



THE HUMAN MACHINE

2013

Symposium Programme

Turku, Finland

13th – 15th August

Sibelius Museum, Piispankatu 17

TURKU ● ÅBO 
European city of culture

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WHAT IS ABOAGORA?

The aim of Aboagora is to question and deconstruct the juxtapositions between the arts and sciences, to establish new kinds of dialogical connections and to develop experimental models for academic and artistic expression. Aboagora promotes dialogue between the arts, humanities and sciences by bringing scholarly debates together with the arts and also by combining artistic expression with scholarly events.

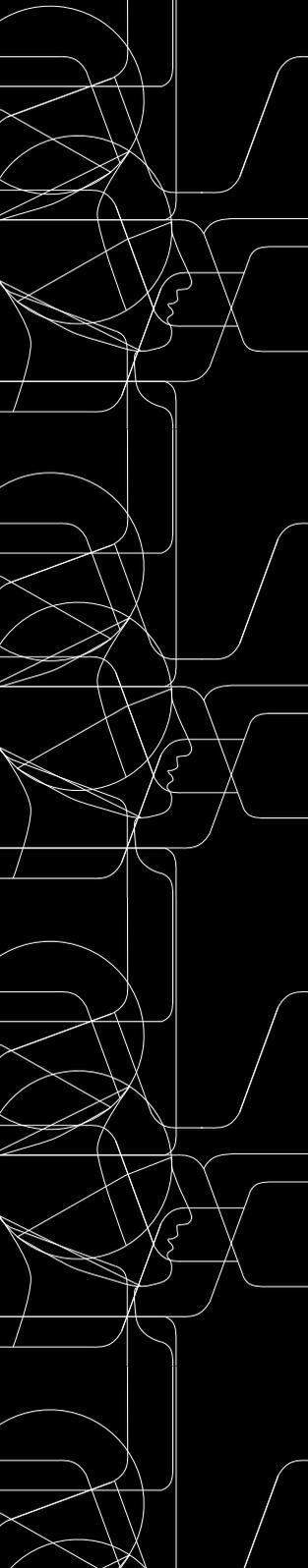
The name 'Aboagora' refers to both Turku (in Latin *Aboa*) and *agora*, a meeting place or marketplace. The idea of Aboagora is to create an open forum for thinking and debate and to challenge and break boundaries between the arts and the scholarly world. Aboagora aims at encouraging new research, new art and new kinds of encounters between the two.

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

WHY ABOAGORA?

The gap between the arts and sciences is a product of history, not an inherent given. In the early modern period scientific and artistic activities were not quarantined from each other, but during the past two centuries, the separation between the two has been very sharp. Today it is especially important to rethink the role of research also in terms of artistic expression and, at the same time, to consider cross-disciplinary approaches to artistic activities. Contemporary research often emphasises the need for current social challenges to involve cooperation between academic fields. The idea of Aboagora is based on a conviction that comprehensive problem-solving requires not only interdisciplinary elaboration but also acknowledgment of artistic approaches in more concrete and imaginative ways. Significant innovations often arise in the interface of disciplines. New ideas emerge from unexpected encounters: for this reason scientific or artistic innovations cannot easily be predicted. The purpose of Aboagora is to encourage these kinds of encounters and to promote scholarly dialogue which takes into account also artistic forms of expression.

Aboagora is a joint effort by the Turku Music Festival, the Department of Cultural History at the University of Turku and the Donner Institute for Research in Religious and Cultural History, Åbo Akademi University. This project is a continuation of the 2011 European Capital of Culture year in Turku.

The left side of the page features a vertical strip of abstract line art. It consists of several overlapping, white line drawings of human profiles in profile, facing right. The lines are thin and intricate, creating a complex, layered effect that suggests the interconnectedness of human thought and technology. The background of this strip is black, making the white lines stand out prominently.

THE HUMAN MACHINE

Aboagora 2013 discusses the complex relationships between man and machine. The human being itself can be viewed as a corporeal machine, an assemblage of forces, actions and mechanisms, from the optics of the eye to the processes of cognition. It is also possible to interpret the machine as an extension of human senses. The boundaries between man and machine can be blurred by using technological devices as integral parts of the human body. The theme “The Human Machine” can also pay attention to all of those practices that create humanness in a machine: How we assume machines feel and think? What kind of personal qualities do they have? Machines have also served as the vehicles of human creativity, as tools but also as the expressions of abstract thoughts. Aboagora wishes to address this fascinating area that has been a fertile ground for artistic and scientific explorations during recent decades.

“Descartes and all the Cartesians, among whom have long been counted the Malebrancheans, made the same mistake. They said man consists of two distinct substances, as though they had seen and counted them. ... Grant me only that organized matter is endowed with a motive principle, which alone differentiates it from what is not so organized (come on! how could one refuse that most incontestable observation?), and that everything in animals depends on the diversity of this organization, as I have sufficiently proved, and this is enough to solve the riddle of substances and that of man. It is obvious that there is only one substance in the universe and that man is the most perfect animal. Man is to apes and the most intelligent animals what Huygen’s planetary pendulum is to a watch of Julien le Roy. If more instruments, wheelwork, and springs are required to show the movements of the planets than to mark and repeat the hours, if Vaucanson needed more art to make his flute player than his duck, he would need even more to make a talker, which can no longer be regarded as impossible, particularly in the hands of a new Prometheus.”

– Julien Offraye de La Mettrie: *Man a Machine: And, Man a Plant* (1747, trans. Richard Watson & Maya Rybalka)

PROGRAMME IN SIBELIUS MUSEUM

TUESDAY 13TH AUGUST

I Artificial intelligence and technical enchantments

- 8:30-9:00 Registration
- 9:00-10:30 AGORA, Kevin Warwick: The Disappearing Human-Machine Divide
- 10:30-12:00 Workshop 1 / Robotics
- 12:00-13:30 Lunch in Hus Lindman
- 13:30-15:00 Workshop 2 / Technical Enhancements
- 15:00-15:30 Coffee
- 15:30-17:00 AGORA, Timo Airaksinen: Robot Desires
- 18:00 Concert: Machine Sound, SE Ensemble, in Sibelius Museum

WEDNESDAY 14TH AUGUST:

II Virtual worlds

- 9:00-10:30 Workshop 3 / Media Machines
- 10:30-11:00 Coffee
- 11:00-12:30 AGORA, Bruce Sterling: Augmented Ubiquity
- 12:30-14:00 Lunch in Hus Lindman
- 14:00-15:30 Workshop 4 / Iron Sky
- 15:30-16:00 Coffee
- 16:00-17:30 Workshop 5 / Internet Communities
- 21:00 Concert: Flame Jazz in Linna Theatre

THURSDAY 15TH AUGUST

III Game, play, knowledge

- 9:00-10:30 Workshop 6 / Serious Game
- 10:30-11:00 Coffee
- 11:00-12:30 Workshop 7 / Mosaic of Life
- 12:30-14:00 Lunch in Hus Lindman
- 14:00-15:30 Workshop 8 / Artistic Machines
- 15:30-16:00 Coffee
- 16:00-17:30 AGORA, Mia Consalvo: Avatars, Players, Platforms and Participation
- 17:30-18:00 Conclusion
- 18:00-20:00 Reception in Wine restaurant E. Ekblom
- 19:00 Concert: Trouble in Tahiti in Domino Movie Theatre
- 20:00 Concert: Flame Jazz Piano Trio Music in Linna Theatre
- 23:00 Concert: Music in Candle Light in Turku Cathedral

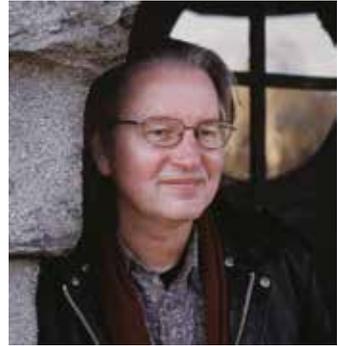
AGORA SPEAKERS

Kevin Warwick is Professor of Cybernetics at the University of Reading, England, where he carries out research into artificial intelligence, control and robotics. He was born in Coventry and took his first degree at Aston University, followed by a PhD and research post at Imperial College London. He subsequently held positions at Oxford, Newcastle and Warwick Universities before being offered the Chair at Reading. As well as publishing over 500 research papers Kevin has been awarded higher doctorates (DSc) both by Imperial College and the Czech Academy of Sciences, Prague and has received Honorary Doctorates from 6 Universities. He has appeared in the Guinness Book of Records for his research on several occasions and is perhaps best known for his implant self-experimentation, linking his own nervous system with a computer network.



In this presentation Kevin Warwick will look at 1. The latest results with implant technology (linking human brains with computers), 2. Culturing biological neurons and putting them in a robot body (robots with biological brains) and 3. Practical Turing Test results (can you tell the difference between a human and a machine from interactive communication?). New experimental data will be presented in each of these areas and participants will be able to see for themselves if they can tell the difference, in a Turing sense, between human and machine dialogue. A brief look will be taken at the future and what all this might mean.

Bruce Sterling is a science fiction author from the United States of America. He has published several award-winning novels since the 1970s, including *Schismatrix* (1985) that is set in the posthuman Shaper/Mechanist universe. This novel anticipated many important themes of the current posthuman and new materialist turn in humanities during the 2010s. In addition to that, Sterling was the editor of the *Mirrorshades* (1986) anthology that defined the cyberpunk movement in science fiction. He also started the steampunk genre together with William Gibson by publishing *The Difference Engine* (1990). He is also a notable academic scholar, working as a Professor at the European Graduate School, teaching in the areas of media and design. His many research projects have crossed the border between science and art in important ways. They include the Dead Media Project, the Viridian Design Movement and Embrace the Decay. The topic of Sterling's agora lecture will be "Augmented Ubiquity".



Timo Airaksinen (Ph.D. 1975, University of Turku) has been a full Professor of Philosophy, University of Helsinki, since 1981. He has published 350 articles and 20 books on a wide variety of topics, including the philosophy of technology, philosophical psychology, epistemology, the history of philosophy, and the philosophy of literature. He has visited many universities around the world, including for longer periods in Pittsburgh, Warsaw, Tokyo, Hamburg, and Cambridge, UK. Many of his research projects have been funded by Tekes – the Finnish Funding Agency for Technology and Innovation. His current project, also funded by Tekes, is "The Calculus of Desire".

His lecture on "Robot Desires" discusses the place of needs and desires in the robotic world, asking what do we really want from our robots? Unlike cyborgs, it is unlikely that robots themselves would ever have desires. Cyborgs have desires because humans have desires. The lecture distinguishes between a broad and a

specialised notion of cyborgs, so that the former incorporates parts of our techno-environment, as in the example of a modern airport. What happens to human desires in that kind of an environment? We also need to ask whether a perfect cyborg is without desires. Are desires marks of human imperfection, as many philosophies and religions have argued? If we answer in the affirmative, then in this sense, robots are perfect.

Mia Consalvo is Canada Research Chair in Game Studies and Design at Concordia University in Montreal. She is the author of *Cheating: Gaining Advantage of Videogames* and is co-editor of the *Handbook of Internet Studies*. She is currently writing a book about Japan's influence on



the videogame industry and game culture and co-writing another on the history and culture of the casual MMOG Faunasphere. Mia has published her work in *Critical Studies in Media Communication*, *Games & Culture*, *Game Studies*, *Convergence*, and many other journals. She has presented her work at professional as well as academic conferences including regular presentations at the Game Developers Conference. She is the President of the Digital Games Research Association, and has held positions at MIT, Ohio University, Chubu University in Japan and the University of Wisconsin-Milwaukee.

Her talk draws on multiple studies of players of videogames to explore how and why people play games and participate in a broader player culture. It challenges dominant assumptions and research showing how players identify with their avatars and questions how we conceptualize our gaming relationships. It also explores how platforms shape player expectations as well as play styles and norms; and how those platforms can encourage as well as discourage participation. Finally the talk explores how players think about ethical dilemmas in games and how they resist as well as sometimes accept styles of play that differ from their personal moral compasses.

WORKSHOP 1 / ROBOTICS

Chair: Timo Kaitaro

Tools are actually nothing more than artificial organs, and machines just complicated tools. Thus it should not come as a surprise that machines have proved to be a fruitful metaphor for the human organism. Modernity is characterized by the fact that this metaphor has gradually come to be taken quite literally: our bodies, and minds as well, are considered as nothing more, or less, than complicated machines. While writers and artists have imagined robots and androids, technology has permitted the construction of real machines imitating human activities. Mechanical man that was for Descartes in the seventeenth century a theoretical model or for La Mettrie a century later a mere metaphor, is materializing in front of our eyes as an artefact.

The idea of a mechanical man is often regarded as being part and parcel of the naturalistic strategy to reduce everything, the mental included, to physically explainable mechanisms. But we should not forget that when we are turning men into machines, we are turning them into cultural artefacts, concerning which the most interesting questions pertain to their functions and, consequently, to their cultural and historical context. So, instead of reducing the cultural into the natural, we are actually turning nature into culture. At the crossroads of technology and humanities, robots pose questions that are more than just technical.



Timo Kaitaro studied psychology and philosophy at the University of Helsinki. He obtained his PhD in 1995 with a thesis on the philosophy of Denis Diderot. As a psychologist he has specialized in clinical neuropsychology. In addition to teaching and research in philosophy and psychology, he has also worked as a clinical neuropsychologist. From 1996 to 2001, he served as an assistant of philosophy at the University of Joensuu, and from 2001 to 2006 he was a research fellow at the Academy of Finland. His research

interests include the French Enlightenment, the history of the doctrines of cerebral localization and the philosophy of surrealism. He's the author of *Diderot's Holism: Philosophical Anti-Reductionism and Its Medical Background* (Peter Lang, Frankfurt/Main, 1997), *Runous, raivo, rakkaus: johdatus surrealismiin* (Gaudeamus: Helsinki 2001) and *Le surréalisme: pour un réalisme sans rivage* (L'Harmattan, Paris 2008). He is presently working as a clinical neuropsychologist at the Käpylä Rehabilitation Centre (Synapsia) and teaching philosophy of art at DocMus department of the Sibelius Academy.



Tuomas J. Lukka, Founder of ZenRobotics, Chief Scientist, PhD in quantum chemistry at the age of 20 from the University of Helsinki. Consequently worked in the USA, having received the respected Harvard Junior Fellowship. Lukka has led a research group at the University of Jyväskylä, and commercialized high technology at Hybrid Graphics Ltd.



Kathleen Richardson is an anthropologist of robots and online social media. Her research to date has focused on themes of robotic fiction, sociality and therapy. She recently completed a British Academy Postdoctoral Fellowship held at the Department of Anthropology, UCL, where she explored the therapeutic uses of robots for children with autism spectrum conditions. At present she is curating a series of talks on technology of the theatre exploring themes of how technology is reshaping human relations. Kathleen is currently finalising her book on robots: *Annihilating Difference? The Social-Work of Robots*. Details of her work can be found on her (work in progress) website: www.robotanthropology.com.

WORKSHOP 2 / TECHNICAL ENHANCEMENTS

Times and places of stress & recovery: A curiosity driven study of everyday rhythms (Mika Pantzar, Veera Mustonen & Minna Ruckenstein, National Consumer Research Centre)

Chair: Veera Mustonen / Commentator: Alf Rehn

National Consumer Research Centre is leading a research project “Times and places of recovery and stress” as part of Salwe health and well-being SHOK/Tekes. We carried out an explorative field study with 36 persons for a period of a week. Our specific aim was to explore daily rhythms of stress and recovery through sophisticated tracking technologies, algorithms and subjective projections. The research project is unique in its methodology to combine vast amount of objective tracking data with qualitative participant interviews and inputs. We developed a specific interface (with Studiomind) which enabled us to compare different people’s levels of stress and recovery, and to aggregate overall series.

A curiosity-driven study, such as ours, may lead from science to art. From digital data-stream we generated diagrams because they facilitated us to see patterns and supported hypothesis forming. Digital data-stream is not a description of the eye but a diagram: “A diagram is a proliferation of manifestly selective packets of dissimilar data correlated in an explicitly process-oriented array that has some of the attributes of the representation but is situated in the world like an object. Diagrams are closer in kind to a Jackson Pollock than to a Rembrandt.”



Mika Pantzar (PhD) is acting as a research professor in the National Consumer Research Centre. One of his current research interests focuses on the economics of sport, health and wellbeing. Another research interest is related to Big Data, large data sets of various forms (human physiology, netnography etc.). His former project (2006–2011) *Co-production of innovations – Towards an integrative theory of practice* within the Academy of Finland and Aalto University was finalized in his co-authored book with

Elizabeth Shove and Matt Watson *Everyday life: The dynamics of social practice* (SAGE, 2012). Mika Pantzar has published articles widely within consumer research, design and technology studies, the rhetoric of economic policy, food and future studies and systems research (e.g. in *Design Issue*, *Design Journal*, *Journal of Advertising*, *Journal of Consumer Culture*, *Journal of Consumer Studies and Home Economics*, *World Futures*; *journal of Futures Studies*, *Ethnologia Europaea*, *Technology Analysis and Strategic Management*). Major works are published in Finnish: *Domestication of technology. From science of consumption to art of consumption* (Tammi, 1996) was awarded both by the Finnish State and the Finnish Science Council. *Future home - inventing needs for domestic appliances*. (Otava, 2000) is widely used in many universities.



Alf Rehn is the Chair of Management and Organization at Åbo Akademi University in Finland. In his research, which has focused on moralization, ideology and critique, he has dealt with subjects as varied as haute cuisine, innovation, accidents, popular culture, cannibalism, philosophy, boredom, entrepreneurship, rap lyrics, project management and luxury. Surprisingly enough, this research has been published in journals such as *Group and Organization Management*; *Entrepreneurship and Regional Development*; *Organization Studies*; *Gender, Work and Organization*; *Culture and Organization* and *The Journal of Socio-Economics* as well as in a series of edited books and monographs. He is a devoted fan of Ethel Merman and the divine Patsy Cline. For more see: <http://www.alfrehn.com>.

WORKSHOP 3 / MEDIA MACHINES

Chair: Jussi Parikka

This workshop will address “media machines” from the perspectives of ecology, animals and nature. The recent years of design and theory of digital culture have seen a range of conceptualisations related to insects emerging. From hives to swarms, our high tech culture seems to be more green than grey.

This panel investigates the animals and ecologies of digital culture, from waste problems to animal metaphors.



Dr Jussi Parikka is a media theorist and Reader in Media & Design at Winchester School of Art, UK. He is docent in Digital Culture Theory at University of Turku, and the author of various books and publications on dark sides of digital culture, materiality of media culture and media archaeology. These include the books *Insect Media* (2010) and *What is Media Archaeology?* (2012). He blogs at <http://jussiparikka.net>.



John Armitage is Professor of Media Arts at Winchester School of Art, University of Southampton, UK. He is the founder and co-editor, with Ryan Bishop and Douglas Kellner, of the Duke University Press journal *Cultural Politics*, the author of *Virilio and the Media* (2012, Polity), co-editor, with Ryan Bishop, of *Virilio and Visual Culture* (2013, Edinburgh University Press), and, most recently, editor of *The Virilio Dictionary* (2013, Edinburgh University Press) .

Bruce Sterling (see page 7)

WORKSHOP 4 / IRON SKY

Chair: Veijo Hietala

Iron Sky (2012) is a Finnish-German-Australian dieselpunk movie. It is a comic action film about the Nazi Germans, who fled to the Moon after the Second World War and built there a huge space ship in order to return conquering the Earth. As a dieselpunk movie, *Iron Sky* belongs to a retrofuturistic subgenre of scifi that is developed from cyberpunk. Dieselpunk combines the aesthetics of the 1930s and the 1940s (the age of diesel motors) with the contemporary world. Being retrofuturism, it discusses alternative historical scenarios and also the depictions of the future imagined in the past. Thereby, dieselpunk is a paradoxical subgenre of science fiction, because it is located in the past instead of the future! In this workshop, film scholar Veijo Hietala will interview the producer and special-effects supervisor Samuli Torssonen about the special effects and crowdsourcing used in this extraordinary film production.

Some film makers say that digitalisation of film production ruined the art of film making. For **Samuli Torssonen** it was the start of his career as a film maker and



digital effects artist in 1992. *Star Wreck: In the Pirkinning* (2005) was his first feature film, which had an extensive amount of digital sets and effects. The industry changed very rapidly – visual effects became a standard tool in a film maker’s toolbox. After *Star Wreck*, Torssonen founded Energia Productions and started to develop the next film called *Iron Sky*. It told a story about moon nazis. Energia Productions co-produced the film and delivered almost 1000 visual effects shots. *Iron Sky* won a visual effects “oscar” in AACTA (Australian Academy of Cinema and Television Arts). In his presentation, Torssonen is going to show some examples of how the complex shots in *Iron Sky* were built. Some parts of the work were also crowd-sourced by the fans.



Veijo Hietala, Ph.D., is Senior Lecturer in Media Studies at the University of Turku, Finland, and Adjunct Professor at Tampere and Jyväskylä Universities. He has authored seven books and numerous academic and popular articles on cinema and television. His recent scholarly interests include various forms of reality television as well as emotions and their therapeutic importance in popular culture.

WORKSHOP 5 / INTERNET COMMUNITIES

Chair: Mia Lövheim

With the current saturation of digital devices in contemporary society, boundaries between humans and machines become increasingly blurred. This digitalization of everyday life both obscures and reminds us of how identity, agency and power cannot be attributed to the individual or the machine alone: rather, they are the outcome of interactions and negotiations within a network of actors. Social media, such as Social Network Sites, Blogs, Twitter and YouTube, shows clearly that the “meaning” or “effect” of digital technologies is formed through practices in which they are used and the social relations and institutions that develop around them. This concerns not least issues of how social media contribute to or erode empowerment, social engagement and ethical values. This panel will discuss the complex meaning of social media through focusing on how understandings of space, belonging, bodies, gender, sexuality, and violence are constructed and negotiated in ongoing interactions between individuals, technology and society.

Mia Lövheim is professor in Sociology of religion, University of Uppsala. Her research focuses on media as an arena for expressing and negotiating religious



and cultural identities in late modern Swedish society, with a particular focus on youth and gender. Her current research concerns representations of religion and modernity in Swedish daily press, and the interplay between religion and mediatization. Some of her recent publications are “Mediatization of Religion: a Critical Appraisal” (*Culture and Religion*, 2011), “Young Women’s Blogs as Ethical Spaces” (*Information, Communication and Society*, 2011)

“Halal-tv: Negotiating the place of religion in Swedish public discourse” (*Nordic Journal of Religion and Society*, 2011) and the edited collection *Media, Religion and Gender. Key issues and new challenges* (2013, Routledge).



Susanna Paasonen is professor of media studies at University of Turku. With an interest in studies of popular culture, internet research, affect theory and pornography, she is most recently the author of *Carnal Resonance: Affect and Online Pornography* (MIT Press 2011) and coeditor of *Working with Affect in Feminist Readings: Disturbing Differences* (Routledge 2010) and *Networked Affect* (MIT Press, forthcoming). Her current research focuses on affect, technology and materiality.



Dr. **Johanna Sumiala** is Adjunct Professor (Docent) at Department of Social Research / Media and Communication Studies, University of Helsinki and Kone Senior Research Fellow at Helsinki Collegium for Advanced Studies. Sumiala is a media scholar specialising in media anthropology, social media, ritual studies, death and visual culture. She has published widely including such journals as *Media, Culture & Society*, *Social Anthropology and Communication*, *Culture and Critique*. Her most recent book is *Media and Ritual. Death, Community and Everyday Life* (Routledge, 2013).



André Jansson is professor of media and communication studies at Karlstad University, Sweden. His research deals primarily with issues related to media, globalization and cultural identity. His most recent project studied perceptions of various forms of mediated surveillance, including the significance of new (social) media at the intersection of cosmopolitanization and social monitoring. Currently he leads a project focusing on the role of various (trans) media technologies for sustaining close relationships among globally mobile class factions. Jansson’s research is influenced by cultural sociological as well as human geographical and phenomenological theoretical traditions, notably in the spirit of Pierre Bourdieu.

WORKSHOP 6/ SERIOUS GAME

Chair: Alice Della Penna

Scientists may do research having fun, but can people having fun do research? Even if the so-called serious games were born before, in the last ten years the surprising results of the free game *Fold it!* are moving more and more researchers to crowdsource their projects. *Fold it!* players face the challenge of folding proteins, large biological molecules performing, according to their shape, the most different functions in cells, into their lowest energy shape. This game does not require any biology skill, but instead visualization skills and a good effort of imagination, yet the contributions from players from all over the world helped decipher the crystal structure of an AIDS-causing monkey virus and suggested new enzymes that can be designed by synthetic biologists in their labs. After this success in discovery and fun, scientists from very different fields from space science to biochemistry are translating aspects of their research into games. In this way curious people can get involved in the excitement of discovery and suggest innovative approaches bridging more and more the gap between science and society. In this session, we will play and discuss *Fold it!* in terms of biological meaning, gameplay and media studies.



Alice Della Penna is a PhD student at the CRI (Center for Interdisciplinary Research) in Paris with a project in between oceanography and marine biology. It is devoted to the study of the interaction between top marine predators and their physical environment, with special attention to the relationships that could lead to wiser conservation policies and fishery management. She works on this project in an oceanography laboratory in Paris (LOCEAN)

and it involves collaborations between different laboratories in Paris, Chize' (La Rochelle) and the University of Tasmania as well as the participation of researchers from different disciplines from marine biogeochemistry to theoretical physics. She is also interested in science communication and innovative approaches to education. She is able to develop these interests at the CRI thanks to its dynamic and interdisciplinary atmosphere.

Mia Consalvo (see page 8)



Jaakko Suominen is Doctor of Philosophy and Professor of Digital Culture at the Degree Program of Cultural Production and Landscape Studies at the University of Turku, Finland. In his studies, Suominen has concentrated on the cultural history of information technology and the history of media and technology. Lately, he has studied especially the history of social media as well as retrogaming and other forms of reusing and recycling digital games. He has

participated in the development of several educational game projects, such as Off Topic which is a card game simulating online discussion forums. The forthcoming game will be titled “Gutenberg’s Galaxies”. This will be a game in a book format focusing on textual and literal cultures.

WORKSHOP 7 / MOSAIC OF LIFE

Alice Della Penna (see page 15) with a group of master students

The Baltic sea. One of the world’s largest semi-enclosed seas, with its very low salinity and quasi-isolation from big oceans, it cannot make up its mind whether it is a sea or a big lake. This geologically unique environment supports an even more surprising and delicate marine ecosystem, where a complex community of fishes, marine mammals and important microscopic organisms creates a magical mosaic of life. Humans have enjoyed the wealth of life of the Baltic Sea for thousands of years, and major Scandinavian and Baltic cities have deliberately faced this geo-ecosystem to develop and seek ecological, economical and cultural inspiration and wealth.

“Mosaic of Life” workshop aims at examining the meaning of the Baltic Sea beyond the obvious, by gathering young creative minds with different backgrounds, from arts and economy, to geology and life sciences. Our goal is to be inspired with the connections, differences and unifying concepts and create novel interdisciplinary projects which would look further than the sea – further than the eye can see and further into the future.

WORKSHOP 8 / ARTISTIC MACHINES

Chair: TBA

This workshop discusses the relationship between technology and art. It will focus on two examples from the visual arts and music. Martin Gayford will talk about David Hockney’s long engagement with new technology, including works made with the FAX machine, colour photo-copier and camera, and more recently drawings made on the iPhone and iPad and multiple screen, high-definition films. He will explain Hockney’s proposal that devices such as the camera obscura were used much earlier and more widely by European painters than conventional history accepts. Finally, he will discuss art and the machine more widely, taking as his starting-point Hockney’s observation that even a paint brush is a piece of tech-

nology. Gustavo Díaz-Jerez's theme will be the symbiosis between music and computer technology. He will present the possibilities of the computational world as a source of musical prime matter. His examples include the IAMUS program that is a highly sophisticated computer-composer. Its artificial intelligence applies genetic algorithms, and the principles of Darwinian evolution to the composition of music.



Pianist, composer, and computer programmer, **Gustavo Díaz-Jerez** is one of the greatest exponents of interpretation and creation in Spain. He has performed at many major auditoriums in the world (Carnegie Hall, Alice Tully Hall, Musikverein, Concertgebouw, etc.) and has been a soloist with most major Spanish orchestras and major foreign formations (Budapest Festival Orchestra, Symphony of Turin, Northern Symphonia, etc.), under the baton of the Fischer, Bamert, Lü Jia, Herbig, among others. As a

composer his works have been performed inside and outside of Spain by leading soloists and orchestras (Tenerife Symphony with Lü Jia, Royal Philharmonic Orchestra with Charles Dutoit, etc.). His recordings include, among others, Albéniz's *Iberia* and the complete works for piano by Falla. He is a Doctor of Musical Arts from the Manhattan School of Music and a member of the Spanish Real Academia San Miguel Arcángel. He is the author of free software *FractMus*, a program that explores algorithmic music procedures. Since 2010 he has participated as a researcher at the University of Málaga in *Melomics*, an artistic and scientific project that explores evolutionary computation applied to music composition. For further information see www.gustavodiazjerez.com.



Martin Gayford studied philosophy at Cambridge, and art history at the Courtauld Institute of London University. He has written prolifically about art and jazz, contributing regularly to the Daily Telegraph and also to many art magazines and exhibition catalogues. He was art critic of the *Spectator* 1994–2002 and subsequently of the Sunday Telegraph before becoming chief art critic for Bloomberg News. His book about Van Gogh and Gauguin in Arles, *The Yellow*

House (2005) was published in Britain and the USA to critical acclaim, and has been translated to date into five languages. *Constable in Love*, a study of John Constable's romance with Maria Bicknell, and their lives between 1809 and 1816 was published in 2009 by Penguin Fig Tree; he was also co-curator with Anne Lyles of the exhibition *John Constable Portraits* at the National Portrait Gallery and Compton Verney in 2009. His portrait by Lucian Freud, *Man with a Blue Scarf* (2005) has been exhibited at the Correr Museum, Venice and the Museum of Modern Art, New York. Martin Gayford is married, with two children, and lives in Cambridge, England. His book about posing for Lucian Freud, also entitled *Man with a Blue Scarf* was published by Thames & Hudson in September, 2010 and *A Bigger Message: Conversations with David Hockney* by the same publisher in October 2011.

ABOAGORA CONCERTS

TUESDAY 13th Aug at 18:00
SIBELIUS MUSEUM

MACHINE SOUND

* * *

WEDNESDAY 14th Aug at 21:00
LINNATEATTERI (THEATRE RESTAURANT)

FLAME JAZZ: JUKKA PERKO STREAMLINE JAZZTET

* * *

THURSDAY 15th Aug at 19:00
DOMINO MOVIE THEATER

**TROUBLE IN TAHITI – ONE-ACT OPERA
PREMIERE!**

* * *

THURSDAY 15th Aug at 20:00
LINNATEATTERI (THEATRE RESTAURANT)

**FLAME JAZZ PIANO TRIO MUSIC:
AKI RISSANEN TRIO + JUSSI FREDRIKSSON TRIO**

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THURSDAY 15th Aug at 23:00
TURKU CATHEDRAL

MUSIC IN CANDLE LIGHT

MACHINE SOUND

TUESDAY 13th Aug at 18:00

SIBELIUS MUSEUM

Emil Holmström, piano

Se ensemble

Uljas Pulkkis: 1900 – Concerto for Genelec orchestra and piano

* * *

Meriläinen: Summer Sounds for flute and grasshoppers

Jörg Widmann: Duell

Poulenc: Sonata for clarinet and piano

IAMUS computer: Hello world!

“**T**his work, entitled *1900*, is written for piano and loudspeaker orchestra. In the performance, you will see a live pianist, but the orchestra is replaced with loudspeakers, each of which plays the part of a single instrument, with no reverb. The acoustics of the concert venue will blend the sound of the orchestra just as if a live orchestra were playing. To make the impression even more lifelike, the loudspeakers are aimed realistically: for instance, horns are played with the bell pointing down and to the left of the player.

The virtual orchestra thereby creates sounds almost like the real thing, and if one closes one's eyes, one can imagine being at an ordinary concert. But beyond this, the loudspeaker orchestra can create situations that would be impossible with a live orchestra, such as changing the tuning system of the entire orchestra on the fly or suddenly increasing the number of clarinets from two to ten.

The pianist governs the loudspeaker orchestra with foot pedals, being able to slow down the tempo and control when to progress from one measure to another as he is playing his own part. The pianist is thus also the conductor and is free to interpret the work on his own terms. Despite its technical conception, the music is written as a conventional orchestral score.

The title *1900* obviously refers to the last century, a period in which more changes occurred in the aesthetics of music than in any other century in history. The work cycles through the major composition styles of the 20th century, including spectral music, minimalism, serialism and dodecaphony, ending up in Romanticism – a 50-minute exploration of a century of musical history. This is a rare example of combining cutting-edge technology with artistic integrity, resulting in an unprecedented orchestral sound.”

– *Uljas Pulkkis* (transl. Jaakko Mäntyjärvi)

FLAME JAZZ: JUKKA PERKO STREAMLINE JAZZTET

WEDNESDAY 14th Aug at 21:00
LINNATEATTERI (THEATRE RESTAURANT)

Jukka Perko, saxophone
Teppo Mäkynen, drums
Teemu Viinikainen, guitar
Ville Herrala, bass

In the first concert of the concert-series by Flame Jazz and Turku Music Festival, Jukka Perko, a true pioneer in Finnish jazz, enters the stage with his new band. Streamline Jazztet offers the audience an extraordinarily swinging musical experience with some of Finland's best jazz musicians. Their music takes inspiration from the elegant Streamline Moderne design style, popular from the 1930's to 1950's. As a result, we'll hear sleek and glamorous new jazz, taking inspiration from beloved Finnish and international evergreens and from fresh new bebop-beats, refashioned to the familiar Streamline-sound.

TROUBLE IN TAHITI – ONE-ACT OPERA PREMIERE!

THURSDAY 15th Aug at 19:00
DOMINO MOVIE THEATER

Leonard Bernstein (1951), music and libretto
Jukka Nykänen, conducting
Kari-Pekka Toivonen, stage director
Boutique Minne / Marjo Haapasalo, costumes
Timo Alhanen, lighting design

Cast:

Anu Hostikka Juha Hostikka Päivi Nisula
Tuomas Pursio Ville Salonen

Producer:

Saaristo-ooppera / Marja Hyvärilä Päivi Nisula

Tragicomedy about withered marriage happiness.

Leonard Bernstein's opera *Trouble in Tahiti* subjects an unhappy marriage to such close scrutiny that, as in all proper drama, torment turns to amusement and recognition to catharsis. The everyday life of the unfortunate main characters unfolds as a sequence of hopes, lies, ambitions and defeats. The 1950s creature comforts only deepen the emptiness within. Bernstein's delicious, speech-like musical treatment of the text combined with a jazzy score make this a grand opera for all that it is dimensioned like a miniature.

**FLAME JAZZ PIANO TRIO MUSIC:
AKI RISSANEN TRIO + JUSSI FREDRIKSSON TRIO**

THURSDAY 15th Aug at 20:00
LINNATEATTERI (THEATRE RESTAURANT)

Aki Rissanen, piano
Antti Lötjönen, bass
Teppo Mäkynen, drums

Jussi Fredriksson, piano
Jori Huhtala, bass
Mika Kallio, drums

Aki Rissanen Trios music combines different facets of pianistic expression, from classical lyricism to energetic swing. All members of the trio are equal individual voices and the trio's phenomenal teamwork is perfect for communicating strong emotions. The trio are about to record their debut album linked to the animated film Amorandom in 2013.

Jussi Fredriksson's new trio is the vehicle for the pianist's newest musical visions. After several years in an idiom characterised by soaring arcs and extensive pieces, he is returning to his roots in the intimate and spontaneous context of a piano trio. His music is firmly rooted in composition but coloured by free-wheeling improvisation. His sources of inspiration are not only musical ones, extending also to visual arts and associations of colours and musical keys. The other members of the trio are bass player Jori Huhtala and drummer Mika Kallio. Their rich musical palette is joined in an intensive expression, and makes up a colourful, hour-long composition.



MUSIC IN CANDLE LIGHT

THURSDAY 15th Aug at 23:00
TURKU CATHEDRAL

Perttu Kivilaakso, cello
Virpi Räisänen, mezzosoprano
Mikko Sirén, sound mixing

“**M**usic, an essential, enriching part of our lives, is necessary to all of us in one form or another. Man has always looked for satisfaction in music in order to be able to experience and process different emotions. The centuries and styles have varied, man has theorized music and built dividers between styles and worlds, but I think the fundamental need to experience and hear has remained unchanged.

The program that I have created explores the long history of music, and the understanding of human hearing. We will hear excerpts from different musical styles from the past to this very moment.

For me, music is a way to feel: sensitivity, strength, intensity, fear, passion, the whole world is in there.

Come with me and be charmed by the beauty of music! I can promise colourful melodies from geniuses of earlier centuries like Handel and Verdi and some of my most ravishing melodies, written for Apocalyptica or in other contexts. You'll hear new versions of familiar and unknown works and the premiere of a new song for cello and mezzosoprano.

The stars of the night are the brilliant mezzosoprano Virpi Räisänen and the multitalent of rhythmic music Mikko Sirén (Apocalyptica)”.

– *Perttu Kivilaakso*

ORGANIZING COMMITTEE

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TICKETS

Box Office at Åbo Svenska Teater, Hansa shopping centre, Mon-Fri 12:00-15:00
At the concert venue 1 h before the event

ABOAGORA PROGRAMME BOOK

Asko Nivala, editor-in-chief

Turku Music Festival, editors and translations for concert presentations

Jussi Fredriksson Flame Jazz presentations

Photos © **Sini Penanen** (Rehn), **Anna Tervahartiala** (Parikka), **Vera Saarivuori** (Hietala)

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Hämeen Kirjapaino Oy, print

PAST EVENTS

ABOAGORA 2011

The overarching theme of Aboagora 2011 opened up a critical discussion on the heritage of the Enlightenment, which is fundamentally related to the revaluation of the borders of the arts and science. Our modern world is in many ways a product of the eighteenth century and the culture of the Enlightenment. This heritage requires not only critical engagement but also the challenging and even the severing of particular juxtapositions that compromise Western thought. Are knowledge and belief opposites? Can reason and emotion be separated from each other? What do 'light' and 'darkness' mean in the year 2011?

AGORA SPEAKERS 2011

Ilkka Niiniluoto

Professor, Chancellor

Agora: Progress by Enlightenment: Fact or Fiction?

Dan Sperber

Professor

Agora: Culture and Minds

Ruth Behar

Professor

Agora: The Death of the Angel. Reflections on the relationship between enlightenment and enchantment in the 21st century

PAST EVENTS

ABOAGORA 2012

The theme for 2012 focuses on a process that is fundamental to Western culture, that of the separation between sacral and secular culture. This opens a fruitful perspective on the dialogue between the arts and the academia, since the concept of the secular is vigorously debated in both fields.

In 2012 Aboagora seeks to turn critical attention to such questions as the role of religion in contemporary society, the return of mysticism and spirituality to public discussion and the so-called post-secular. There will be particular focus on the issues of power and religion in relation to questions of gender and sexuality, sacred and secular love, Medieval inquisition, cinema and architectural space, cognitive science and quantum physics.

AGORA SPEAKERS 2012

Gianni Vattimo

Philosopher, Member of European Parliament
Agora: Christianity as Secularisation

Miri Rubin

Professor of Medieval and Early Modern History
Agora: Learning to Love: the Virgin Mary in European Culture

Juhani Pallasmaa

Architect, Professor emeritus
Agora: The Aura of the Sacred: Architecture, Art and Existential Sacredness

Marion Bowman

Head of Religious Studies at the Open University, UK
Agora: Sacred Spaces in Secular Places – From Airports to Agoratopias



VENUES OF ABOAGORA SYMPOSIUM 13TH – 15TH AUGUST 2013

1. Sibelius Museum, Piispankatu 17
2. Restaurant Hus Lindman, Piispankatu 15
3. Accomodation: Hamburger Börs Hotel, Kauppiaskatu 6
4. Restaurant E. Ekblom, Läntinen rantakatu 3
5. Restaurant Koulu, Eerikinkatu 18
6. Concert hall: Linna Theatre, Linnankatu 31
7. Concert hall: Domino Movie Theatre, Humalistonkatu 7
8. Concert hall: Turku Cathedral, Tuomiokirkonkatu 1

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