attempted to attune toward the museum spaces as if they were both an archaeological landscape and an epistemological arrangement. With this I mean that the museum is not only a passive building holding artefacts as curiosities, but rather, it is a miscellaneous space-time condensation through which bodies move. Each materiality matters, as this dynamic spatiotemporal character of the museum is not only presenting knowledge, but also, producing and performing it (c.f. Haldrup & Baerenholdt 2015; Crouch 2010). The form had to be changed, pushed, opened, shaken and manipulated, messed up, by moving through it. Yet, I am not moving through it with a neutral body, as the earlier chapters of this thesis present. On the contrary, the moving through brings in leaking, unfinished and messy proposals on cultural heritage.

5. Read at least this part! (summary and future research)

In this written part of my master's thesis I have discussed some contextual, theoretical and methodological frames for my artistic work *Performance Proposals on Cultural Heritage*. In short, along these pages I come to the realisation that a novel concept of epistemessology is needed in order to give a conceptual form to an artistic process ~~which~~ is complex, multilayered, multi-disciplined and so forth.

COOL!

In the first chapter of this thesis, I created a juxtaposition between some canonical takes on authorship and selfies. I contend that the notion of agency and authorship after the new millennium could be regarded as messy materiality. In the second chapter, I discussed more detailedly some contextual matters regarding my subjectivity and educational context. This chapter leaves many important things out, for example, it does not discuss at all the impact of career oriented education in arts and its effect on crafts and skills in master's degree level art education. In the third, I introduce the concept of epistemessology while continuing to discuss my educational context and the whiteness of artistic research. In this chapter I also introduce disciplinary mixtures, such as art/archaeology as a way of epistemessing. In the fourth chapter, I discuss some details and aspects of my artistic work by foregrounding bodies, materials, objects, institutional protocols and histories, as well as, artistic desires as the main ways of knowing and understanding something more about performance and the world.

sry for all the typos... im tired :(

As a continuing note for my future inquiries, I argue that messy performance-research takes a different posture toward institutions that produce art, culture, heritage and knowledge. Instead of a confrontational critique or deconstruction, epistemessology operates in the realm of post-critique. While institutions are shaping a new social role and identity in the societies with performative actions taking into account, for example social equalities and ecological crisis, performance is needed to mess things up. Instead of being interested in art as solution rhetorics only (which do not usually address ontological assumptions behind it), I am interested in those aspects of art that are impossible to instrumentalise. Those aspects, I speculate, are research trajectories that are allowed to appear only as proposals. In this way, how one comes to know something with mess is only a brief moment both in space and time.





References

AND SO MUCH MORE articles, conversations, seminars, conferences outside this list!! This is neither by no means an exhaustive list..



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