

uni<sup>2</sup>



Arte | Ehkä-production | Poesia  
27.9.–15.10.2023  
University of Turku campus

uni<sup>2</sup>

# Preface

## Uni<sup>2</sup>\*

Art infiltrates the University of Turku campus in 27.9.-15.10.2023. Three artist-driven actors – the artists' association Arte, Ehkä-production and the co-operative publisher Poesia – will bring to the university a multidisciplinary project that approaches the intersection of art and science as well as the question of accessibility through various interventions.

The interventions invite one to dream and observe the university as a mental and physical space. The artworks interpret their surroundings, open up new conversations and highlight different facets of creative thinking. In addition, the project's walking tour and workshop will dive into the structures of the academic world in search of new directions.

The co-production project is funded by the Turku 2029 Foundation and the Finnish Cultural Foundation.

*\*Uni, the short of university, also means dream in Finnish, therefore uni<sup>2</sup> (uni to the power of two) is a dream of something new*



T I T A N I K



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# Programme

Artworks on display 27.-15.10. 24 hours a day or during university opening hours



## Wed 27.9.2023 – Opening Day!

### 16:00–17:00

Mona Mannevuori: Tunnen kuinka vauhti kiihtyy - yliopiston muutos tutkijan silmin  
(I can feel the pace accelerating – Changes in academic culture through a researcher's eyes)  
Place: Yliopistonmäki, walking tour.  
Meeting in front of the main library Feeniks  
Language: Finnish

### 17:15–18:00

Jani Petteri Virta: Lyyrisen ja ruumiillisen kaupunkitai- teen mahdollisuudet luentotilassa (The potential of lyrical and embodied urban art in a lecture hall)  
Place: Tauno Nurmela hall, Main Building  
Language: Finnish

### 18:00–19:00

Welcoming words  
Place: Lobby of the Main Building

Tue 3.10.2023

### 16:00

Eséte Sutinen and working group: Rest as a ...  
Place: the performance will start from Yliopistonmäki, by Harry Kivijärvi's *Runeberg*, *Lönnrot*, *Snellman* statue

Wed 11.10.2023

### 14:15–15:45

Fran Trento: Neuroqueering the University -workshop  
Place: Arcanum Library, Study Area, 1st floor  
Language: English  
Pre-registration (max. 30 participants): ask for vacancies from: [communications@titanik.fi](mailto:communications@titanik.fi)

### 16:00

Eséte Sutinen and working group: Rest as a ...  
Place: the performance will start from Yliopistonmäki, by Harry Kivijärvi's *Runeberg*, *Lönnrot*, *Snellman* statue

*See accessibility info at [unitoiseen.fi](http://unitoiseen.fi)*



## Arte

Artists' association Arte was founded in 1960 by professional visual artists, and it manages the contemporary art space Titanik and an international residency focusing on sound art. Arte aims to challenge established practices in the art field and works for a fairer and more inclusive art scene. In Titanik, the association emphasises experimental contemporary art that is in dialogue with the society. Arte wants to create a space for unexpected encounters, artistic interchange and critical debate. The association is a prominent player in the contemporary art scene and acts as a link between artists and local cultural communities and other actors in the field.

[www.titanik.fi](http://www.titanik.fi)

## Ehkä-production

The operator of new dance and performance, Ehkä-production is a community and an employer formed by the long-term creative work of independent artists. Since its establishment in 2004, Ehkä has actively promoted non-commercial, singular, and experimental art through the co-production of works in the dance and performance fields. The community also supports projects in children's culture, sound art, music, fine art, and performance art. The artist-run Ehkä curates and manages the Contemporary Art Space Kutomo in Turku, an interdisciplinary art venue established in 2009. Ehkä provides work opportunities for more than a hundred artists each year.

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

## POESIA

Established in 2010, Poesia is an independent and co-operative publisher based in Helsinki, Finland. Poesia mainly focuses on contemporary poetry in Finnish but the catalogue also includes translations, experimental prose, essays, literary criticism, and works that fall between genres. The Poesia community consists of poets and other professionals of literature and book design. Published works are selected based on artistic criteria. In addition to books, Poesia also publishes the chapbook series Poesiavihkot and the e-journal Noesis.

Poesia's Uni2-team: Mikael Brygger, Henriikka Tavi, Jouni Teittinen, Virpi Vairinen.

Graphic design of the side library: Olli-Pekka Tennilä

[www.poesia.fi](http://www.poesia.fi)



Arte

Outimaija Hakala,  
IC98, Anne Järvi,  
Bita Razavi,

Isto Rahkila,  
Anna Tahkola &  
Aurora Ala-Hakula,  
Jani Petteri Virta

## Outimaija Hakala: Harmin kaiku (Haiku of Harm)

*Location: Outside the Feeniks library, Yliopistonmäki*

I move the capricious information of the work around, telling it differently at different moments and on different days. Interpretations are free to live and take shape also in other people's perceptions. I constructed a space to experience, not wishing to define or direct the experience itself. I like that the information in art doesn't have to be precise, necessarily not even true.

But for me, the work is a dead forest transported to the city, a clearing with a few tree branches rising from it. It's a silent cry of mourning for the disappearing nature. A place where there is room for unfinished thoughts and grey feelings. I believe we need such places of experience and sharing, also together.

Or maybe it's a Pity. In the very beginning, there was a stubborn and woolly Kainuu grey ram. I spun a yarn, a haiku rose up as a memory and with everything else in danger of disappearing, I mourned only one thing.

In the end, however, everything is always intertwined with the idea of life, letting go, of caring.

*Outimaija Hakala is a sculptor interested in other beings and stories, practising traditional handicraft methods. She is working on her doctoral thesis at Aalto University on the consideration of other species of animals in visual art. Harmin Haiku was created as part of the project *Elonkirjon äänettömät ja puhe niiden puolesta*, supported by the Kone Foundation.*

## IC98: "Hallintorakennus" (Administrative building): from panopticon to panhapticon

*Location: The Main building lobby, Yliopistonmäki*

IC-98 created their first work "Hallintorakennus" in the lobby of the newly renovated administration building of the University of Turku in 1998. Juha Vitikainen was also part of the group at this stage. The work only became art retrospectively, when it became part of IC-98's oeuvre. In 1998, it was only an unspecified project aimed at expanding the field of academic writing. Shortly afterwards, this method combining research, theory, intervention and infiltration became a key tool in the group's toolbox and found its natural place in the field of art.

"Hallintorakennus" comments on the use of power in architecture, the enclosure and control of common, public spaces from a Foucauldian perspective. Michel Foucault's famous reading of Jeremy Bentham's panopticon in *Surveiller et punir*<sup>1</sup> became the

frame of reference for how, in the late 1990's, access control became ubiquitous as the privatisation of public spaces narrowed the common space. In 2023, the concepts of the 'panopticon' and the 'control society' seem both antiquated and topical. The 'machine vision' of the 90's has become an internalised culture of total visibility, where no Benthamian centre exists by default. In Rome: *Le livre des fondations*<sup>2</sup>, Michel Serres writes of *turba*, the multitude revolving around an empty centre - the sovereign in the middle of the crowd is torn apart and circulates hand in hand as a quasi-object constituting the community.

So in the 90's we had on our hands Foucault's *Discipline and Punish* (borrowed from Tapio Onnela, who introduced us to Foucault's writings - or maybe it was Hannu Salmi... in any case the book remains unreturned), and we had read Michel Serres' *Le Parasite*<sup>3</sup> and the even more impressive *Le Contrat naturel*<sup>4</sup>. These works by Serres, however, did not influence the creation of the "Hallintorakennus" project. On the contrary, the current update of "Hallintorakennus" uses as its main source a work by Sierras, *Les Cinq Sens*<sup>5</sup>, which wasn't published in English until 2016. Even today, the tradition proceeds surprisingly slowly and in a polyrhythmic fashion, if one is used to floundering - whether one likes it or not - only in the ubiquitous soup of the English language.

"Hallintorakennus", updated in 2023, seeks to reject the light and vision-centricity inherited from the Enlightenment by emphasising other senses, above all hearing. The *panopticon* is now transformed into a *panhapticon*, honey to one's ears or vocal cords used to breaking things. In his "Five Senses", Serres retells the story of Zeus, Hera, Io, Argus and Hermes. For Argus, also known as Panoptes, nothing was left unseen. Zeus sent Hermes, Pan's

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- 2 1983, in English 2015
  - 3 1980, in English 1985
  - 4 1990, in Finnish 1994
  - 5 1985

father, to do his dirty work (the story can be read for example in Ovid's *Metamorphoses*). Hermes, the messenger, played pan flute and pressed Argus' eyelids shut with his playing and cut off his sleepy head. Hermes understood that where sight dominates, one must change territory. Of course, the vision is not abstract but embodied, as we know better today. As Serres has often put it: 'We only see because we see badly'. Or: "We see the world through tears." Sound knows no boundaries, it echoes, resonates, moves.

If the IC-98 logo, the "eye in the tower", was originally an abstracted panoptic eye that has remained the same over the years, in the background there have been many metamorphoses: first from cells to labyrinths, then to annual rings and most recently to the paths of the seer's pupae. Perhaps somewhere, song, recitation, music and dance, rooted in Earth and place, are waiting. This is how concrete is broken.

*IC-98 (founded in 1998) is an artist duo (Patrik Söderlund & Visa Suonpää) with backgrounds in visual arts and cultural studies, which has produced artist publications, site and context specific projects and interventions, animated moving image installations and short films. Their work addresses the environmental crisis and artistic-political methods of finding solutions to it. The projects seek to replace anthropocentric worldview with modes better suited to take into consideration the interrelationships, dependencies and myriad temporal rhythms of all animate and inanimate nature. While the moving image works are allegorical descriptions of time, climate, and how environmental and cultural histories merge in different eras, the site-specific projects have instead of mere artistic depiction sought to create tools – free zones, novel languages, new founding myths – to help the community of all organisms emerge from the crisis.*

## Anne Järvi: Ihminen välissä (A Human Between)

*Location: Natura lobby, Yliopistonmäki*

*We manage the best we can.* There is no other option.

We create inspiring learning experiences, excellent learning outcomes, we produce solvers, adaptable talents for a changing work life. We build platforms for innovation. Opportunities are attractive, diverse and flexible, of high quality and attractiveness. The community's common will is to be a bold builder of a sustainable future. We are a cornerstone, a handprint, a proactive partner. We are a strategic partner in a networked world, a global player. Megatrends drive international excellence and shifting career paths. Our well-being is translated into enthusiasm.

Words promise great things, but what kind of person fits between strategy and reality.

*Manage the role. Produce the appropriate speech (Bernstein 2000: 451.) Strive desperately for correctness (Bourdieu 2000: 472).*

*Anne Järvi (b.1988 in Rauma) is a visual artist based in Turku, Finland, who works with textile, sculpture, animation, text and drawing. In her work, Järvi often deals with the world people have built around them, and wonders what it looks like and what it might feel like to live in it.*

*Turku SPR Kontti has supported the work by donating unsaleable textiles to the artist.*

*Bernstein, Basil 2000 [1970]: Social class, language and socialization. The Routledge Language and Cultural Theory Reader, p. 448–455. Ed.. Lucy Burke, Tony Crowley and Alan Girvin. Routledge, Lontoo.*

*Bourdieu, Pierre 2000 [1982]: The production and reproduction of legitimate language. The Routledge Language and Cultural Theory Reader, p. 467–477. Ed.. Lucy Burke, Tony Crowley and Alan Girvin. Routledge, Lontoo.*

## Bitu Razavi: A Gift to Turku

*Location: Between Arcanum and Publicum, Lower campus*

The work questions the recent changes in the higher education in Finland such as imposing tuition fee and limiting the number of study years, in relation to University of Turku's motto, "The gift of a free nation to free science". A quote carved and dedicated to the twenty thousand donors who supported the building of the University in 1920. Just like any other University in Finland, The University of Turku is obliged to charge thousands of Euros from the international student. The same international students that Finland needs to attract thousands of them by the end of 2030.

Razavi criticizes these recent changes and policies by symbolically and ironically putting a price on a gift that she donates to the campus of the University. *A Gift to Turku* is a luxurious lounge and hang-out space designed by the artist in the heart of the city. Just like the university in its current state, this exclusive space only claims to be a gift. In practice its doors are closed and one must pay a disproportionate price to be able to experience it. The lounge is a brought and elegant glass room placed close to the Calonia building (Faculty of Law) in a deserted area that the university has attempted to create as

a hangout space for the students. Like a veranda for the already existing but failed hangout area. An exclusive room of privilege for the ones who can afford it.

The work is produced with the support of Finnish Cultural Foundation which has its origins in the donations of thousands of people to support Finnish Art and science. A gift from ordinary people to science and art which tends to become less and less affordable for ordinary people. The idea of the foundation emerged in an informal meeting of young university people in 1937. Razavi wonders if such creative meetings and such timeless ideas could ever arise again in this age of time poverty and pressed study years where students can barely afford the time to hang out on the campus.

Can one design a bright, inclusive and inviting space to initiate such encounters and conversations. Maybe an affordable glass veranda with open doors.

**Bitā Razavi** (b. 1983, Tehran) is a multidisciplinary artist known for her autofictional practice centered around observations of everyday situations. While working as a cleaner in Helsinki, Razavi photographed design objects in Finnish homes, observing them as a manifestation of national identity. She married her schoolmate in her studio at the Academy of Fine Arts to address Finnish immigration policies and spent four years renovating two houses in Estonia to study the Soviet renovation practices through years of changing economic and political situations. Razavi was the recipient of Oskar Öflunds Foundation's grand prize in 2017 and represented Estonia in 59th Venice Biennale together with Kristina Norman.

## Isto Rahkila & Lauri Heikkonen: Wild Square

*Location: Yliopistonmäki*

In the summer of 2023, a lawn area of 3x3 metres was protected at Yliopistonmäki. The restored lawn was left unmowed from June to October. During this period, the lawn was monitored by surveying the plant species in the area and documenting its life through photography and text.

Wild Square is a work by Isto Rahkila that explores the diversity of urban lawns and the principle of wild regeneration, or managed unmanaged. The work is a journal publication consisting of footage captured in the project, fragmentary texts and poems on the subject. The work has been produced in collaboration with biologist Lauri Heikkonen.

**Isto Rahkila** (b.1998, Hämeenlinna) is a Turku-based artist working in the fields of environmental art, performance art and sound art. His work is characterised by temporality, conceptualism and minimalist expression.

**Lauri Heikkonen** (b.1996, Vantaa) is a biologist from Turku. Heikkonen is particularly interested in ecology and plant biology. He currently works in nature conservation at Metsähallitus in Turku.

## Anna Tahkola & Aurora Ala-Hakula: Mehiläispurppura ( Bee Purple)

*Location: Aurum 2nd floor lobby and Yliopistonmäki*

Within the piece we want to create a new kind of relationship with nature which our culture teaches us to approach with pink romanticism. Is it possible to create interaction with nature that is more in touch with reality than our current relationship which reflects various distortions?

Plants that flourish in meadows, ditches and waste ground attract honeybees and butterflies with their shimmering flowers of bee purple. Flowers indicate the mede's location to pollinators with a colour that is invisible to the human eye. The interaction takes place in secret from other species, as it makes it possible to avoid predators and live a full life. Colours invite and charm both pollinators and connoisseurs.

During romanticism art emphasised the beauty, innocence and sexuality of nature. Alongside this, romantic ideals of nature were also explored in literature and art dealing with forests and wilderness. They optimistically assume that nature will repair itself, as long as man leaves it alone. Nature, crushed by capitalism, is exploited, dangerous and completely out of our control.

Now that nature doesn't reflect our romantic notions or fulfil endless desires, many of us want to say a bitter goodbye to the infatuation. The total end of nature is grimly predicted in various contexts. In reality, the end has come for the pink ideas we have formed.

Even if nature is not what we have wanted it to be, we don't want to alienate ourselves from it any further. We are trying to rebuild our relationship with nature by starting with the basics: taking time, exploring, listening and being curious.

For a year, Aurora limited her use of the internet considerably, and used the time she saved to learn to identify plants and animals in the local environment. Together with loved ones, she built a pollinator garden on her balcony, where bumblebees, flower flies and sometimes butterflies visit.

Anna has spent the last few summers studying different types of shoreline rocks and coastal organisms in the Turku and North Norwegian archipelagos and on the southern shores of the Baltic Sea. She is fascinated by the relationship between change and material, the themes of fluidity and formation. In Anna's work, different worlds of perception collide, mix and overlap into a fragmentary whole. In her work, she wants to create a place for presence, wonder and the embodied experience of art.

*Aurora Ala-Hakula (1985) is an essayist and writer who works with sound and visual artists. In her texts she wants to create a space for interaction between people, animals and plants.*

*Anna Tahkola (1983) is a visual artist who works interdisciplinary in drawing, painting, installation, performance art and writing. Embodiment and affectivity are central to her work.*

*Anna Tahkola*

## **Jani Petteri Virta: Lyyrisen ja ruumiillisen kaupunkitaiteen mahdollisuudet luentotilassa**

**(The potential of lyrical and embodied urban art in a lecture hall)**

**Time:** Wednesday 27.9.2023 at 17:15–18:00

**Place:** Tauno Nurmela hall, Main Building

**Language:** Finnish

“And there it came again: unauthorized, autonomous, challenging of the expected .”

What are the possibilities of lyrical and embodied urban art in a lecture hall? What is art in urban space? How does urban art relate to the city? Is the lecture hall open? Is lyricism an “ethereal shallowness”, as the lecturer puts it? What are bodies, and how can space be conceived as part of the city, and how can different bodies - people, furniture, etc. - in close proximity work together?

Jani Virta, Master of Philosophy, seeks an answer to the question implied in the title, and wonders whether the answer can only be found through experimentation, perhaps in the form of a pamphlet-like performance.

*Jani Petteri Virta (b.1977) is an Eastern Finnish visual artist based in Turku, Finland, with over eighty evenings of performance and nineteen solo exhibitions to his credit. In August 2023, Kustantamo Kita published his first book form object. In his art making, he is interested in commenting on the state of the world, big emotions and the incomprehensibility resulting them .*

*At some point in the long process, Jani Petteri Virra's work on this event was supported by Arts Promotion Centre Finland.*

**Ehkä-production**

**Esete Sutinen,  
Zipora Ogola and  
Irene Omwami**

## **Eséte Sutinen and working group: Rest as a ...**

**Time:** Tuesday 3.10. at 16:00 & Wednesday 11.10. at 16:00

**Duration** app. 75–90 min\*

**Place:** the performance will start from Yliopistonmäki, by Harry Kivijärvi's Runeberg, Lönnrot, Snellman statue

*\*The duration of the performance will be affected by the weather, as part of the performance will take place outdoors.*

*How does slowing down sound?*

*What happens when we share the experience of resting?*

**Rest as a ...** is an installation-like performance event. The work is an open invitation to examine the meaning of rest. It creates a space where idleness, wasteful use of time and the absolute value of rest are brought to the centre. The created soundscape and the parallel and overlapping coexistence of text and movement are influenced by the sound and visual landscapes of the University of Turku's indoor and outdoor spaces.

The installation brings out the meaning and specialness of doing everyday things together and the healing power hidden in them. The three performers of the work, **Zipora Ogola** (composition, sound design), **Irene Omwami** (text) and **Eséte Sutinen** (concept, convener, text, movement, directing responsibility) are working together for the first time.

The work is in three parts, where the first part takes place at the Uni<sup>2</sup> event in and around the premises of the University of Turku. The performance's second part will be shown at the Ehkä-production's XS - Festival for New Dance and Performance in November 2023. The third part of the work will be seen in 2024.

Concept, convener, text, movement, directing responsibility, spatial design: **Eséte Sutinen**

Performers: **Zipora Ogola, Irene Omwami, Eséte Sutinen**

Composition, sound design: **Zipora Ogola**

Text: **Irene Omwami, Eséte Sutinen**

Artistic dialogue: **Kid Kokko, Anna Torkkel**

Production: **Ehkä-production, Eséte Sutinen**

Production support: **Arts Management Helsinki**

Supporters: **Arts Promotion Centre Finland, Alfred Kordelin Foundation**

In cooperation: **Alpo Aaltokoski Company (AAC), Petri Kekoni Company (PKC)**

Residencies: **Ohcejohka/Utsjoki, the Finnish side of Sápmi; Nice, France; Contemporary Art Space Kutomo/Ehkä-production, Turku**

The texts in the performance are inspired by: **Tricia Hersey: *Rest Is Resistance: A Manifesto*; Minna Salami: *Sensuous Knowledge: A Black Feminist Approach for Everyone*; bell hooks: *All About Love: New Visions*; Rainer Maria Rilke: *Hiljainen taiteen sisin - Letters from the years 1900-1926 & Letters to a Young Poet***

***Eséte Sutinen** is an Ethiopian-Finnish dance and performance artist based in Helsinki. Sutinen has worked as a freelance dance artist for over 20 years in the Finnish art field. She has vast working experience ranging from contemporary dance and theatre productions to performance art and installations as well as in music videos, chamber opera projects and commercials. She holds a master's degree from the Dance Department of the University of the Arts in Helsinki. Sutinen started her choreographic work in 2017 together with four other freelance artists and their collaboration created a five-part contemporary dance piece called *Maps of Fear and Empathy*. The collaboration was presented in the Kajaani Art Museum and the stage of Generaattori in Routa Company. In her choreographic work, she is fascinated by the articulation of corporeality, the different aspects of freedom and rest and the power of fragility and empathy.*

***Zipora Ogola** is a musician specialising in the Finnish concert kantele. They work as a performer, composer and teacher in the fields of classical music, folk music and popular music. In addition to composing music for solo kantele and several ensembles, they have composed music and done sound design for theatre, recitation and movement-related performances. Ogola enjoys working with improvised music.*

***Irene Omwami** is interested in the politics of voice and its relation with questions of agency. The role of the voice in finding love for ourselves... shaping community. Currently, she is studying environmental sciences and business economics. She works also as an audiobook narrator.*

# POESIA

## *Location: Feeniks and Arcanum libraries*

The co-operative publisher Poesia pollinates with poetry two university libraries, Feeniks and Arcanum. You can find verse on the info screens or, with luck, a page of the **side library** within any book you pick. The reading loft of Feeniks houses a durational piece of sound art by Taneli Viljanen.

Familiar library classifications make room for more unorthodox labels, under which you'll find Poesia poetry books (in Finnish) examining the subject matters from their own artistic angles. Perhaps the works slipped between research throw a new, tilted light on the matter; perhaps they amuse. Anyone may also **foreverloan** any of these works, for keeps, from the library service desk by telling it is part of the event Uni<sup>2</sup>.<sup>\*</sup> For this you don't need a library card – you simply need the book. Then it is yours. Read it.

<sup>\*</sup> During self-service hours in Arcanum, when the service desk is closed, you may obtain the foreverloan by answering a few questions at:  
[bit.ly/ikuisuuslaina](http://bit.ly/ikuisuuslaina)

First you'll just have to search.

## Feeniks

**Faiaα** Flesh of foreign velvet  
**Fabαα** Phosphor, fossils, photosynthesis  
**Fohsα** Grave and olive groves, lament in the wind  
**Fvα** Tongue wet by mouth, language of hair

**Iα** The last dance  
**Ja** like the first cell, just any living thing  
**Kα** History of a land not found  
**Mqα** *Mare Crisium*

## Arcanum

1  
**Aα** Life of signs  
**Cα** Black boxes, beige desert  
**Eα** Molding, holding, clay  
**Fα** Syntax error  
  
**I3α** Frames' tales, framed gaze, the resolute image  
**Ie32α** House for the Study of Water  
**Kαα** History aged in mouths

2  
**La1α** Dig and miss  
**Leca** High-rises, honeycombs  
**Lfdα** Planet Earth, earthmoving, moving Earth  
**Lfehα** Cuckoos, cackles  
**Lfqα** Apple blossoms, marriage feast

**Oeα** Soul-searching, "your thing"  
**Sα** Threshold, solace, this  
**Ω** Death

## Taneli Viljanen: Dark moon, sound-shadows

POESIA

*Location: Feeniks-library,  
reading loft on the upper floor*

Sound, the shadow of writing; writing, the shadow of sound; a literary sound art: a ghostly texture of twining shadows without source.

Electronically modified, acoustic sound morphs into something else, writing morphs into speech morphs into writing, space morphs into other spaces. Aural space is a space of change, wavering ontologically and acoustically. Repetitious and looping sound elements might accentuate this: what repeats never repeats the same.

*Dark moon*, the book, is a hybrid tapestry of sounds, images, textures, thinking; reflections and inflections of thought. Poem and essay bleed into each other; private and public, the dismantling and construction of identities, cerebral and felt expression fold together and intertwine. The work is skeptical of boundaries and attentive to enchantment; it is political, personal, philosophical, hazy, precise. *Dark moon* is an intimate ritual, through which something new and liberating flows forth.

*Dark moon, sound-shadows* is a hypnotically intimate weave of sounds, drawing part of its material from the text of *Dark moon*. Located in a given place, it gives place within its fabric to traces of many others.

*Taneli Viljanen (b. 1982) is a non-binary author and sound artist. They have published books in various genres and in the spaces between. They have also published works of experimental music, done performances bridging literature, sound art and performance, and taken part in cross-artistic and literary collaborations.*

## Mona Mannevuola: Tunnen kuinka vauhti kiihtyy - yliopiston muutos tutkijan silmin

**(I can feel the pace accelerating -  
Changes in academic culture through  
a researcher's eyes)**

**Time: Wednesday 27.9.2023 at 16:00–17:00**

**Place: Yliopistonmäki, walking tour.**

**Meeting in front of the main library Feeniks**

**Language: Finnish**

A scientist who works around the clock with passion is a mythical figure familiar to many. The equivalent is a student who spends all night preparing for an exam. The University of Turku has even advertised itself as the campus that never sleeps.

But what kind of life does the contemporary campus really have? What was it like in the early 2000s? What changes did the new university law in 2010 bring?

Mona Mannevuola, post-doctoral researcher at the Turku Institute for Advanced Studies (TIAS), invites listeners to reflect on the changes in academic culture on an hour-long tour of Yliopistonmäki. The tour will include stops in front of the key buildings and works of art. Mannevuola will explore the transformation of the university, particularly through the spaces and her own experiences, but will tie the private experience to the wider debates about the role of science and research in contemporary society.

The tour is intended to stimulate discussion about the speed at which academic culture has changed over the last two decades. The tour will take a multi-faceted approach to the transformation

of the university, with a particular focus on the individualisation of university culture. The key argument is that the main force behind the change in academic culture is the acceleration of the pace of change and the intensification of competition: everything should be faster, more efficient and of higher quality.

*Mona Mannevuola holds MA in cultural history (2009) and PhD in gender studies (2015) from the University of Turku. Since completing her PhD, she has worked as a researcher at the University of Turku in several interdisciplinary projects. Her TIAS research, to be carried out between 2021-2023, concerns the early formation of occupational medicine in post-war Finland and the medical history of work-related fatigue. In addition to her research, Mannevuola has been a columnist for Yle since 2017. She was granted the title of docent in Political History at the University of Helsinki in 2021.*

## **Fran Trento: Neuroqueering the University -workshop**

**Time:** Wednesday 11.10. at 14.15–15.45

**Place:** Arcanum Library, Study Area, 1st floor

**Language:** English

**Pre-registration (max. 30 participants):**

**ask for vacancies from:** [communications@titanik.fi](mailto:communications@titanik.fi)

During this activity, the facilitator, Fran Trento, will present a critical approach to institutional practices, particularly highlighting the academic ableist practices. They will do so by presenting

the perspective of neuroqueerness, which encompasses the intersection between neurodiversity and queerness, both academically in critical disability studies and as a form of activism in invisible disability advocacy groups. Often when institutions think about accessibility and communication practices, they underestimate the invisible disabilities or undermine them as something less urgent and curable. The Finnish universities vouch for a neoliberal understanding of wellbeing that does not value cognitive diversity through evaluating mechanisms tied to the productivity of the academic metrics. What is the role of the institutions in separating us, and making us sick, by creating dividing practices that individualise care instead of fostering spaces? Join us in a safer space to complain about these matters and conspire about how we can imagine a different future. Soothing materials will be provided.

*Fran Trento (they/them) is an artistic researcher living in Helsinki, Finland. Fran is currently a university researcher at the Department of Geosciences and Geography at Helsinki University, and they are the social responsibility coordinator at Frame Contemporary Art Finland. Fran holds a PhD in Communication and Semiotics (Media Studies) at PUC-São Paulo and has worked for five years as a postdoctoral/university researcher at UniArts Helsinki. They are interested in institutional critique, anti-ableism, neurodiversity, non-dyadic modes of togetherness and neuroqueerness.*

**1. Anna Tahkola &  
Aurora Ala-Hakula**  
Aurum 2nd floor lobby  
and Yliopistonmäki

**2. Outimajja Hakala**  
Outside the Feeniks library,  
Yliopistonmäki

**3. Bitu Razavi**  
Between Arcanum and Publicum,  
Lower campus

**4. Poesia | Taneli Viljanen**  
Feeniks and Arcanum libraries

**5. Isto Rahkila**  
Yliopistonmäki

**6. Anne Järvi**  
Natura lobby,  
Yliopistonmäki

**7. IC98**  
The Main building lobby,  
Yliopistonmäki





### Workgroup

Arte's board, Saskia Suominen, Lotta Anttila, Rose Pietola, Eero Nives, Anne Järvi, Anna Torkkel, Mikael Brygger, Henriikka Tavi, Jouni Teittinen, Virpi Vairinen, Olli-Pekka Tennilä

### Thank you

Anne-Katri Hatakka-Juntti, Meri Louhi, Esa Kunnas, Janne Virtanen, artists and performers, Poesia's authors participating with their works, Sari Huttunen, Liisa Tiittanen and other staff members of University of Turku library

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Tuomas Lehtomaa

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