

TOUCH AND REVOLUTION | On Social Choreography

Book 1: ACTION



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Abstract

The MA thesis **Touch and Revolution – on Social Choreography, Book1: ACTION** for Aalto University focuses on outlining how choreographic tools can offer viable alternatives for societal processes of change. It also investigates artistic practices as action, a space where we can come together.

The thesis aims to expand on theoretical thinking that has grown from my experience as an artist and as an activist. From this starting point I will hypothesize, that there are viable choreographic methods to be used in times of crisis: when we need to rethink and redesign our social, civic and political processes. I have aimed to compose the theory as a choir of thought, a choreography with many layers, to parallax different ideas, methods and practices. This I do in the spirit of Hannah Arendt's (1958) concept of Action as something which creates spaces where we come together to process meaning and identity, and where we can find freedom to act in concert, and create change thought deeds which touch upon other lives and live on. I have aimed to think and write together with selected inspirational thinkers such as Hannah Arendt, Judith Butler, Karen Barad, Donna Haraway and others, and to include deliberately long quotes, to give space for the “full thought” of the author, thus making a stage for multiple voices. Also, a variety of reference points -written and visual- have been incorporated into the text to create a weave of multiplicity. Most of the cited thinkers are by choice women or non-binary (feminist) theorists, who have challenged and fed this study not only through their writing, but with their engagement in activism and/or bravery in finding their own modes of existing outside the prevailing conventions of patriarchy and capitalism. They have helped me find my voice and the trust in it. The proposing of a new social choreographic practice is deeply rooted in the questions that stem from my own experience and understanding of choreographic practice and activism, yet at the same time they are challenged and inspired by other discussions, theories and activities, which this thesis does not focus on but can and should be addressed in other context in the future. Thus, I have chosen to focus on writing choreographically rather than write about my choreographies, and embed a range of societal scores and processes as examples of choreographies for action.

This study looks into activism and social studies with a very idiosyncratic modality, and the connection between arts and activism is drawn more on a methodology rather than in themes and content.

As for Art's integrity and importance in society, I have aimed to reveal a deeper quality, a dynamic force creating spaces no other can create, with insights no other can give. As such this thesis is a choreographic suggestion for a small personal revolution with the potential for an epistemic change.

Keywords Social Choreography, Choreography, Activism, Arendt, Butler.



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Tiivistelmä

Touch and Revolution - on Social Choreography, Book1: ACTION keskittyy hahmottamaan, kuinka koreografiset työkalut voivat tarjota elinkelpoisia vaihtoehtoja yhteiskunnallisille muutosprosesseille. Työni tutkii taiteellisia käytäntöjä toimintana; tilana, jossa voimme tulla yhteen. Opinnäytetyön tarkoituksena on laajentaa teoreettista ajattelua, joka on kasvanut kokemuksestani taiteilijana ja aktivistina. Tästä lähtökohdasta tutkin koreografisia menetelmiä vaihtoehtoisena lähestymistapana ymmärtää ja suunnitella yhteiskunnallisia prosesseja.

Työni ajattelee ja kirjoittaa yhdessä valittujen inspiroivien ajattelijoiden, kuten Hannah Arendtin, Judith Butlerin, Karen Baradin ja Donna Harawayn kanssa. Olen sisällyttänyt tarkoituksellisesti pitkiä lainauksia, jotta teksti antaa tilaa kirjoittajan "täydelle ajattelulle". Näin olen työssäni luonut tilan moniääniselle ajattelulle. Arendt:n toiminnan (action) hengessä olen pyrkinyt kirjoittamaan teoriani monikerroksisena koreografiana, josta voi syntyä parallaksin kaltaisesti erilaisia ideoita, menetelmiä ja käytäntöjä lukijalle itselleen.

Lisäksi tekstiin on sisällytetty erilaisia kirjoitettuja ja visuaalisia viitteitä moninaisuuden kudoksen luomiseksi. Suurin osa lähdemateriaalien kirjoittajista on tietoisesti naisia tai ei-binäärisiä (feministisiä) teoreetikkoja, jotka ovat haastaneet ja ruokkineet tutkimukseni kysymyksiä paitsi kirjoitustensa kautta, myös omalla toiminnallaan aktivismin tai rohkean yhteiskunnallisen ajattelunsa kautta.

Maisterin opinnäytetyöni keskittyy taiteen ja aktivismin yhteyden löytämiseen pikemminkin metodologisesti kuin sisällöllisesti. Käytännössä tämä tarkoittaa, että keskitymme siihen, miten toimimme, ja miten toimintaa voi nähdä uusien strategioiden kautta koreografiana. Näin voimme työstää monia nyt yhteiskunnallisen suunnittelun ulkopuolelle jääviä prosesseja ja kokemuksia. Ehdottamani sosiaalisen koreografian näkökulmat kumpuavat omasta kokemuksestani koreografisesta käytänteiden (ja koreografisten metodien) sisäistämisestä. Kysymys taiteen ja aktivismin yhdistämisestä on haasteellinen ja tärkeä, mutta tämä opinnäytetyö pyrkii keskittymään taiteellisen toimintani sijaan laajemman metodologian ja yhteiskuntakoreografisen ajattelun syventämiseen. Tästä syystä keskityn kirjoittamaan koreografisesti, jättäen pois omien koreografisten töideni analysoimisen. Näin pyrin tuomaan esiin joukon yhteiskunnallisia partituureja ja prosesseja esimerkkeinä toiminnan koreografioista yhteiskunnassamme.

Toivon, että tutkimani lähestymistapa innostaa muita luomaan omat metodologiansa. Sekä näkemään, kuinka jokaisen omista luovista käytännöistä - taiteilijan työstä, aktivismista ja henkilökohtaisesta elämästä - voi tulla tapa koreografoida maailmaa.

Avainsanat yhteiskuntakoreografia, sosiaalikoreografia, Toimijuus, Koreografia, Aktivismi, Arendt

Most people live in almost total darkness... people, millions of people whom you will never see, who don't know you, never will know you, people who may try to kill you in the morning, live in a darkness which — if you have that funny terrible thing which every artist can recognize and no artist can define — you are responsible to those people to lighten, and it does not matter what happens to you. You are being used in the way a crab is useful, the way sand certainly has some function. It is impersonal. This force which you didn't ask for, and this destiny which you must accept, is also your responsibility. And if you survive it, if you don't cheat, if you don't lie, it is not only, you know, your glory, your achievement, it is almost our only hope — because only an artist can tell, and only artists have told since we have heard of man, what it is like for anyone who gets to this planet to survive it. What it is like to die, or to have somebody die; what it is like to be glad.

Hymns don't do this, churches really cannot do it. The trouble is that although the artist can do it, the price that he has to pay himself and that you, the audience, must also pay, is a willingness to give up everything, to realize that although you spent twenty-seven years acquiring this house, this furniture, this position, although you spent forty years raising this child, these children, nothing, none of it belongs to you. You can only have it by letting it go. You can only take if you are prepared to give and giving is not an investment. It is not a day at the bargain counter. It is a total risk of everything, of you and who you think you are, who you think you'd like to be, where you think you'd like to go — everything, and this forever, forever. (Baldwin 1963).

THE ARTIST'S STRUGGLE FOR INTEGRITY



TOUCH AND REVOLUTION | On Social Choreography

Book 1: ACTION

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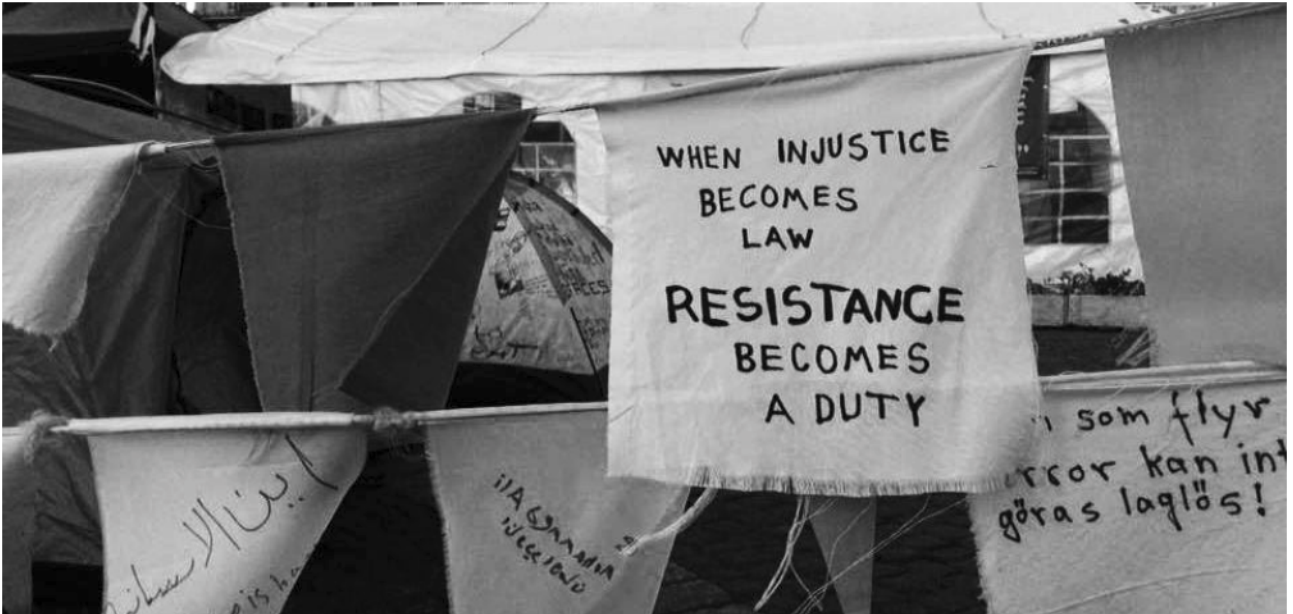
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PRELUDE

The **MATHEMATICS TOUCH AND REVOLUTION - ON SOCIAL CHOREOGRAPHY, BOOK 1: ACTION** for Aalto University focuses on outlining how choreographic tools can offer viable alternatives for societal processes of change.

It also investigates artistic practises as action, a space where we can come together.

The thesis aims to expand on theoretical thinking that has grown from my experience as an artist and as an activist. From this starting point I will hypothesize, that there are viable choreographic methods to be used in times of crisis: when we need to rethink and redesign our social, civic and political processes. I have aimed to compose the theory as a **choir of thought**, a choreography with many layers, to parallax different ideas, methods and practices. This I do in the spirit of Hannah Arendt's (1958)

concept of Action as something which creates *spaces where we come together to process meaning and identity, and where we can find freedom to act in concert, and create change thought deeds which touch upon other lives and live on*. I have aimed to think and write together with selected inspirational thinkers such as Hannah Arendt, Judith Butler, Karen Barad, Donna Haraway and others, and to include deliberately long quotes, to give space for the “full thought” of the author, thus making a stage for multiple voices. Also, a variety of reference points -written and visual- have been incorporated into the text to create a weave of multiplicity. Most of the cited thinkers are by choice women or non-binary (feminist) theorists, who have challenged and fed this study not only through their writing, but with their engagement in activism and/or bravery in finding their own modes of existing outside the

prevailing conventions of patriarchy and capitalism. They have helped me find my voice and the trust in it. The proposing of a new social choreographic practice is deeply rooted in the questions that stem from my own experience and understanding of choreographic practice and activism, yet at the same time they are challenged and inspired by other discussions, theories and activities, which this thesis does not focus on but can and should be addressed in other context in the future. Thus, I have chosen to focus on writing choreographically and embed a range of societal scores and processes as examples of choreographies for action and, apart from a few exceptions, I have chosen not to use my personal artistic works as examples. I hope this approach inspires others to create their own methodologies, and to see how their own creative practices, civic and personal lives can become ways of choreographing the world.

Context of the Choreographic Methodology

To set my thinking and research into the context of my previous choreographic practice I would like to explain my methodological context. Even when working with a dancer on something that can undisputedly be called a *dance performance*, I do not choreograph by devising movements. Rather the choreography emerges from working with a focus and with specific strategies in re-patterning and finding new physical movement logics. This approach

creates *altered states of perception* (alien anatomies of bodies in space, dislocated timeliness) which I found interesting in how it revealed new insight: an 'awakeness' to the habitual as well as to the uncustomed: this process of discovery, not only what we had discovered, is what is performed. My stage works have never been representational. Rather the movements and narratives emerge from the process. For the spectator these choreographies are more kinesthetic than visual experiences. In fact, they aim to initiate a process of altered state of perception even in them, continuing to choreograph within us even when the actual event is over. They work from the logic of negative knowledge, of recognizing what we do not know and moving into the unknown territories, down the rabbit hole.

There is very little that is different when I work as an activist: both require a practice of observation of the existing (automatic and invisible) movement patterns to understand how they can be repatterned. This means our task as choreographers is to do our homework: to collect information so that we know what we are proposing and provide tools and strategies which can enable others not only to participate but to expand upon the actions taking place in time and space in a context.

The connection outlined here between art and activism is therefore a methodological one rather than one of content.

I do not make art works of activism or topics of injustice but aim to find tools from artistic practises which can be used in activism. In return, activism is not a fragrance to sprinkle over my artistic work, but lends courage and context, enabling us to see how we artists can be stagemakers for a wider audience than merely admirers of our creativity. Our practises can create spaces where experiences transcend our individual expression into wider contemplation, new thinking and refreshed insight. We can create spaces where we come together: spaces where, as mentioned in the earlier, we can *act together in concert* (Hannah Arendt Center for politics and humanities, Virtual Reading Group 2020). Yet equity doesn't mean we all do the same things. It is a question of plurality where we have different roles, experiences, changing relations and even friction. The question is not about finding a perfect solution but learning how to read what is needed and how to facilitate different modes and tones in our larger societal choreography. While learning to act, we also need to learn to listen and move – i.e. change - with ease and fluidity and as part of our awakened dancing with each other. This includes awareness in the various modalities of touch between us, of how we build borders and territories, negotiate rules of intimacy in order to include both empathy and safety, privacy and community as part of our choreographic dramaturgy.

Bohr's naturalist commitment (...) led him to what he took to be the heart of the lesson of quantum

physics: we are a part of that nature that we seek to understand. (Barad, 2007, p. 26)

I offer this point as a fundamental principle of my proposition: that we are both choreographers and choreographed by our context, touched while touching the world, and not only influencing what we touch but the very nature of what we understand. Therefore, our actions create experiences, which are relative and up to alternatives. Arendt's idea continues from here by stating that actions are boundless in their consequences meaning they are catalysts for a multitude of consequential actions, actions which also are inseparable from their consequences. Consequences like our interpretations are not inseparable from our experiences. In this complexity and constant dynamic nature lies the core of my argument: that life and society are choreographies, dynamic dramaturgies with complex dynamic structures creating experiences which evolve and change to other types of actions creating other types of experiences. Nothing is static. Nothing remains the same. Which is why static Social designs, institutions and policies become obsolete before their birth.

This study looks into activism and social studies with a very idiosyncratic modality, placing the discourse quite differently from the habitual canon of social analysis due to my lens of a dancer-choreographer who has found her articulation in philosophy and feminist theory while predominantly not creating artistic artifacts but

engaging in social activism and human rights struggles with asylum seekers.

As KAREN BARAD (2019) feminist queer theorist and quantum physicist has stated in a lecture: it has become vital for her as a scientist to resort to write her work in poetry in order to be vigorously accurate in explaining scientific facts of queer quantum phenomena. Though this thesis is not about queer research, it is queer in the way it researches, defining its own identity in a nomadic plurality and crosspollination. Though an odd creature, perhaps this work of embodied writing can nevertheless encourage others, particularly artists to believe in their right to their own agential “queerness” and artistic integrity,

which in a neo-liberal monocultural hegemony is not far from a civil justice struggle. It is not to say that work-rights of the precarious artist are not important (they are) but has distracted us from the reasons why we create art and why art is an important part of the social processes. It is not in making a living (there are many easier and more successful ways to make a living). Neither should it revolve merely in our desire to express ourselves. Art has a deeper quality, a dynamic force creating spaces no other can create, with insights no other can give. As such this thesis is a choreographic suggestion for a small personal revolution with the potential for an epistemic change.

“We (the creatives) are the misfits. When did we start blending in?”.

(Coel, 2018)

*“It seems to me that the artist’s struggle for his integrity must be considered as a kind of metaphor for the struggle, which is universal and daily, of all human beings on the face of this globe to get to become human beings. It is not your fault, it is not my fault, that I write.
(Baldwin, 1963)*

THE ARTIST’S STRUGGLE FOR INTEGRITY

As a choreographic suggestion for the reading experience: notice the responses to what you read in your body. "What kind of physical sensations does the text awaken in me"?

Whatever the sensation is, I'd like to encourage you to add breath and motion into the mix. Change the position freely.

MOVEMENT 1

ACTION

"Perhaps it's really not about thinking and doing more, but about feeling more. To fight the moral monster is to fight apathy and numbness; the denying of my fundamental fears and of the fundamental needs of others which are denied due to those fears transferred on a scapegoat. Perhaps the moment I feel how Power touches lives, and cannot live with that truth a second longer, is when my action begins to change the structures of injustice. Only then will our action bring true change, a Revolution of Episteme." (Innanen, 2020)

PERSONAL RESEARCH JOURNAL AUGUST 2020

In theory as in practice, only a counter-movement, a contrerevolution, could stop a revolutionary process which had become a law unto itself. (Arendt, 1964, p. 183)

ON REVOLUTION

The poets (by which I mean all artists) are finally the only people who know the truth about us. Soldiers don't. Statesmen don't. Priests don't. Union leaders don't. Only poets [...]. (Baldwin, 1963)

THE ARTIST'S STRUGGLE FOR INTEGRITY

The Choreography of “What if”

What if Art was Action?

What if living life was not an art of survival but an *Art of Living*, a type of *Act of Resistance* in the form of a vigorous specificity of poetic moving matter, with e/quality, integrity, ethics and creative potential? What if we recognized the poetry in all our actions, a wider constellation of meaning, connotations and metaphors with depth, the mysterious and ephemeral choreography of moving patterns, constellations, relations, concepts and ideas?

What if every encounter touched? What if there was a me in them and them in me? Perhaps only in passing but radically changing my trajectory. What if we approved every encounter as a possibility for a small revolution, a small death of something old as if feeling the brush of the wind of your movement, knowing the weight of your being on the crest of the planet pressing on the core.

What if we recognized the *Butterfly Wings of our being*, creating waves and vibrations on the future developments of this world. After all, if a flap of a bug's wing can start a storm or the end of the world, my movements must have some impact too. What will happen if we are lost?

What if I realized there is no I as I used to know it but only matter thinning out and condensing in? Matter moving to find form and changing state from matter to energy, energy to matter. What if this “I” is not solitary, living in isolation but a biome consisting of a multitude of “others” creating what I perceive as “me”: bacteria, viruses, cells with alien DNA, the breath from you, the heat of the sun, protons and atoms, the wind, my waste waiting to be distributed further, our time, our ancestors, our unborn (and hopefully not the stillborn) future children. Recognition of the scientific fact, that we are all made of stardust, particles and protons born in the big Bang.

What would change in the way I work and labor, create and engage in action, if I renegotiated the meaning of all the three words “I” “work” and “labor”? Would I realize that every choice I make is choreographing the world, and would that be an awakening to how my choices are contributing to the current societal reality, impacting other lives now and in the future in the most intimate and fundamental way; in how we breathe the same air and how we are touched every moment of our existence? Would I carry a share in the constellation of inequality, that people are not equal depending on their background, education, race or sexual orientation, geographic location, social standing or income; that some life does not have a value unless killed, exploited and sold? Would I still be able to carry the weight of how my complacency is robbing resources as we speak, my contentment in provided goods and profit for a fleeting moment, landing in the future as the air unbreathable, water undrinkable and as seas filled with plastic and toxic chemicals?

What if my life and the actions, the work and my creative efforts, the time and calories spent are used meaningfully? **What is meaningful? What is my passion?**

At the Junction

The societal agency of Artists and Activists comes from a *Radical Placement of the Self*, meaning that our tool is our critical relation to Power and “the known” or what we can name as the Positive Knowledge, which is accumulative upon what we know rather than discovering what we do not yet know. Our tool is our felt presence not where it looks or feels good, but in the dislocated and uncomfortable junctions of society, causing disruption, dislocations and resistances rubbing the existing hegemony the wrong way. Artists and Activists bring the otherwise unseen and invisible into the realm of felt visibility creating awareness of the otherwise unrecognized, whether that is power which prefers not to be seen or those whose existence as living life forms as equal to ourselves we do not recognize.

Art and Activism can catalyze change in other societal strata, but both can also

create new beginnings, revolutions and epistemic changes in our scope of what is possible, what is necessary and what we dream of, the same way science changes paradigms of knowledge and understanding of phenomena.

Action is a praxis of solidarity within us and outside of us, praxis of what needs to be acknowledged and what yet is (perhaps even forcefully kept) unknown to the majority. Action is a process of critical thinking, yet it requires conscious choreographing to ensure alternative modes of conduct to happen: to change the paradigm of Power and Governance as a practice of neo-liberal patriarchy with fascist overtones. Such re-choreography of our fundamental thinking patterns requires an ability to engage with *not-knowing* and with *staying with trouble*.

“The central question of a warrior’s training is not how we avoid uncertainty and fear but how we relate to discomfort. How do we practice with difficulty, with our emotions, with the unpredictable encounters of an ordinary day?” (Chödrön, 2002, p.9)

THE PLACES THAT SCARE YOU: A GUIDE TO FEARLESSNESS IN DIFFICULT TIMES

“Each of these projects is a case of noninnocent, risky, committed “becoming involved in one another’s lives. Making-with and tangled-with the tentacular ones, which are gripping and stinging for an ongoing generative Chthulucene, each is a string figure of multispecies becomingwith.

These science art worldings are holobiomes, or holoents, in which scientists, artists, ordinary members of communities, and nonhuman beings become enfolded in each other’s projects, in each other’s lives; they come to need each other in diverse, passionate, corporeal, meaningful ways. Each is an animating project in deadly times. They are sympoietic, symbiogenetic, and symanimagenic.” (Haraway, 2016, p.97)

STAYING WITH THE TROUBLE- MAKING KIN IN THE CHTHULUCENE

Action is always colored by *intent*. Intention gives the underlying direction to our

action. If our intent and actions are in contradiction, we create confusion. Such

confusion - a muddled loss of clarity and direction- is far too familiar in the current social realm. We all know how hidden feelings cause problematic subtext in our personal relations and family life but such matters should be left to be solved in the private. The confusion in the social realm causing us to lose any coherent sense of fact and fiction on the other hand is a shared problem calling for a collective solution.

The most dangerous type of delusion is the belief in freedom of biases; that we can be objectively rational. We are never free from

our values, beliefs, biases or context. Therefore, the first dislocation - the first revolutionary rupture in our consciousness - has to happen within ourselves and our routines to see our own production of our Self and to see our biases in context. The ruptures create cracks. Through those cracks, the gaps opening the void, is where we start to see what has been hidden. This coming into touch is a revolution, a rupture into a time before and a time after. One of the best teachers and choreographers on how to dance with the Void is **DEBORAH HAY**. She could teach anyone, even social engineers.

Including human people, critters are in each other's presence, or better, inside each other's tubes, folds, and crevices, insides and outsides, and not quite either. The decisions and transformations so urgent in our times for learning again, or for the first time, how to become less deadly, more response-able, more attuned, more capable of surprise, more able to practice the arts of living and dying well in multispecies symbiosis, sympoiesis, and symanimogenesis on a damaged planet, must be made without guarantees or the expectation of harmony with those who are not oneself—and not safely other, either. Neither One nor Other, that is who we all are and always have been. All of us must become more ontologically inventive and sensible within the bumptious holobiome that earth turns out to be, whether called Gaia or a Thousand Other Names. (Haraway 2016, p.97)

Widening the concept of choreography from stage to society


GREGORY BATESON'S system theory and a social choreographic thinking growing from it have greatly influenced my own work both with choreography and activism. It led me to think of choreography as something much wider than an art form of vanity but rather a methodology to create space for meaningful encounters for the community and individuals alike, an opportunity to engage in learning, re-assessing and critical questioning outside our habitual set up. In Bateson's theory the system creates a Mind and a functioning logic. With works such as *Anima*, *Number*, and *Tree of Happiness*, I have attempted to create physical situations posing questions to find intimate connections and patterns, and intimate contemplation on values & options to those whom the works touch.

When DANA CASPERSEN, a conflict mediator and former Prima Ballerina of the Frankfurt Ballet famously led by WILLIAM FORSYTHE, explains why she has chosen to use choreographic methods for conflict resolution situations, she points out that "choreographic tools are great because they work". With this she means choreography deals with action. I would add that choreography also deals with body,

experience and relation, and moving those relations to new constellations. Finding Caspersen's work was a relief: to realize that somebody is already testing and articulating a way of adopting choreographic methods outside the artistic context in the way that relates to the way I see it. Caspersen is adding a new layer to the ways to think of "choreographies of society", not only as social commentary or dance in social context, but as a methodology for societal processes.

By choreographing alternatives to the existing patterns of behavior, in a dramaturgy where matter and energy change form, we not only engage physically with questions still finding their final form but process questions simultaneously in two different spheres: in our personal and collective bodies and consciousness. This offers us ways to **process** (which for HANNAH ARENDT emerge only in relation with others) and without compromising Levinas' claim that we can never "step into someone else's shoes and know what they feel, while eternally responsible. In other words, process on an intimate yet social sphere, *sympoiesis in intra-action*.

"Sympoiesis is a simple word; it means "making-with." Nothing makes itself; nothing is really autopoietic or self-organizing. In the words of the Inupiat computer "world game," earthlings are never alone. That is the radical implication of sympoiesis. Sympoiesis is a word proper to complex, dynamic, responsive, situated, historical systems. It is a word for worlding-with, in company. Sympoiesis enfolds autopoiesis and gen-eratively unfurls and extends it." (Haraway, 2016, p.58)



"I also insist that we need a name for the dynamic ongoing symchthonic forces and powers of which people are a part, within which ongoingness is at stake. Maybe, but only maybe, and only with intense commitment and collaborative work and play with other terrans, flourishing for rich multispecies assemblages that include people will be possible. I am calling all this the Chthulucene—past, present, and to come. These real and possible timespaces (...) (Chthulucene) entangles myriad temporalities and spatialities and myriad intra-active entities-in-assemblages—including the more-than-human, other-than-human, inhuman, and human-ashumus." (Haraway, 2016, p.58)



Screenshot from documentary film "Vad är konsten bra för" by Barbro Björkfelt. © Ville Tantt/YLE



MOVEMENT 2

TOUCH

"We could approach touch as a sense among others. However, when we encounter the peculiarities of touch, we must admit that it is a sense unlike all the others. Lacking an organ of its own and being spread out over the whole body, touch is intimately connected to one's feeling of life or corporeal existence. As we perceive, in the act of touch, the tactual properties of the object, we are at once bodily engaged with it and exposed to it. Touch is, then, a way of estimating the sense of a presence, that is, a way of sensing the very sense of a contact." (Barad 2018)

LECTURE: ON TOUCHING- THE ALTERITY WITHIN

"Touch involves all senses and therefore belongs to all arts. Touch - le touche- touching, there is a way of touch."

(Nancy/Derrida, 2005, p. 115)

ON TOUCH

Touch, The World, The Butterfly and the Table

Touch is ultimately always disruptive and destructive, violent in the way that it transforms, alters the shape and trajectory thought contact. Even when a caring caress or a protective shield, touch pierces the bubble of our isolation. We know who we are from the difference that touches us. Touch affects how we move and the context we find ourselves in - the environment that touches us- affects how we feel and how we act as a response to that touch.

We are born from touch and live our lives in touch. This is true even when entering the virtual world: our bodies live in touch even when we dream. Whether we touch with an awakened sense or have become numb, we are touched by the world by gravity pressing our weight on the ground we walk on, the air brushing our skin. As mammals we require touch to survive, we need warmth to be safe, to stay warm and to learn both cognitive and psycho-emotional skills.

As Butterfly Wings from the first chapter remind us, whatever type of freedom we are able to live, we are never floating in a vacuum, we all have points of contact, moments of touching the world. As a society, as a requirement for common space is a distance between us: a space where we can meet. This makes the public realm different from the private. Yet even if we are touched in an intimate and emotional way in our private realm and through action and speed (and mutual respect and equality) in the public

space, we still are touched by the world, the context we live in. It touches us through the way we act in concert: how we are able to meet each other in words, mutual respect despite (or perhaps because) our differences, in plurality. The political, the environmental and power touches us as the space between us: that which we choreograph in concert. Not only the citizens but even the non-citizens, the stateless and the paperless shape and choreograph the world as dancers of a Negative Choreography (Parviainen 2010) of denial. Arendt has been known to explain the world in her lectures as a table around which we gather. It is the binding element that connects but also creates distance. If we were to take that table away, there would be nothing left to "collect around". This she called *The Human Condition*, the *Vita Activa* where Labor, Work and Action constitute the main modes moulding the human condition. I find this metaphor of the table very useful in explaining how we gather around a gravitational anchor and act in concerts in shaping it and the world that touches and choreographs our human condition, I would argue that this metaphor of the table is much too static and limited in its dimensionality. The world as a human condition is perhaps that something in between us but it is not only human but of all of human and non-human critters (as Haraway points out) but also a dynamic space which keeps shapeshifting. This dynamicity is where the "table" creates conditions for us, mould and choreographs our

world while we - both in concert and as individuals - choreograph how and into what the “table” changes into. In one sense, touching is a dynamic process where the

“undergarment” (Nancy, 2005) comes to the surface. Touch makes us not just experience ourselves but realise ourselves, to know ourselves, in context.

The choreographic process of understanding of who we are through touch

Touching enables us to navigate and regulate our actions in our environment and context. Touch makes us safe: we know where we are through touch and build trust through exploring the safe grounds for our existence. Like a starfish at the bottom of the sea (with which we share an evolutionary past which still lives as a biological memory in our early fetal movement patterns) we scout the world through touch. We can observe mechanisms of pressure and release in the ways others touch us, or in how we bodily respond to situations of danger or safety. Even without consciousness, in creatures like the medusa or the starfish, these mechanisms guide a rational plan of action towards a good living. What this should remind us, is that we still navigate our lives (i.e. create choreograph) and regulate our responses (i.e. move) sensitive to the information received from our gut feeling. One of the three main concepts of economist **JOHN MAYNAR KEYNES'** Keynesian economic theory is the Animal Spirit, the gut feeling guiding our choices and action, in this case behaviour of how we spend, invest or liquidise our assets. The financial crisis of 2008 has been named the bank crisis but has also been said to have occurred plainly due lack of trust. It was primordial gut reactions, a reptilian (or

starfishy) instinct to “close down” created a chain reaction that touched destructively the lives of billions of peoples across the globe.

To shake up this Newtonian neat constellation of cause and effect that I have created, it is not a poetic metaphor how two particles never actually can touch each other, that space and time curves, how we all are made out of stardust born from the Big Bang, that trees communicate with each other and that there are other species living on this planet that are bigger, older and probably more intelligent than us. These are scientific facts. Yet as Barad has said she has had to resort to poetry in order to stay true to her goal to explain quantum physics vigorously as accurately as possible. These are not binary, but a poetic choreography of plurality and multitude expressed in constant changing motion.

This paradigm shift begs for the following contemplation: No matter how we touch, we actually subject ourselves to our own touch, to the same care or violence we implement on others. Furthermore: if we expand our understanding of matter and energy it becomes evident, we touch a self which is neither ending or beginning at our skin. The other(s) which live as much around us as exists inside of us. In the age of viruses and pandemics, our systemic thinking is finally

becoming concretely aware of the other living under our skin creating new choreographies of transformative patterns of being.

The sense most separated from touching is seeing which separates us, for viewing is a directional and intentional action. I have heard that Plato directed the citizens to avoid seeing things that would in some way tarnish them. I do not know if Plato truly ever said this but nevertheless by “right vision”, in looking only at **the right direction and seeing only the right things and the right form**, and to only be touched by - the way the light is touching the eye we see the idea, rather that actually exists. Such negation could perhaps be related to the current disconnection between people, and the epidemic lack of empathy could be amplified by the incessantly ocular (eye) culture, where the worlds come to us through our eyes and only through our eyes.

The ability to determine how, when and where we touch and are touched is mainly determined by our privilege, while also fundamental in establishing our identity: who we are, what we are experiencing and how those experiences and who we are in connection to others benefit or harms us, i.e. how we feel. How freely we can move, forget about the societal structures reflects our privilege. To be able to choreograph your life freely is closely connected to your right for self-determination. For those who do not possess these privileges we still can take agency as activists and freedom fighters. We can go out to the streets in protest. Perhaps

freedom is not the ultimate achievement of individualism but created in collaboration.

Much of how we operate in the world has to do with how freely we can move, how much our environment (physical, mental, juridical) limits or enables movement: to what extent we have the ability to determine our movements and what touches us. This is perhaps the most delicate and fundamental issue between the individual and society, between me and you, us and the other, a fundamental point of agency to control others touch upon us in our constellation and *interrelational* (Barad, 2007) web called the world.

As a western culture we are currently building walls and bribe bordering nations to not be touched by people looking for protection. We limit the freedom of movement as a right brought by a privilege created upon the labour (slavery) and resources of those we now do not want to touch upon our lives. Yet as any assault victim will teach us, every detained refugee reminds us, ability to determine how you are touched and how we used touch as a violent means to limit personal freedom, to overstep the borders of touch.

What is your choreography of touch? Is your touch a consumerist grab or an appropriation of what is not yours? When you buy, what are you buying for and are you paying for all that it has cost? As a planetary being (name used by Haraway to describe all life living on and dependent on planet Earth) these questions are not only political or of cultural heritage and civic rights.

These are questions of survival.
Dissociation of the consequences of grabs
and appropriations after all the virus of our
times.

“From the very beginning of our life, and ever more until we die, movement keeps us in touch with our world in the most intimate and profound way. (...) We move in space through constant contact with the contours of our environment. We are in touch with our world at a visceral level, and it is the quality of our “being in touch” that importantly defines what our world is like and who we are. What philosophers call “subjects” or “objects” (persons and things) are abstractions from the interactive process of our experience of a meaningful self-in-the-world (...). There is no movement without the space we move in, the things we move, and the qualities of movement, which are at the same time both qualities of the world we experience and the qualities of ourselves as doers and experiencers.” (Johnston, 2008, p. 20)

Artists as Stagemakers

Injustice at the point of Touch touches the core of our humanity. Scandals around failing elderly care, dehumanising asylum politics feminist movements like #metoo, Black Lives Matter protests and Water protectors in First Nation territories in North America or anti-mining activism of the Sámi-people shows us how inequality of how those with power can touch us (whether that is my body, my culture, my race, my gender or the land that is part of my body, race and culture) without consent. It is only a matter of time when I will say “no more” and when I will rise up and move against our oppressors despite all the dangers that such an act will expose us to.

The problem for artists in such a context is twofold: either our art is one that awakens our senses, in which case we become aware and awakened, which is uncomfortable to those whose bubble of segregation burst and to those in political and economic power who benefit from inequality, or we as artist become allies and suppliers for diversion. How do we place ourselves in this sense in the societal context? If Art could be seen as Action, and if the very notion of Action is “creating space for the political i.e. action and speech through which we process the political i.e. the world, our identity and what is

meaningful and important to us, could then not begin - as artists- to see our work as the creatives as being one of the creators of space? Creators of space for experience and shared process “in concert” to hold and create world(s). This is a very different reaction to the world, in which we artists often hope “to get in” and “be accepted” in order to be able to make our work, get funded and showcased. Such a reality is one in which we showcase our brilliance. The focus is on our achievements, and the conversations around our work is purely on how well we failed or succeeded reaching those goals. What if our works were space makers for revelations, for something new, revolutionary to emerge in the world? Perhaps this is what Derrida was getting at when stating that artists are always stagemakers even when they tear up their own works.

Art claims freedom as one of its only common nominators. Freedom, even if exercised in resistance, under pressure and fought for with life, and in no way related to safety, is what the creative processes - the praxis in time and space which we engage with in concert - need in order to give birth to something new (which in turn is the very definition Arendt gives to revolution).

Therefore, art and the spaces of freedom and creativity we create with our art are potential spaces of Touch and Revolution.

Touch in relation to Movement and Self Determination

Much of the how we operate in the world has to do with how freely we can move and to what extent we have the possibility/ability to determine what touches us. This is perhaps the most delicate and fundamental issue between the individual and society, between me and you, us and the other, a fundamental point of contact in our constellation and interrelational web. As a western culture we are currently building walls and bribe bordering nations to not be touched by people looking for protection. We limit the freedom of movement as a right brought by a privilege created upon the unjust labour conditions,

slavery and robbing resources of those we on the other hand do not want to touch our lives. The ability to determine how, when and where we touch and are touched is mainly determined by our privilege. How freely we can move, forget about the societal structures reflects our privilege. To be able to choreograph your life on this earth or even your culture and society, is closely connected to your privilege and right for self-determination. For those who do not possess these privileges we still can take agency as activists and freedom fighters. We can go out to the streets in protest. We can become the Radically Placed Body of Protest.

Touch and Revolution

“Even if you think about these things already, why not think a little bit more and a little bit deeper (...) we are curious but only about certain things. We say we don't have time. Then why not wake up 5 min earlier to meditate on things that are wrong asking the question why and then again why, and again why and again why.” (Coel, 2018)

Any action and non-action can create change as much as it can stop it. Passivity is a powerful gesture in itself: non-action choreographing non-presence facilitates the condition for events to unfold with our consent. It is a false assumption that we can be impartial bystanders. Our systematic “turning the blind eye” creates a whole system of refusals to recognize what is not within our

sphere, what we are segregated from. In fact by the act of segregating ourselves from a wider planetary body, we are amputating our connection to our context and artificially creating the entire phenomena of the Other. When we lose our connection, we create a violent division to those who are grievable (Butler 2015) to us and who are not:

“One way of posing the question of who “we” are in these times of war is by asking whose lives are considered valuable, whose lives are mourned, and whose lives are considered un-grievable. (...) We can see the division of the globe into grievable and un-grievable lives from the perspective of those who wage war in order to defend the lives of certain communities, and to defend them against the lives of others—even if it means taking those latter lives.” (Butler, 2015, p.1)

PRECARIOUSNESS AND GRIEVABILITY—WHEN IS LIFE GRIEVABLE?

This *coming into touch in a Revolutionary way* can also be called an awakening. As awakened choreographers of society we can create spaces where the *contact zones* (Pratt, 2007) become tangible and manifest in a way we can deal with their content. This choreographing is more than merely curating or facilitating, which almost by default is inherently colonial or at least asymmetric in its (non)distribution of power. Nor are these designs in a mechanistic sense. Choreographing requires us to compose a wider complexity. It does not aim to take over, nor to solve a mystery or have full control. Learning to become a choreographer is a surrendering to the complexity of multilayered constellations of plurality, of dancing with experience and multifaceted phenomena in constant flux. It is dancing with the void widening the gap rather than trying to mend it. While we can use (and indeed need) structures and rational analyses to help organize our experience and the choreographic systems and infrastructures, they do not signify arrival or accomplishment: our perception of immobility is only an optical illusion. The truth is that there are no standstills, only moments of moving very very slowly before momentum tips over into a new fall into motion.

Black Swan

Casualties of cause and effect, those certainties we build our empires on, are counterbalanced, if not falling with the unpredictable. The rational logic is curved with the emotional and ephemeral, the visceral and the instinctive wordlessly read between the lines, shining through the cracks. The Black Swans, the unpredictable will always occur, no matter how hard we read the Weak Signals.

Our Newtonian certainties have been destabilized and challenged since the early 20th century by the Quantum Physical perspective to reality. Now, 100 years later and after gravitational waves confuse our ideas of time and place, the previously masculine domain of physics has been overtaken by feminist queer and trans theorists, most notably for this research Karen Barad, to explain in scientific terms the non-

binary, transforming, queer, self-touching, a-moral and perverse Material Agency. This loss, these uncertainties in identity or behavior, forces us to leave the laws written in stone. They are no longer capable of guiding us. We need to come in touch with the truth of the moment in order to find our relationship. Such practices are not only reinventing our present and our future but also rewriting our history.

Historical narratives are in crisis now, across the political spectrum around the world. These are the moments when something powerful- and dangerous- is happening. Figuration is about resetting the stage for possible pasts and futures (...) the mode of theory when the more "normal" rhetorics of systemic critical analysis seem only to repeat and sustain our entrapment in the stories of established discourse. (Haraway, 2004, p. 47)

With the understanding of Time and how to choreograph the experience of it, we also need to choreograph the Space with our **Radical Placement** and **Awakened Dance**. We can either move away to another space, or change how the space is experienced by changing the atmosphere with our choreographic actions and **dancing the space**. Considering we are planetary beings, terra dwellers more or less stuck on this planet, the second choreographic mode seems relevant in suggesting we have agency to *live* the same planet in a completely different mode.



THE BLACK SWAN DIARY

Famously the Black Swan appears and destroys reality-as-we-know-it.

Right now she has appeared again. The way she manages to shake up and change even the most stable (or stiffly resisting) culture is something we humans can only admire, with dread. She is the choreographer of change par excellence.

During my process of research, *unexpected turns of events* have become an integral part of the process. Perhaps the research question, or the desire to write about what has not yet passed, brings up the practical question of *how does one write in a constant dynamic state, in the inevitable change and flux, which makes what you write old and probably obsolete before the ink dries.*

In dance, through the methods I have created, I can apply evolution to each performance. Each new version grows on the past experience in a *double loop* type of learning process being part of the feeding of new insight and wisdom brought by experience.

That is the type of choreographies I want to engage with. Now the question is how I can write despite my resistance towards sedimented theory, which is fixed and unable to take in the evolutions of new circumstances and new knowledge.

After writing theory about the necessity of change (preferably an epistemic change) talking about Revolution, I realize dealing with real life, that *toying with words, playing a game of ideas as a puzzle* needs to take responsibility for the words that we utter, the future we create with words. I remember the first time I realized that my actions would have direct consequences upon someone's life: what would happen if I f***ed it up? I just wasn't equipped to understand what "life-threatening" really means, when it is not a lifestyle choice, nor an opinion.

Maybe a pandemic is what will make us get in touch with the fragility of life and the meaning of suffering, not being able to explain our way out of the disaster. There is no Control-Z function in the keyboard of life.

THE THESIS WAS THAT THE MOST REVOLUTIONARY THING ANYONE CAN DO IS TO CHANGE YOUR DAILY ROUTINES. F**K. THAT SHIT JUST WENT VIRAL.

Life, Nature and the Black Swan, are our revolutionary allies, radicals shaking us out from our comfort zones even when we do not have the vision nor the strength to engage with change voluntarily.

I found this text on facebook. Olga Tocarczuk (2020) writes in an article: "*Maybe a pandemic brought us back to a healthier way of life from an unhealthy reality before.*" (...) "*Like a smoke the old civic paradigm, which has shaped us the past two hundred years, is vaporizing into the thin air: the thought that we are masters over nature, that we can do anything and that the world belongs to us. New times are a coming.*"

While slowing us down, while giving us the much needed legitimation *to take time* to detox from our addiction of modern life without a cause, the Coronavirus is also manifesting the superficiality of our democratic and open society, liberal in its values of freedom, globalism and individualism. The illusion of the EU as the protective underbelly - the dream of togetherness - crumbled within minutes giving way to isolationist ideology and the return of national borders, national tactics for taking care for themselves and solving the problem of how to manage with the crisis.

The virus manifests as political even if it itself is not. It is benchmarking our systemic resilience and it is not a pretty picture: the pandemic is the new 9.11 terrorist, legitimizing future state-run surveillance in the name of our *safety*. The virus comes from abroad, spreads between those who "frivolously engage with strangers". It is the viral incarnation of the Other, the stranger to be feared even more, separated, controlled and isolated from Us with drastic, survivalist methods.

But if we stop movement we stop to breath. How long can we hold our breaths?

Minulla oli uni 2010, jossa maapallo pysähtyisi ja kääntäisi rotaationsa suuntaa. Koko ihmiskunta oli paniikissa ja yritti keksiä miten selvitä tästä. Kun maapallo vihdoon pysähtyi painovoima hävisi ja vedet nousivat taivaan sijaan yläpuolellemme ja kun katsoi ylös olimme kuin jään alla meressä. Katsoin ylös ilman painovoimaa leijumaan kohonneita tavaroita. Pidätimme henkeämme ja odotimme että katastrofi menisi yli."

WE MADE THE CRISIS INTO WHAT SHE IS: A BLACK SWAN WE DREAMT INTO EXISTENCE.

The 2020 pandemic was not in itself a Black Swan. The threat had been mapped out since long ago. Bill Gates held a Ted Talk in 2015 named "The Next Outbreak? We're not ready". He begins with: "*If anything is going to kill more than 10 million people, (it will not be war) but a highly infectious virus*" And he ends with: "*Now we still have time to be prepared when an epidemic hits. Such measures would not only make the world more just but also safer for everyone.*"

Why did we not get ready? Why did we not create resilience in our systems and our relations, share research and build "tsunami alarm systems" with a clear action plan in place for when a seed of the epidemic would emerge, before spreading into a pandemic?

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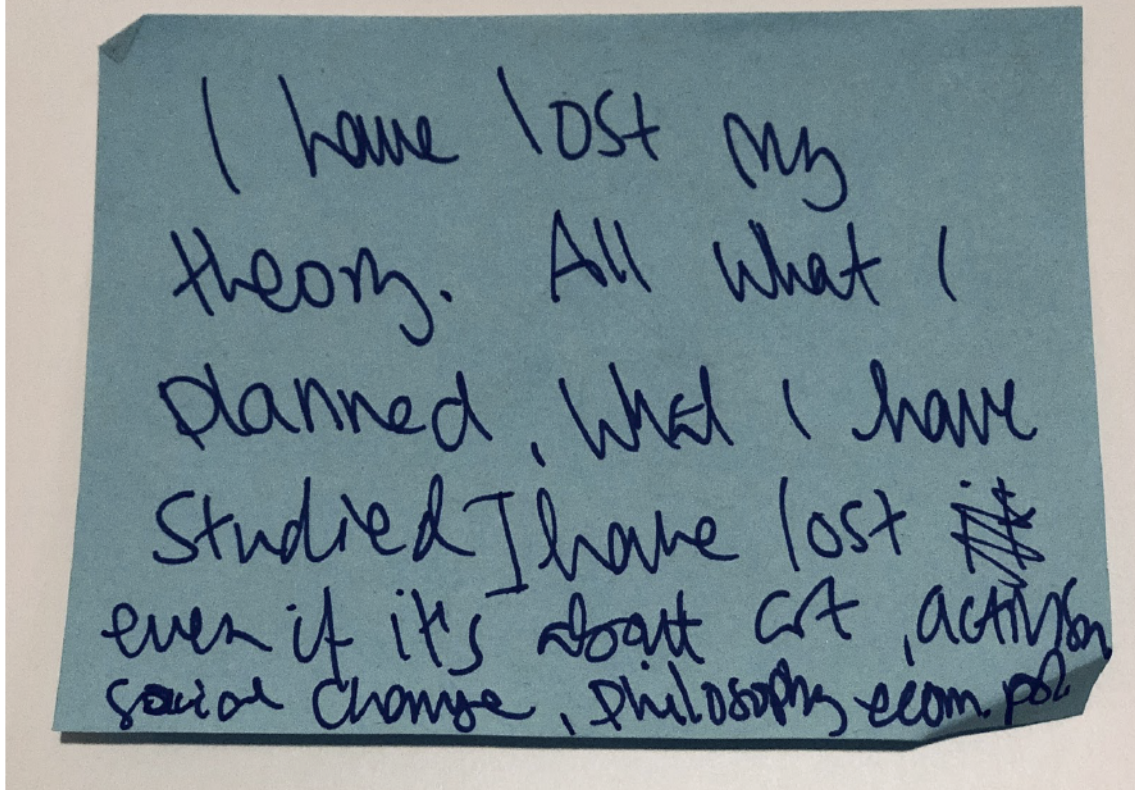
As I'm writing this fourth version of my research in Coronavirus quarantine. No one expected this level of societal rearranging when a pandemic - which was predicted to emerge since long ago- actually manifested itself. The previous versions of my thesis have met *unpredictable variables* resetting entirely the premises for my research. While these black swan moments make my process of writing an eternal process of re-evaluation, I appreciate these constant reality checks. What is a philosophical virtue is a pragmatic nightmare.

I'm struggling with writing. Compared to dancing, writing *feels* like a violent reduction of complexity.

While tackling this dilemma through a process of *active writing, a daily practice of moving with the theory through writing*, the Black Swan is my proofreader, tossing many of my great theories into the bin. She seems to always appear as a crisis, *calling for action* regardless if we are prepared or ready for it. She has drastically changed my own relation to theory, to institutions, to knowledge production in general and the modes of writing, and to art making and activism. Today *understanding* appears to me completely differently than before. Different patterns emerge from a different relation and a different way of looking for them. As such, these Black Swan-reality checks are very educative, honing theory closer in to practiced living.

Written knowledge, the sweet taste of producing new theory, seductive sensation of "cracking the code". Words and thoughts become a standing firm beliefs hegemonies, unable to stay fluid. Yet. Body and life are fluid: as Foucault reminds us the body is in a constant flux, which makes theory irresistibly late, running after that what already happened, something already existing. Writing theory becomes so easily a museum of ideas, a memory of our moment of creativity, a brick for walls to rise upon and stakes to be held, institutions to be built, wars to be fought.

Note to myself when Touch and Revolution -art as/of Activism lecture-performance turned into a protest. Kiasma Theatre 12.2.2018



MOVEMENT 3

AESTHETICS AS ACTION

"[This is] a time ... when something awful is happening to a civilization, when it ceases to produce poets, and, what is even more crucial, when it ceases in any way whatever to believe in the report that only the poets can make." (Baldwin, 1963)

THE ARTIST'S STRUGGLE FOR INTEGRITY

"We ourselves are parts of larger choreographies and our acts are acts upon them. This requires responsibility and creative action. It requires a thorough exploration into the wider grammar of patterns, their proportionality and their paradoxes, in order to discover the frames that bind us together and subsequently reveal to us the dances we dance. With knowledge will come doubt, shedding light on the illusion of static frames, questioning and exposing the validity of existing frames in regard to a "wider knowing". Through doubt comes a need for action, for rebuilding and re-framing self; a need for changing and adjusting the way we conduct our lives, interact, love, consume and apply ourselves to the social and ecological sphere. We are inscribed with the capacity for original thought and the possibilities to bring about change. We can create and facilitate the conditions for something to happen, for patterning and re-patterning to occur. Doing so is the act of the everyday choreographer — the negotiator, the navigator and architect of fluid ecologies we are all part of." (Klien/Valk/Gormley, 2008, p. 13-14)

BOOK OF RECOMMENDATIONS CHOREOGRAPHY AS AN AESTHETICS OF CHANGE

Entering the public sphere in Action

When entering a protest as an artist, the question arises: **how can I contribute with my skill set?** How can I support as a professional creative thinker and arts practitioner the aesthetic aspect of the struggle and honing a very specific experience of a **movement** into a choreography of action, re-action and e/motion? Here again **the question is of the *placement of the self* and we artists need to look carefully and critically at ourselves and our motivations to make sure we are not parasitically sourcing for inspiration for ourselves but help and support the protesters with our know-how.** During the Right to Live - demonstration (2017) there was a request - a hope - to create a more friendly environment and a call for someone to help with this. Therefore, I took upon myself to help bring in the aesthetic consciously as a form of protest. Message flags and protest signs were to define the protest area and give the issues raised by the asylum seekers a specific aesthetics "emblem" which would be recognized even if dislocated from the actual protest site. This was a request from the protesters but needed someone with creative skills to navigate. This way the presence of asylum seekers and their message could be felt by -touch- the immediate surroundings and passers-by as well as have an impact in the

general conversation with the urge to create a change -revolution.

The soft border of flags (realized in collaboration) was an invitation from the protesters to come in and engage in a conversation on a complex and controversial topic that had a loaded and, for some, even fear-provoking connotations. The soft border of the Message on the Line- installation became a permeable membrane around the Right to Live- demo, defining a sit-in to the media as well as the by-passers, an aesthetic interphase to soften the point of contact to a touch which both could handle. It was aimed to de-escalate tensions between asylum seekers and the environment, to enable a contact to actually happen but also to protect from racist attacks and send a message of urgency and legitimacy of the claims, and the human rights fight in a form of a sit-in demonstration in the heart of the Finnish Nation. In a social situation where polarization and crisis-rhetoric were promoted by the government and the media, the hard borders create artificial alienation between people, making it difficult to actually communicate. In such a context the soft, oscillating membrane between moving with the wind was a signal of goodwill, urgency and a message of humanity and of a willingness to communicate in peace, a means to lower down walls to enable the voice of the protests to be heard.

Aesthetics as a Choreography of Protest



A Hong Kong Cafe, known as a "yellow shop" because its owners expressed sympathy for protesters has windows decorated with blank post-it notes in Hong Kong.

AP

The aesthetic manifestation of a protest is not merely a representation or propaganda tool but a way of protesting in itself: a physical presence *reminding us to remember*; a poetic form of speaking to the soul as much as to the reasoning mind. Like the Post-it sights are now connected to the **HONG KONG DEMONSTRATIONS** in 2019, **THE RIGHT TO LIVE** movement is connected to messages flags and red and white posters even when that same aesthetic is appropriated as the **FINNISH MIGRATION SERVICES** did in **WORLD VILLAGE FESTIVAL 2017** and the by Alt-Right **SUOMI ENSIN** Camp, eternally appearing opposite of the asylum seekers demonstration sites.



Jatkuvaa häiriötä aiheuttavat SE-rasistit ja @Maahanmuuttovir samoilla linjoilla?

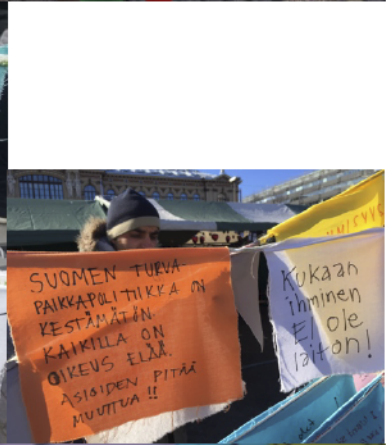
Huom. SE-kylltien logo varastettu tphakijoilta.



People were protesting against deportations to Afghanistan and Iraq during Spring 2017. Here they are outside Helsinki Airport at one o'clock in the night and the protesters had been ethnically "filtered" and asylum seekers were forbidden from entering the airport or from using the train. After this protest no protest were allowed inside or in the close vicinity of the Airport hall.

Later the same layout was appropriated by the Alt-Right Suomi Ensin (Finland First) counter protest. Here a tweet from Outi Popp asking if the racists and the Finnish Migration office are on the same line of action appropriating the logo (and message flags) from the asylum seekers.

Photos © Alexander Popkov, Outi Popp





Finnish Migration Service's tent at World Village Festival 2017 ca. 100 meters from the asylum seekers' Right to Live demonstration at the Helsinki Railways station. The visitors were asked to fill in answers to the question "what makes you feel safe" and hang them on a line. Photos on both pages ©Innanen

To fully understand the difference of the flags at the Migration office tent and those surrounding the Right to Live - demonstrations can be understood in the choreography of the space, the direction of the flow of action and attention, in who is at the centre of this stage create by the aesthetic and choreographic event and what are the aims of the choreographic act. For the Migration office there was a question to which audiences could answer “freely”. The quotation marks are there because the question in itself had a strong message of threat and a dichotomy of us and them. Though the question “what makes you feel safe” might have been unintendedly clumsy, creating more paranoia

than unity, the “art-work” placed the interest of the Migration office and the Interior Ministry (including the police and the wider security apparatus of the state) at the centre to which audiences could reply and feed. There was no space for learning, other than in the way data mining is interested in human behaviour. On the other hand, the Right to Live - demonstration with Message on the line flags operated on completely different principles, creating a stage for meeting, for voices to operate together in concert with no ulterior motive than for creating a space for communication.

“(The) flags do not communicate one message but carry many messages from different people with various backgrounds. The line of flags becomes a junction for different lines of thoughts, joining people with various cultural backgrounds, from different periods and places, together in one social labyrinth. By creating a line of messages and opening up a written conversation, Innanen becomes a stage-maker, setting out a territory for a discussion that crosses time and space. The messages slowly grow, turning into a rhizome of fragments of written communication, containing ideas, ideals, convictions and questions.” (De Wolf 2019, p. 92).

Placement of Skill

never planned to become an activist. The moment I found myself part of a movement, I had to resort to the skillset I happen to have as a dancer and choreographer, filmmaker and

event organizer instinctively but always in context and in collaboration. This does not only include aesthetic interphases or posters but a deeper understanding of how bodies



relate to each other: my body next to another body standing in solidarity; and also, how movement happens, and territory is claimed by creating a stage.

“Action, as distinguished from fabrication, is never possible in isolation; to be isolated is to be deprived of the capacity to act. Action and speech need the surrounding presence of others no less than fabrication needs the surrounding presence of nature for its material, and of a world in which to place the finished product.” (Arendt, 1958, p. 188)

THE HUMAN CONDITION

Only afterwards, reflecting on my experiences and from the responses, repercussions and critical questions posed to my reasons and inner motivations, have I started to analyze more in depth the relations between activism and Art, and what this combination means in

Perhaps these misunderstandings rise from only looking at the surface and not recognize the methodologically that lies at the foundation. The need to clarify why there is a call for action

for artists, a nagging demand to awaken to our agency the ability to influence society through our placements, through our ability to create spaces for action, contemplation, experience, exchange, thought, feeling and how (and what type of) choreographic and creative methodologies can be used in activism, resistance and social change is one of the main motivations for my thesis research topic.

my personal case. In my case I see the connection in the methodology rather than content. I do not make art of or for asylum seekers. I don't know how to create art projects with asylum seekers (sometimes I wish I did, but I just don't know how to actually make them) nor do my stage works deal with **themes or narratives** in the sense which would portray specific human stories. I have tried to talk about the methodology and the social choreographic perspective in how we work as a society and wish to develop our common future. It has been hard to change some misunderstandings related to applying any artistic practices into activism, and in calling out for the radical agency and activist nature of the creative professionals, artists included.

I believe this personal and often intuitive way to apply our professional skill set is how we become the **AVENGERS**: strong because we all have different superpowers. Creative professionals are experts in lateral thinking, in working independently and with minimal resources, while activists are not afraid to break the rules and fight for what is right and for what is basic decency. The societal system



has to recognize every subject despite their contribution (or lack of) to the economic reality of the state and willingness to submit to the ideology of austerity and eternal growth. Ultimately this discourse is something which cannot be dictated from outside, only critically

brought into examination and dealt with (and from) our personal experience. Ultimately it is an ethical question interlinked with our natural abilities, temperament, education and societal context. **JOLIJN DE WOLF'S** analysis of my work for her thesis is following:

“Throughout her body of work, Innanen continues to build stages for meeting and discussion, creating labyrinths of social interaction by setting up participative performances. In these performances, she does not always take up the role of main storyteller, guide or messenger herself, but also lets others take the stage she has created, something that I would like to illustrate with the next example.

(The events unfolding in Kiasma) illustrates what the role of an artist could be: a founder of new territories, a space opener, a stage creator. Innanen brings a societal issue into the spotlight and urges the audience to think about it and take position. Being confronted with Innanen’s work means having to choose: to stand with her and take action against the addressed issues, to stand against her and object to her point of view or to stand on the side and do nothing. Even though Innanen was not present during the lecture performance, she still managed to fight for new grounds, by giving the others involved the space to express themselves.” (p.93)

De Wolf’s analysis for her own artistic practise is following, which is different from my own but as such a good example of how we all need to define, or at least be awakened to our own approach and placement.

Now I wonder, is my role as an artist comparable to an architect, the one who designs the space and knows it inside and out? (...) I do not think my role is a purely vertical directive one of the all-knowing architect. The act of setting out a labyrinth is as much a research and exploration for me as for the audience. I set out a space or a boundary, but I do not own the new founded space and its structures are negotiable. In my projects, I want to communicate that my role as space maker can be questioned and challenged. In my work with the MI, I find it important to communicate my own intentions and motives. (...) communicate that my role as space maker can be questioned and challenged. In my work with the MI I find it important to communicate my own intentions and motives. (...) Four words: accessibility, transparency, agency and flexibility, keys to unlock new paths in the social labyrinth of human interaction.” (De Wolf, 2019, p. 108)

I realize through this that my motivation lies in creating the territory to the best of my skills in the sense that they are facilitating meeting and communication. Who and what is communicated, and what kind of ripples or change is created is free to emerge from the event itself? Even if that means it is not what I expected. Contradictory to my “impartialness” to the outcome de Wolf’s analysis of my artistic presence is that *“Innanen clearly has an agenda and also communicates this very clearly, by being transparent about her personal views, motivations and goals. She is quite direct in addressing the issues that she wants to be discussed and challenges the audience to react and take a position towards them. Where Innanen makes clear statements about what she thinks and where she stands” (p. 104).* This perhaps I have a clear vision of a need for a topic to be addressed for

which I create a space where people can come freely to express themselves yet I am clear in my own placement in the scene and perhaps involuntarily but quite effectively use my (sometime radical) placement as a call to action, demanding others to find a awakened relation to my position and placement in the larger scenery. As it happened in Kiasma, the work group and I felt obliged to take a clear position on the situation which emerged, even if it meant we are tearing down our work and walk away in protest. De Wolf describes the events unfolding in her thesis followingly:

“Touch and revolution: the art of activism/ activism in art”

“Saturday 10.2.2018 Riikka Theresa Innanen and her working group were invited to speak at the “touch on revolution: the art of activism/ activism in art” event in the Kiasma museum in Helsinki. The multicultural team (amongst others, from Argentina, Iran, Iraq, Finland, Afghanistan and Denmark), wanted to give different speakers the opportunity to join the lecture-performance about the “right to live demonstration”, the Finnish deportation system and the role of art in activism. Twenty-four hours before the lecture would take place, Kiasma communicated that only Innanen was allowed on stage, because of a “major security threat”. Some people of the group were even permitted from being present in the audience. The only way the “presence” of the invited working group was allowed, was by pre-recorded videos. In collective statement, Nathalia Villaman writes:

“We felt that we are the threat. A feeling way too familiar. When we are present, all the sudden the security is in high alert. Even in an art museum where artistic creativity should be the highest priority. It was not the content of our presentation that was the threat to the institution, rather it was our bodies and our presence as a group. Now, we are asking: who are you protecting and from what?”

Innanen and her team decided that the situation had to be addressed in the lecture performance and took different actions. Innanen felt that as the only person being allowed on stage, she had no other option to walk away. Those of the group who were not allowed on stage and could not risk being arrested, recorded a video statement. The members of the team who could take the risk appeared on the stage with the following sign:” (De Wolf, 2019, X)



Screenshot. Video © Akseli Aittoniemi

To disregard love as romantic nonsense is reserved for the privileged, those who can afford to live in a world who doesn't care. A symbiotic kinship between all planetary lifeforms, the earthlings, a tear of a differentiation while defined by what is pressing our being, touching, giving form and terraforming, while we either surrender or resist that which is touching us - changing, transforming and revolutionizing who we are. There are other forms of physical as well as political presences

touching upon touch, which are not erotic or colonial, appropriating or grabbing. Some touch lifts us up, makes us fly or just helps us stand tall.

Dyslexia in our ability to read (or create) different modalities of physical presence, of touch and love worries me. **After all, in this love, in this radically becoming touched, is where we change, where the Revolution happens.**

"Awareness of touching a partner and following 'the point of contact' provides the impetus for movement, which adheres to no present pattern and relies on general vocabulary of falling and rolling varying from one individual to another... touch joins two dancers, turning them to each other's weight and momentum as they move." (Cohen Bull, 199, p. 276)

SENSE, MEANING, AND PERCEPTION IN THREE DANCE CULTURES

"(Human and nonhuman) critters of an ongoing past, present, and future called the Chthulucene. Speaking resurgence to despair, the Chthulucene is the timespace of the symchthonic ones, the symbiogenetic and sympoietic earthly ones, those now submerged and squashed in the tunnels, caves, remnants, edges, and crevices of damaged waters, airs, and lands. The chthonic ones are those indigenous to the earth in myriad languages and stories; and decolonial indigenous peoples and projects are central to my stories of alliance." (Haraway 2016, p. 71)

Antagonism

While art and activism have a long history of collaboration and mutual admiration, the relationship also contains much suspicion and occasionally hate: Activists accuse art (and academia) for not engaging with action, merely debating on a theoretical level. I can relate to this: it is frustrating to witness vital time and energy go to esoteric projects when people are in dire need of help, when their bodies are exposed to violence; when the police disregards civic limits on their power. Another outlet to express privileged creativity is not a way to help anyone who finds themselves in a precarious position.

Then again, the criticism from the creatives (artists and academics) questions, how much change can individual fights bring. What changes in the bigger picture are we activists making if we do not see the importance in changing the wider collective imagination and the paradigm producing the larger mechanisms of oppression? How much are we feeding the polarization, when we fight and fight again? And: how much is our “helping another” a form of extended capitalist practices of privileged bourgeois? The liberal urban elite is busy with wine brands, and city

hopping and human rights philanthropy to fill up an otherwise meaningless existence. It's hard to point at someone who insists on their goodwill, awareness and innocence when in fact they are still involved in feeding the system of oppression. But how much has your “awareness” about black lives actually changed the reality black lives live? Probably not much. This is why it is good to take a look at Jane Elliot's checklist (Movement 7).

These are important questions to ask but can easily create a paralyzing moral paradox ending in total inability to act (in-action) for the fear of doing something wrong. Not all actions are selfish. Not all action is selfless. Not all actions are falling in this paradigm to begin with.

It is very important to understand the deeper motivations for engagement: *why am I doing what I am doing?* What is unfortunate is if we cannot create movement but create divisions between people, isolating ourselves from the ability to act. We might be on “the right side” but in our anger, we can lose our voice and our ability to speak to the critical mass needed for our message to have a profoundly influential impact.



Protesters standing in protest on the Kiasma Theatre stage during Touch and Revolution- Art as/of Activism lecture-performance 12th of Feb. 2018 after having been denied the right to participate as a performer due to a right-wing threat.

Space for Action

In *The Human Condition*, Hannah Arendt (1958) speaks of the need for spaces, the social realm, for Action to take place. It is the space where we can process together the identity and to find meaning. For her both Process and Action cannot happen in isolation but require the context of others, as well as space and time (i.e. recognition of its importance) to be able to happen. Without time and space for such processes, when the latency between the idea and its execution has been reduced to near zero, we resort to what we already know, no creative process can

happen. In the process of Action, we enter a liminal process which cannot be speeded up, nor should it be disrupted, if we desire to pass through it. In our societal structure standing on the shoulders of Enlightenment Work and Labor have overtaken the space for Action. In such a reality, we can only reproduce the old ways. The space and process for Action is where we reassess and create the new. Our Actions become Revolutionary in the sense of giving *birth of new beginnings and new body politics*

"(...) only where change occurs in the sense of a new beginning, (...) to bring about the formation of a new body politic, where the liberation from oppression aims at least at the constitution of freedom can we speak of revolution.

And the fact is that although history has always known those who, like Alcibiades, wanted power for themselves or those who, like Catiline, were rerum not/arum cupidi, eager for new things, the revolutionary spirit of the last centuries, that is the eagerness to liberate and to build a new house where freedom can dwell, is unprecedented and unequalled in all prior history." (Arendt, 1964, p. 36)

Even **KARL MARX** reduces the body into a utilitarian muscle. I cannot see how any existing political ism could offer an alternative; a recognition of the body as its own independent radical self - a means and purpose in itself, a vibrant intelligence of material with agency (Barad) connecting us to the wider grid of planetary life. **Such a non-utilitarian perspective is in fact where the political and economic rebellion resides: the political in its non politicalness, action in non-linearity, the function in its non-utilitarianism, its ethics in the deep a-moral resonating materiality.** Even when leaving all the ways our vocabulary currently stretches, the Body and the vibrant materiality of the planetary life reveals a whole different paradigm for the **Political Body** and **Social Choreographic** methods, which are not mechanic but breathing and sensing cybernetic lifeforms (combinations of wo|man made and nature made cultures, bodies and processes). In other words, investigating the agential materialism of the Body (and the dances our planetary systems are choreographing, the patterns coaxed out from the limitless event horizon) allows us to engage with choreography as a *Kin/Aesthetics of Change*. Similarly, I would claim that we have to reclaim the intimate realm, the sensual and (con)textual; the truths which truly touch our integrity. Otherwise we remain the **MORAL**

MONSTERS OF JAMES BALDWIN (1963), the civilization who has stopped to listen to its poets and even worse, lost the ability to hear what they say. After all, what can guide us in the shattered landscape of post-truths but our sense of what is good for us, what is beautiful and the pleasurable and appreciated. What will tell us the moral grounds of good and bad if our senses are turned off, and the deprivation is only feeding an industry selling them back to us as addictions. A soul deprived of a connection to its own physical experience has no way to recognize the meaningful nor the meaningless, for it is our guide and our navigator, our bridge to connect to the experiences of others. We no longer know how to trust our experiences, even in the ethical or aesthetic sense, nor remember how touch works as a tool to define the space between as much as to connect and communicating, Hannah Arendt urges us to create these spaces for Action and coming together. As choreographers of events as much as of gestures and encounters, we have an opportunity as well as a responsibility to create spaces for Action, for Speech to happen on equal terms. We are not recognized by society as equals. Therefore, these spaces do not emerge naturally by themselves: need to be mindfully choreographed into existence by activists and artists alike.

"This space does not always exist, (...) and although all men are capable of deed and word, most of them-like the slave, the foreigner, and the barbarian i(...) do not live in it. No man, moreover, can live in it all the time" (...) To be deprived of it (Action) means to be deprived of reality, which, humanly and politically speaking, is the same as appearance. To men the reality of the world is guaranteed by the presence of others, by its appearing to all". (Arendt, 1958, p. 199).

At least artists and activists should be recognized the right of appearing in society as co-choreographers of the public experience, There are serious side effects of the public realm only recognizing the importance of Work and Labor and being filled with content by media, economic powers, law enforcements and politicians governing what they can govern between in the pressured space left over. Then again, we artists need to be the stagemakers, even without permission, monetary support or acceptance, Even in protest or resistance.

While activism can take an artistic form, artistic methods or aesthetic interfaces are not merely tools to be used for propaganda but a kinaesthetic and choreographic forms of social actions. In resistance and protest, we do just what Arthur C. Danto defines as what art is: we make embodied manifestations of the otherwise invisible. In Action we are making unrecognised bodies visible - appear in the social and political reality- even when their existence is denied.

As **ARI HIRVONEN**, (2019) researcher at the Helsinki University faculty of Law, states in his article on asylum seeker rights in Finland post 2015, paradoxically the positive development of human rights in the western countries has made it harder to comprehend or even accept that justice is not a certainty for everyone, even within our own state borders. When we do not see injustice, it is harder to truly grasp its existence. This became graphically clear when sharing time with the paperless and those seeking asylum: Switching between two

realities (of a Finland experienced by a white Finn and the Finland experienced by a refugee or a “illegal” paperless) living side by side yet invisible to each other is somewhat schizophrenic and uncomfortable. The issues of those privileged and those who struggle for their basic rights are quite extraordinarily different. This schizophrenic state of reality became juxtaposed through the Right to Live demonstration led by the asylum seekers. Which is probably why it was considered to be subversive if not dangerous, at least to the national narrative of the Finnish identity as a land of equality and inclusion. **HANNA LUKKARI** (2019) (also from the faculty of Law in Helsinki University) writes in a different text in the same publication with Hirvonen, how

“Arendt’s concept of “right to rights” resembles Immanuel Kant’s idea on hospitality in the sense that both ideas of cosmopolitanism maintain the distinction between the citizen and the guest. “ (p. 163)

She points out that how we answer to the guest-other/stranger is ultimately defining who we meet, and that the paperless person is ultimately a guest, that the right to rights is a guests right to be recognized as a unique, an individual with dignity, as a legal person and equal member of society (translated by R.T. Innanen from the Finnish text). What we can see happening when a fragile privilege is trying to maintain its sovereignty, is that it tried keeping the other as a non-human without any rights or recognition of a human or a guest, and even if forced to accept the other amongst itself, will never let the guest be free from being “hosted”, but controls everything from meals to movement in order to make sure every choice

passes thought the host, and the guest, who's every move is monitored, controlled and limited, can never be free and ultimately can never become us. A choreography of control

A seat at the table

Anyone who can claim a seat at the table has the ability to demand a spot for those others still left out. Artists have a very particular and "skewed" relation to power. With this ability to sit at the table while maintaining our potential to catalyze revolutions, comes responsibility, which we artists need to recognize and *hold*. It means we have a voice as an opposition to power. We also have a voice in our respective communities and the debates, ethical, poetic and practical re/configurations that are taking place on the grass root level. We are those offering the alternative lenses when rebuilding communities and futures through our theories, intentions and actions of today.

This agency and leadership mean we need to stay vigorous with being

"Enlightenment figures of coherent and masterful subjectivity, the bearers of rights, holders of property in the self, legitimate sons with access to language and the power to represent, subjects endowed with inner coherence and rational clarity, the masters of theory, founders of states, and fathers of families, bombs, and scientific theory - in short, Man as we have come to now" (p.47)

as Haraway(2004) writes in her essay **ECCO HOMO, AIN'T (AR'N'T) I A WOMAN, AND INAPPROPRIATE/D OTHERS: THE HUMAN IN THE POST-HUMAN LANDSCAPE**, and continues:

"Humanity's face has been the face of a man. Feminist humanity must have another shape, other gesture (...) (figures of humanity) cannot be man or woman: they cannot be the human as historical narrative has staged that generic universal. Feminist humanity must, somehow, both resist representation, resist literal figurations, and still erupt in powerful new tropes, new figures of speech, new turns of historical possibility. For this process, at the inflection point of crisis, where all the tropes turn again, we need ecstatic speakers." (p. 47)

and the eternal other, even in several generations, as for the children of the immigrants, or in several centuries, as is the case with the Roma people in Finland.

idiosyncratically ourselves: to be more at ease with not living up to the productivity standards of a post capitalist demands to commodify and monetise who we are and what we do. Whatever we stand for, artists are those living in and gardening diversity and plurality, defying the pressure of cultural conformism towards monoculture and a single story, the very same causes the activists fight for. Such Civil disobedience, a refusal to comply, is a way of taking ownership of how our **being and our choices** are choreographing the world and will offer alternatives for others in how to exist outside the capitalist structures, or as goods entertaining the bourgeoisies. Outside the logic of Work and Labor, to speak setting aside the:

When we start to understand our placement in the wider societal and environmental constellation, we can also see how structures that care and provide for us (and our privilege) also demand us to comply with the idea of Man as the face for humanity and owner of both history and future. We comply with that everything can and should be commodified, verbalized, diagnosed and labeled in the hierarchy of the late capitalist logic of production of infinite growth. Arts offer an alternative to the paradigm (which is stuck) where solutions “*rest on the theory of language and control*” (Haraway, 2004, p. 23) The cultural evolution is what the arts need to be the keel of, the change we urgently need to see, feel and live.

It is important to understand that disagreement is not a problem. We spend far too much time finding consensus and integrating others into our hegemony before

we can collaborate. Someone might not want to change; someone might gain more. Yet creating the alternative choreographies counter acting dysfunctional societal behaviors, will be supporting a culture which already exists and already moves and operates in a different parallel reality, which eventually can become stranger than the current dominant culture. Likewise, puritanism and a culture of “being right” carries totalitarianism in its DNA, even when in the context of non-hierarchical and anti-establishment anarchist movements. The job for us activists and social choreographers is to facilitate flexibility and fluidity. We have a role in collective processes, radical democratic practices and peer-to-peer solidarity, just like - but very different- from the role the shoemaker, sociologist, politician or the police have. Disagreement or pressure situations are not the problem. Becoming stuck is.

“


There are no wrong postures -
only positions we have forgotten
how to come out of.

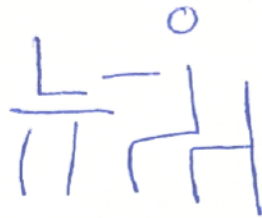
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A SUGGESTION FOR A REVOLUTION

What if, we changed from this 

to something else 



to



or even to



or even to



or even to



embodied
from your

MOVEMENT 4

RADICAL PLACEMENT

"Whether I like it or not, for example, and no matter what I call myself, I suppose the only word for me, when the chips are down, is that I am an artist. There is such a thing. There is such a thing as integrity. (...) The terrible thing is that the reality behind all these words depends on choices one has got to make, for ever and ever and ever, every day." (Baldwin, 1963)

THE ARTIST'S STRUGGLE FOR INTEGRITY

Born into Context

JUDITH BUTLER reminds us how we are not free to do and act outside an existing landscape: *born into an existing context, we are shaping our existence through our actions while our context is impacted by the existing infrastructures.*

We are conscious creatures with an ability for awareness of our context and the consequences of our actions. We are not the same, our gender, color, religion and ethnicity (even what species we are) defines how existing structures impact and choreograph our lives. We are born innocent to our context, even to our own impact on our context, but we grow up to become poets and engineers, members of a society and therefore co-choreographers thought of our being and presence, our action and our inactions as well as our awareness of ignorance. The chain we need to break is the arrogance of certainties and denial of facts, the comfort of our habits and privilege, our fears of what challenges our complacency. Our segregation from other realities and truths makes particularly whites blind to their color and cis men to their gender. But the world is changing. At least a new

courage to question what is normal is making it harder to forget our privilege and the structural injustice and racism, or the looming ecological catastrophe due to the pillaging of the natural resources.

What life are we regarding as more *grievable* over others as Butler (2015) asks us? Fear is a natural instinct while setting boundaries is a human right, but nature and our fellow humans are not our enemy, though they are often alien and require a process of getting to know one another to become familiar and not a mirror to our projected fears.

Becoming more human, awakened to our humanity, we also need to recognize we are only able to thrive if good living, flourishing is accessible to all life. In fact, we cannot live without the Other, even if the Other is in the form of nature, phenomena or (wo)man scares us. Our body needs protection and we have the equal need for self-determination. We have the right to set boundaries while rights should not know borders.



**“Rights
without
borders.”**

**#MESSAGE
ON THE LINE**

**#stopdeportations
#oikeuselää
#weseeyou**

Pain and mournability

In her book *Regarding the Pain of Others*, SUSAN SONTAG (2003) writes extensively how *distance removes people away from our field of empathy* (she writes in context of photography and photojournalism, which can bring death and torture from faraway places to our breakfast tables).

"(...) her (Virginia Woolf) point is that the scale of war's murderousness destroys what identifies people as individuals, even as human beings. This, of course, is how war looks when it is seen from afar, as an image. Victims, grieving relatives, consumers of news all have their own nearness to or distance from war. The frankest representations of war, and of disaster-injured bodies are of those who seem most foreign, therefore least likely to be known. With subjects closer to home, the photographer is expected to be more discreet." (p. 49)

Sontag explains how distance and anonymity lends an ability to remove remorse, regard the other as not similarly human as ourselves, as an abstract fiction we do not extend our empathy to: we can see explicit violence without the need to cover up the expressions of pain or torture. The closer the suffering comes to our geographical or cultural sphere, the more concerned we become with the details of ethical conduct of the photographer and the identity with the victims. Yet we have learned to distance suffering even next to us by keeping *us* eternally separated from the *Other* living among us.

"The (Cambodian) prison photographer's name is known—Nhem Ein—and can be cited. Those he photographed, with their stunned faces, their emaciated torsos, the number tags pinned to the top of their shirts, remain an aggregate: anonymous victims. And even if named, unlikely to be known to "us."" (Sontag, 2003, p. 49)

"Not to be pained by these pictures, not to recoil from them, not to strive to abolish what causes this havoc, this carnage—these, for Woolf, would be the reactions of a moral monster. And, she is saying, we are not monsters, we members of the educated class. Our failure is one of imagination, of empathy: we have failed to hold this reality in mind." (Sontag, 2003, p.9)

Distance lends us the justifiable alibi for not identifying *with* the victims. *To not know is one thing but to deny is something completely different.* The other is amongst us, we breathe the same air but live separate realities. Even if the geographical distances have become irrelevant through social media and with increased awareness through better education and an overflow of accessible information, we build stronger and higher walls to keep the complexity of life and the pain of the others at a distance to avoid feeling their pain and deny the fragility of life in general. We deny the right to ask for help or to seek protection.

With *distance* we stop seeing the other as what Judith Butler (2016) calls a *mournable* or a person *worthy of our grief*, a

person whose death, were it to happen would be felt as a loss, mourned, if noticed at all. Haraway (2004) names this as

dismemberment In her book *The Origins of Totalitarianism* Hannah Arendt on the other hand names the action of making someone **stateless as the first step of genocide**. After dehumanizing and removing someone's identity we distance them from our realm of *us*, the way the Jewish genocide was orchestrated - or choreographed- during the second world

war or we 2020 choose to not recognize asylum seekers or black lives, or the new cast of Paperless as equally worthy of protection and care, making them stateless and "no-one's" to defend. They are left on their own to defend themselves as individuals without power or resources to fight against a state-run machinery.

Nearness and Distance

"Because compassion abolishes the distance, the worldly space between men where political matters, the whole realm of human affairs, are located, it remains, politically speaking, irrelevant and without consequence. (...) Such talkative and argumentative interest in the world is entirely alien to compassion, which is directed solely, and with passionate intensity, towards suffering man himself; compassion speaks only to the extent that it has to reply directly to the sheer expressionist sound and gestures through which suffering becomes audible and visible in the world. As a rule, it is not compassion which sets out to change worldly conditions in order to ease human suffering, but if it does, it will shun the drawn-out wearisome processes of persuasion, negotiation, and compromise, which are the processes of law and politics, and lend its voice to the suffering itself, which must claim for swift and direct action, that is, for action with the means of violence." (Arendt, 1964, p.87)

ON REVOLUTION, THE SOCIAL QUESTION

Perhaps the violence does not refer to purely physical violence but refers to disruption, resistance and resigning; of standing ground against assimilation and the other type of violence a hegemony wants to perpetrate also in strengthening its own identity and cohesion. Calling out the "wrongdoer" rather than showing him compassion and understanding, religious charity or forgiveness, revolution is a

disruption to hegemony as well as to the mode of production, productivity and complacency brought by privilege. On the other hand in this quote we can find an argument to allow us to see how arts are a form of activism in the sense that is an awakening to our passion and our compassion, and even in the case when art is not being able to create a revolution forth, it does bring forth the voice of "the suffering" calling us to act.

"Passion and compassion are not speechless, but their language consists in gestures and expressions of countenance rather than in words(...) The intensity of this listening transforms the monologue into a dialogue, but it can be ended only by a gesture, the gesture of the kiss, not by words." (Arendt, 1964, p. 87)

ON REVOLUTION, THE SOCIAL QUESTION

Arendt's writing brings to question violence, difference and duality. It seems that a dual and binarity understanding

of the world is a fundamental requirement for the current political realm and for Revolutionary action. Could such a strong

precondition of our current societal and political paradigm be reason why it is incompatible with the new paradigm of nonbinary *spectrum* of action and beings, and

its inability in reacting to non-violent methods of civic action and political change? Should perhaps the notion of Revolution be revolutionized?

The Art (and the difficulty) of Making Territory for a (non)Body

"The artist is the first person to set out a boundary stone, or to make a mark. (...) Artists are stage makers, even when they tear up their own posters." (Deleuze/Guattari, 1972, p. 316)

THOUSAND PLATEAUS

While art creates embodied manifestations of meaning and brings the previously invisible to a physical and visible realm, activism and particularly protests bring physical manifestations of the otherwise unseen (and hence unrecognized) societal realities into visibility and to our awareness. Civil rights protests aim to reintegrate the dismembered. They create a stage for a process of critical thinking. Resistance and civil disobedience forces those in power to "face the music", and in doing so dislocates

and disassembles asymmetrical power structures, and reintroduces the dismembered members of society through their recognizing their embodied presence and identity.

As Butler articulates it, in protests the protesters lend their bodies in solidarity, creating a heavier bodily mass that cannot be ignored and silenced as easily, while also shielding precarious human bodies already in a vulnerable position standing opposite to the state-run system of control working towards silencing them.

Berlin April 2020: Litmus-test of European Democracy

In April 2020, a group of creative activists and citizens of Berlin arranged a manifestation to raise awareness about the inhumane conditions in the Greek refugee camps, mainly the infamous **MORIA CAMP** on the island of Lesbos, during the Corona-crisis. People forced to live in the camps had no access to adequate sanitation or other means of protection from Covid-19. The facilities would not have been acceptable to

anyone or any country within the EU, exposing those seeking for protection and already in a vulnerable position to an additional life-threatening threat.

Because of the epidemic the protest used a creative interphase of substituting people with their shoes and signs. Anyone coming to protest at Brandenburger Platz looking like a protester, were advised how to

respect safety regulations and social distancing parameters.

Despite complying with the health regulations, the protest was met by zero tolerance from the police. Anyone coming to the Brandenburger Platz looking like a protester was taken for further questioning by the Berlin police. This created an additional protest within the social media turning the debate away from the original subject (the refugees in Moria Camp and at the Greek borders) towards freedom of speech and expression in Germany. In doing so the state power turned the invisible “other” back into invisibility by diverting the societal discussion away from whether we should apply same level of safety for everyone inside EU, not exempting the refugees, the asylum seekers,

the paperless or those in precarious labor conditions and forced to work despite the increased danger of being exposed to a deadly virus. Checking everyone's ID might sound like a small gesture of crowd control, but in reality is a tactics to make the space unsafe: a way to send a message to activists that their actions are surveilled and that anyone who is in a precarious societal position will be at risk of sanctions and deportation were they to come and protest for their rights.

These people demonstrating peacefully and respectfully became the enemy of the State, a national risk to be dealt with. Why? Because they cared and demanded all of us, including the state system, to care for those

“whose loss is not really a loss, whose death we will not mourn, if even recognised” (Butler, 2020)

JUDITH BUTLER ON COVID-19, THE POLITICS OF NON-VIOLENCE, NECROPOLITICS, AND SOCIAL





unter Maßgabe, dass wir uns ja nur noch Zuhause aufhalten dürfen



Das ist diese Art von Protest von der Berliner Polizei unterbunden wird,

"Berlin Police is preventing this type of protest"
 "Calming we can only stay at home during the lockdown"



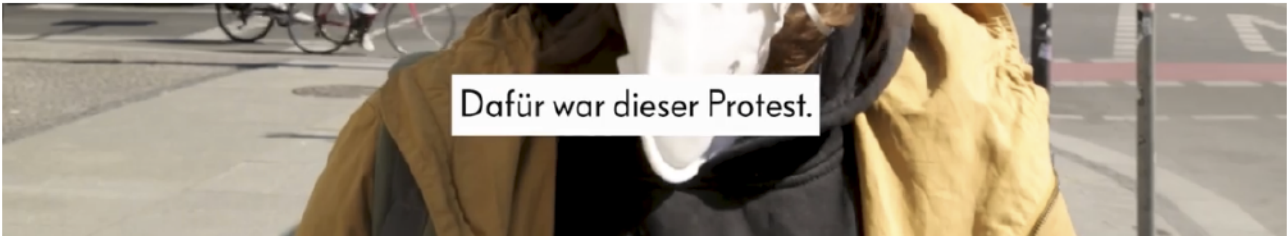
die in Moria, an den Grenzen festsitzen und denen es nicht gewährt wird,

Those stuck at the borders in Moria and not expected,



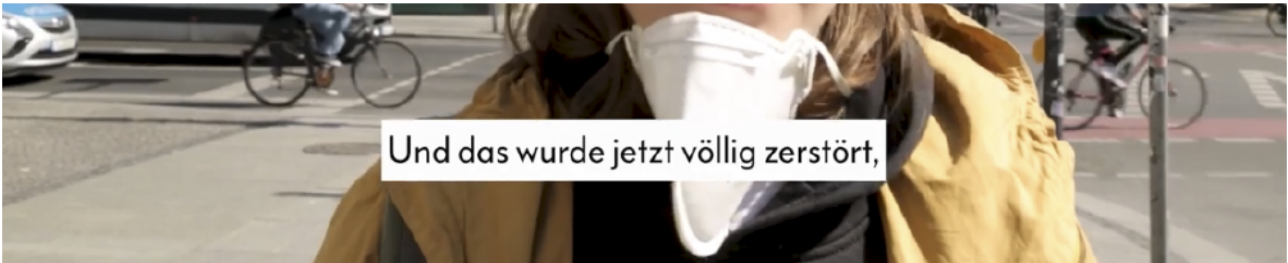
dass sie ein Mindest-Hygiene-Standard haben,

That they have even a minimal hygienic standard



Dafür war dieser Protest.

That is why we protest.



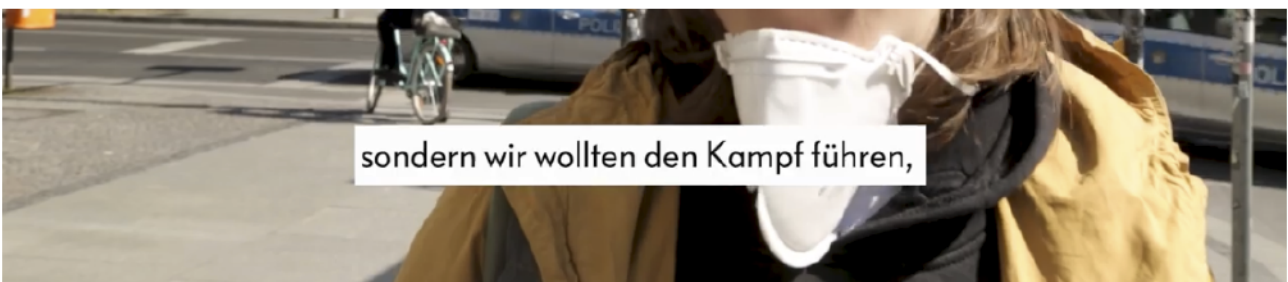
Und das wurde jetzt völlig zerstört,

and that is not completely destroyed,



Jetzt ist es nur noch ein Kampf um politische Meinungsfreiheit.

Now it is a struggle for political freedom of speech.



sondern wir wollten den Kampf führen,

Without that that is the struggle we wanted to lead.



für die Menschen in Moria und an den griechischen Grenzen.

What we wanted to protest for was to bring awareness to the people in Moria and the Greek border.



This is a Litmus test of our democracy.

The protest in Berlin was making a stage for us to come in touch with the inhumane conditions of the refugee camps. They used aesthetics as a tool to demonstrate safety, removing the human body in flesh with the invisible memory of a body not there but like us caught in an unacceptable condition. It is clear they aimed to bring awareness without antagonism. Yet the act of bringing that what the state system does not want us to see into a realm where we can feel their presence and relate to their pain, was antagonized and therefore diverting the conversation from the actual topic to issues of freedom of speech during a pandemic.

We can dance with the unknown and invisible **acknowledging the existence of what we do not (yet) know, and even when we know them, even when embracing the paradoxes and multiple stories we grasp only part of it verbally due to the complexity.**

We can remove nagging reminders yet the responsibility to take action remains. We can build walls to stop the embodied presences from entering our sphere, close our ears from the stories too painful to hear or we can keep up our unsustainable lifestyle. Such living in a dream tarnishes the notion of innocence. That we “just did not know” or “never came to contact with the reality” has a humanitarian price, a cultural and political price. The price of commodification, capitalism and privilege, is more than humanity can carry and what the ecosystem of our planetary home called Earth can ultimately sustain.



It cannot be that solidarity only applies in the national space

Similar analogy of making a peaceful demonstration by antagonizing them by the state system, can be seen in most protests which change the habitual code of conduct. In Finland the asylum seeker led Right to Live -protest faced similar antagonizing and diversion of the issue from the city and the state alike, from the police and the media, polarizing the issue rather than focusing on the message the nearly 200-day long protest was fighting to make heard.



Why are protests met with increased measures of silencing? As if they were a form of hooliganism. In Berlin, the protest was a sign of care and concern not an extremist attempt to dismantle democracy. Demonstrating is an integral part of democratic practices, a voice next to the government, the opposition, the legal system and the civil society.

(Stop Deportations demonstration outside Helsinki Airport April 2017. Photo ©Innanen)

Embodied Presence

“When you wake up to your life, how does it feel? Are you born to die as Martin Heidegger thinks? Or are you born to create new beginnings, in the way Hannah Arendt suggests?”

UNKNOWN ONLINE PHILOSOPHER

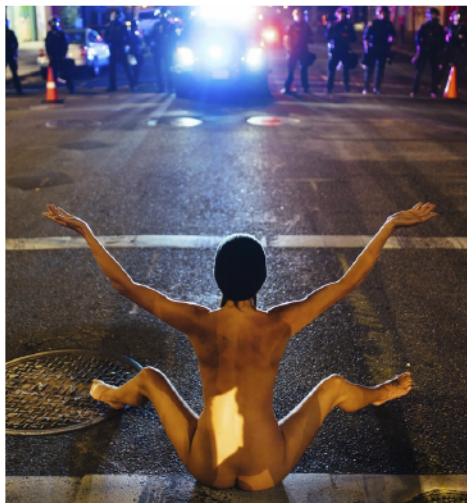
An embodied presence reminds us to remember as well as awakens us to an awareness of how we feel. Seeing another body and recognizing it as real as my own, awakens our kinesthetic empathy and ability to feel, or at least regard, the pain of the other. *We need the other body to remember to remember there is a world outside of our own sphere.* The body and its suffering, which we cannot explain away, when standing next to us in protests is the reason why demonstrations need our physical presence to have an impact. That is why civil disobedience, strikes and true solidarity happens as physical actions or refusals of complying with orders. It stops the wheels of “business as usual” and forces us to be touched by how the “world” I in part am choreographing is touching upon other lives. In that respect, a pandemic is making our bodies the bodies of resistance. It forces us to non-comply to the “business as usual” and reshape the connective tissue of the “world” between us.

Side note: to explain “the world”, Arendt used the metaphor of a table. We sit around the table and by doing so we create together the world. The table binds us, creates a setting around which we can collect around. If we take it away a

binding structure is missing. She calls this the *Human Condition* (not the Human Nature), the *Vita Activa* created by our life in the realms of *Work, Labor and Action* (Arendt 1958). For me, the way we shape the table, how we shape and who have agency in this process is a choreographic process. As artists we can create alternative, imaginary and fictive tables, we can create spaces for actions rather than focus on merely waiting for others to create spaces for us to express our ideas and creativity. By doing so we can, just as Arendt explained *Action* to be a space for gathering and communication which creates meaning, community and identity, create spaces of agency and wider meaning for our creative practises. This is a key change in our own perspective, changing from a position of trying to “get in” and to be accepted in order to be programmed, bought or to receive grants to a position where we create spaces for

people to come to where they can engage in meaningful encounters.

Maria-Teresa "Tess" Asplund standing alone in defiance against several hundred neo-Nazi marchers. 2016 Borlänge, Sweden. Photo © David Lagerlöf



The "Naked Athena". Portland Back Lives Matter protest 2020 ©Alex Witter



Isabella Oberländer dancing my work Skin(s) Cradle downtown shopping area in Limerick, Ireland 2011 juxtaposing a different, soft and morphing body, an "alien anatomy" next to the urban body ©Innanen

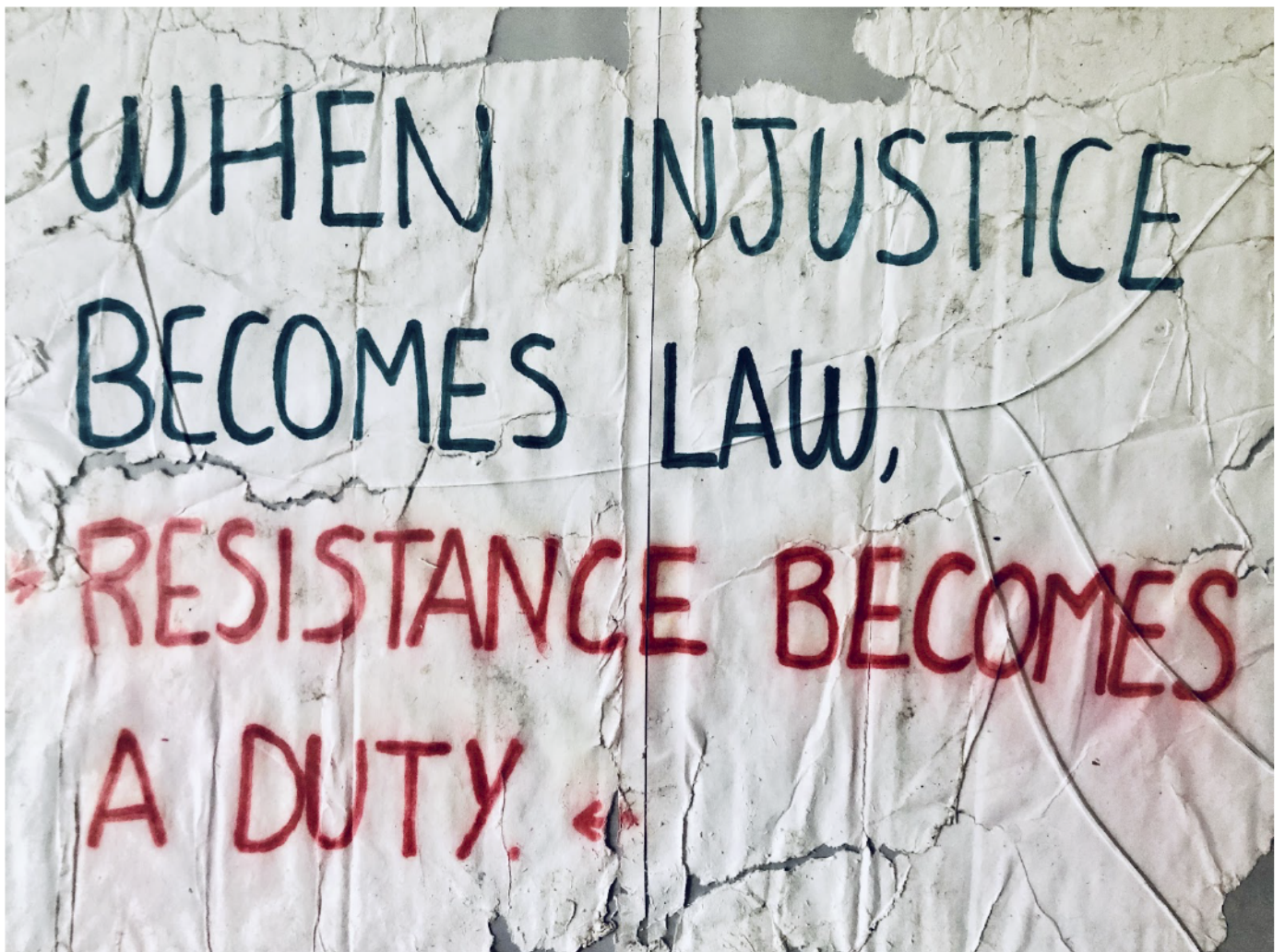
The critical body

The refusal to **feel** has become systemic, in fact it is a way to show support for the hegemony. We comply with actions to remove groups of people from our experience, distancing them to become the eternal *Other*. We are the Host of this territory and the Other/Guest should not misbehave, before they leave. If there is a claim to change that reliant, the system reacts with retaliation, as if invaded, with a series of restrictions to the freedom and rights of the non-leaving-guest, making sure the Other stays Other. Such bodies who questions the construction of "us" or refuses to act in retaliation or refuses to not-feel, that body that reacts to the aesthetic and kinesthetic differences of beauty and violence as it does to hot or cold, pain or pleasure, this sensing and responding humanely to those sensation in action and in resistance means to be a critical body.

Those (who fight against forgetting, those placing their bodies exposed in the public spaces as body-doubles and lending their voice to voice in protest) face systemic silencing. They are pressured to join the cast of the silenced only strength in number, in community and solidarity can resist.

Polarization functions perfectly as the panopticon. As does telling them *decency* is to not get involved: to not question authority, to not criticize police brutality, to not be critical of the distribution of power. To not care what is going on behind the closed doors. The choreographers of the state, both as structure and in experience and intent, are adamant to encourage us to move along, as there would be nothing to see. Only the extremists care.

(Poster by Natalia Villaman, 2019 /Photo ©Innanen 2020)



MOVEMENT 5

BODY OF PROTEST

I can refuse to acknowledge, or in my privilege can afford to forget, the direct link to the ecological and political repercussions of my choreography by proxy: my butterfly wings creating storms and destinies. My gestures with amnesia of their own effects create socio-political, cultural and economic choreographies; structures making the world turn and people act in a very specific way. (Innanen, 2020)

NOTES PERSONAL RESEARCH JOURNAL, MAY 2020

"There are different possibilities for reworking the material-discursive apparatuses of bodily production, including (but not limited to) acts of subversion, resistance, opposition, and revolution. The changes that are enacted will depend on the specific nature of the agential intra-actions (not all possibilities are open at each moment), which may include the distribution of agency over human, nonhuman, and cyborgian forms, or rather the iterative (re)constitution of humans and nonhumans through ongoing agential enactments. Learning how to intra-act responsibly within and as part of the world means understanding that we are not the only active beings though this is never justification for deflecting that responsibility onto other entities. The acknowledgment of "nonhuman agency" does not lessen human accountability; on the contrary, it means that accountability requires that much more attentiveness to existing power asymmetries." (Barad, 2007, p. 219)

MEETING THE UNIVERSE HALFWAY

Body and Touch

Our bodies, what lies underneath our skin - the processes of digestion and transformation of substances happening without our awareness or knowledge, in a way even without our permission. Feelings, needs and urges rise from our bodies, and time is expressed in the development of our cells and the beating of our hearts. Even our subconscious is best "accessed" through our body. Some Mindfulness teachers have spoken of accessing the subconscious through our bodies and by sitting down to meditate as a way to teach the wild dog to sit meaning to train our minds to calm down and focus. Similarly, paraphrasing Nancy, *every art wants to enter a mystery*. There are few phenomena in the world which can touch us in the way art can. Our works touch people's beings at the core of our embodied sensations and our humanity. Such capacity gives artists unprecedented access to speak and influence bypassing all structures of established or institutional power. But are we claiming this position of influence and touch? Such a position brings with it agency but it seems we ourselves are believing the system telling us we have no function nor agency in society: we believe art is only meant for self-expression and entertainment, commentary in the margins of the marginal. Understanding we have the ability to catalyst revolutions with our creative practises, that our works are not expression of narcissism but facilitators of sensing and thinking brings us to the critical question of what are you creating and what are your responsibilities when touching the very soul of a person and the way we distil vision of the world through our work?

Nancy's idea is that the sense most separated from touching is seeing which separates us, for viewing is a directional and intentional action. Plato directed the citizens to avoid seeing things that would in some way tarnish them. By "right vision", in looking only a direction and seeing what does not disturb our homeostasis is a conscious avoidance to be touched by the world in its full honesty - the way the light is touching the eye and therefore enabling us to see only the ideal. But even if we consciously refuse to look at anything but "the right", even as the practise is aiming to elevate our being, it is a choreographic act of negation. It is not seeing to learn what the world is truly like but aims to curate an artificial context. (Pallasmaa 1996) speaks about an ocularization of culture, where experience comes to us predominantly through our eyes, leaving the rest of the body as a by stander. When everything from love and loss is a chemical experience without gravity, it seems to not be real, an eternal simulation never needing our empathy or solidarity.

Resistance

Resistance and staying with discomfort are a disruption to the production of the State and Economy. It is a stone rubbing the flow of business-as-usual the wrong way, a *position* which speaks for itself against the violence society is regarding as acceptable.

Civil disobedience is a choreography of refusing to normalize violence we all are complicit of. Even against ourselves. What are we protected from when The Power claims to protect us from the dangerous other, irrational raving dog, those who can govern themselves threatening our stately peace with their wild savageness and lack of culture? Have we forgotten the true face of Power, or are we delusional, or just disoriented?

Power masks itself in ambiguity, making those resist it seem as if they fight against ghosts. In such instance's disobedience can be the only way to make visible, to smoke out from the darkness and let Power cloaked in shapeless ambiguity reveal its gestures. As choreography resistance is a refusal to collaborate, which means we need to have some kind of established relation. This is why solidarity is vital, for if someone is completely not recognized by Power, if there is no body with weight, there cannot be impact. Therefore, weight and presence, a radical placement of a body in Protest is a call for standing in solidarity. Those moments make it clear whose theory and practice do not match, that their ethos is only skin deep, crumbling when the time for action and solidarity arises as an immediate and physical reality.



Water protectors holding a ceremony on the banks of the Cannon Ball River were met by riot police who shot rubber bullets at point-blank range on Nov. 2, 2016. Photo © Robert Wilson.



The peaceful white hands-
 protesters, and the chaos leading
 to the death of Carlo Giuliani.
 Genova G8 protests, 2001.
 Photos © Michele Pettinato,
 Alessandro Mantovani
 and Ferruccio Sansa

Choreography: Václav Havel's Greengrocer's revolt

Let us now imagine that one day something in our greengrocer snaps and he stops putting up the slogans merely to ingratiate himself. He stops voting in elections he knows are a farce. He begins to say what he really thinks at political meetings. And he even finds the strength in himself to express solidarity with those whom his conscience commands him to support. In this revolt the greengrocer steps out of living within the lie. He rejects the ritual and breaks the rules of the game. He discovers once more his suppressed identity and dignity. He gives his freedom a concrete significance. His revolt is an attempt to live within the truth.

The bill is not long in coming. He will be relieved of his post as manager of the shop and transferred to the warehouse. His pay will be reduced. (...) His superiors will harass him and his fellow workers will wonder about him. Most of those who apply these sanctions, however, will not do so from any authentic inner conviction but simply under pressure from conditions, the same conditions that once pressured the greengrocer to display the official slogans. They will persecute the greengrocer either because it is expected of them, or to demonstrate their loyalty, or simply as part of the general panorama, to which belongs an awareness that this is how situations of this sort are dealt with, that this, in fact, is how things are always done, particularly if one is not to become suspect oneself. The executors, therefore, behave essentially like everyone else, to a greater or lesser degree: as components of the post-totalitarian system, as agents of its automatism, as petty instruments of the social autototality. Thus the power structure, through the agency of those who carry out the sanctions, those anonymous components of the system, will spew the greengrocer from its mouth. The system, through its alienating presence in people, will punish him for his rebellion. It must do so because the logic of its automatism and self-defense dictate it. The greengrocer has not committed a simple, individual offense, isolated in its own uniqueness, but something incomparably more serious. By breaking the rules of the game, he has disrupted the game as such. He has exposed it as a mere game. He has shattered the world of appearances, the fundamental pillar of the system.

He has upset the power structure by tearing apart what holds it together. He has demonstrated that living a lie is living a lie. He has broken through the exalted facade of the system and exposed the real, base foundations of power. He has said that the emperor is naked. And because the emperor is in fact naked, something extremely dangerous has happened: by his action, the greengrocer has addressed the world. He has enabled everyone to peer behind the curtain. He has shown everyone that it is possible to live within the truth. Living within the lie can constitute the system only if it is universal. The principle must embrace and permeate everything. There are no terms whatsoever on which it can co-exist with living within the truth, and therefore everyone who steps out of line denies it in principle and threatens it in its entirety.

This is understandable: as long as appearance is not confronted with reality, it does not seem to be appearance. (...) As soon as the alternative appears, however, it threatens the very existence of appearance and living a lie in terms of what they are, both their essence and their all-inclusiveness. (Havel, 1979, p. 18-19)



Eco-protesters pepper sprayed by the police in the centre of Helsinki 2020 ©Elokapina



Stop Deportation protest, Helsinki Airport 2017 ©Innanen

Slow Violence: Deportability

This is a fight mainly against the slow violence, the kind of systemic violence happening behind closed doors and removed immediately from the public realm if you try to bring the matter to wider awareness. Or as the accepted violence we deem acceptable (or have become blind to) which Žižek (2008) calls this objective violence: a form of legitimate violence we regard as “normal” or necessary for a state, if aware of such a thing at all. Such violence is also perpetrated citizen-to-citizen through our non-actions against racism, daily micro-violence and through our ignorant complacency of our privilege and fragility to dismantle structures of oppression, or when we do not protest against the removal of embodied representations in the public sphere by the police force or by security companies.

“Deportability involves a cruelty that does not appear to be violence in the conventional sense. (...) deportation as a form of slow violence (Nixon 2011) that hurts not only its main target but also people nearby. While a forced removal can be seen as a single, potentially violent act, deportability is a slow process, the violence “happens” rather than “is done”, and therefore deportability may not be understood as violence.

Slow violence creates challenges for representation and perception – how can we see, hear and sense violence that seems to “just happen,” without an obvious perpetrator? How should we represent and strategically act upon something that is perhaps not visible and may not be occurring clearly here and now.”(Hortsi and Pirkkalainen, 2019)

THE SLOW VIOLENCE OF DEPORTABILITY

To rise up against the systemic non-seeing or even the removal to keep the public unaware, is not easy. Standing by someone experiencing the becoming dehumanized, made into deportable. Like the protest in Berlin shows, actions making invisible slow violence visible is considered as an act against national security and homeostasis. The system asks that we do not care. Rather than regarding activists as expert-users scouting for systemic glitches so that they could be fixed, those who choose to care, more so those who choose to act become a persona non grata, a subversive extremist and regarded as irrationally radical. A *tolkun ihminen*, a sensible citizen who never rocks the boat of our state hegemony is what is asked from us. FOUCAULT would call this Panopticon: internalised state control.

The Unknown

The unknown is the invisible territory, which resides beyond our grasp and beneath the surface of our conscious everyday perception. That which has not been discovered or has not yet surfaced to our conscious awareness as the familiar or as articulable knowing. To come in touch with either of these (the unknown inside of us or the unknown in the world), we need to find alternative methods to pure reason, something in the metaphoric and poetically experienced. As we do not really know what we are looking for, we need to find indirect ways which bring us to the borders of the unknown by altering our state of perception. These processes can be physical keys in choreographing us to arrive at the borders of our existing knowledge. Dancing on the edge we can sense the previously unknown territories, *going where no one has gone before*.

My questions are:

How does the material world become consciousness?

How do we choreograph consciousness through our flesh and the flesh - our and that of the world- through our consciousness?

To choreograph the unknown, we have to choreograph beneath the surface. This requires a deeper understanding of how we create meaning from the material world touching upon our imagination, drilling up subconscious thoughts, dreams and feelings. We might want to think this is a poetic metaphor but this process is what creates the concrete conditions people live, moulds the ethos and the laws regulating how we operate together and as such is a political question as much as it is a question about culture: of how we move, touch and encounter other matters, and develop our awareness of who we are, what we are part of and how we survive/life.

Neuroscientist-turned philosopher António Damásio speaks about this and as a choreographer it has been both interesting and challenging to follow his lead and devise ways to choreograph on through preconscious level (rather than shaping the bodily gestures and predetermining the movements, or even without predetermining how to solve a situation. Damasio places the question on the basis for coming from the outside world towards us.

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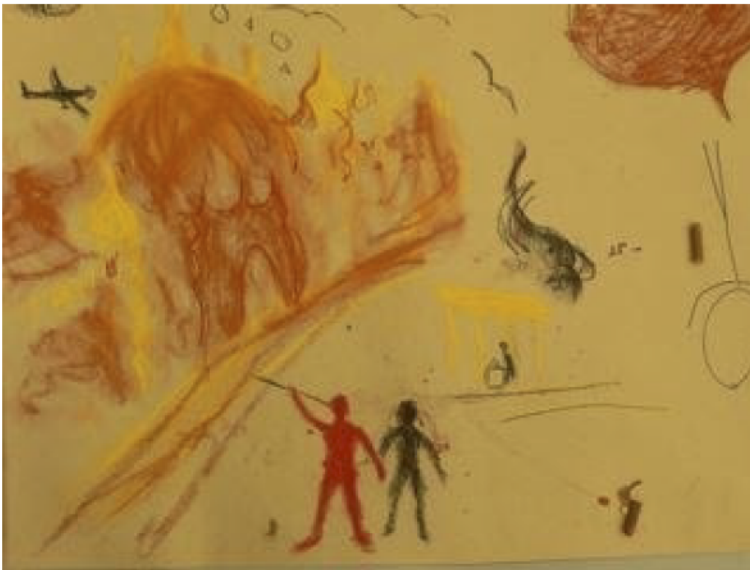
Choreography: The Unknown and the Gap

During her solo choreography project, where I learned her work *I Think Not* (2011) the American dancer/choreographer/writer **DEBORAH HAY**, spoke to us about as one of the tools for dancing her choreographies. It is a choreographic method to stay with the void, resisting the temptation of the familiar and of a creative process for building what we know. She gave us tools such as turn your fucking head and widen the Gap. She gave us impossible conundrums to help us stay at the edge of the unknown and move towards it. The moment you know i.e. recognize what you are doing, stop it. Dealing or going to the unknown is an impossibility. But we can move towards it and hover at the edge of it, and occasionally: the dance will take you to places you have never known existed. In such practice we move into the unknown with the aid of the choreographic tools which draw a framework of actions and relationships where dancing is poetic motion grounding the action into our deeper corporeal being rather than into action as doing. Like:

“Damasio’s claim that feeling an emotion is our principle way of becoming aware of changes in our body state, as our bodies respond to changes in their situation (both internal and external). Emotions are key component of complex processes of bodily perception, assessment, internal monitoring, self-transformation, motivation, and action. They are the result of the organism’s need to continually monitor how things are going and to initiate change within itself in response to possibilities of for perceived harm and benefit to the organism. It is hard to imagine something more important than such an emotional process for our self-preservation and our ability improve our situation in life... Importantly, most of this happens “beneath the level of conscious awareness”, so by the time we actually feel an emotion, much of the essential, life sustaining bodily adjustment has already occurred.” (Johnston, 2008, p.66)

Choreography: Dreaming together in Social Dreaming Matrix

One possible method to choreograph beneath the surface is to involve practices of dreaming together is a method developed in 1982 at Tavistock institute in England psychotherapist **GORDON LAWRENS**. He created a group therapy/coaching method tapping into our collective subconsciousness by sharing dreams and associations. Lawrence felt the existing group therapy and crisis counselling did not take in consideration the shared processes within a community, did not validate the shared trauma nor gave any keys for the individuals nor the group to move forwards and dream together.



“(The aim of the matrix is) to transform the thinking of the dream by free associating to the dreams offered in the matrix in order to find links and make connections and discover new thoughts.”

(Lawrence, 2012)

Drawing from a Social Dreaming Matrix reflection during preparations for You and I, a two-week long open space for dreaming and dancing together Side Step Festival 2009/ Zodiak Center for New Dance, Helsinki (Drawing and photo © Innanen)

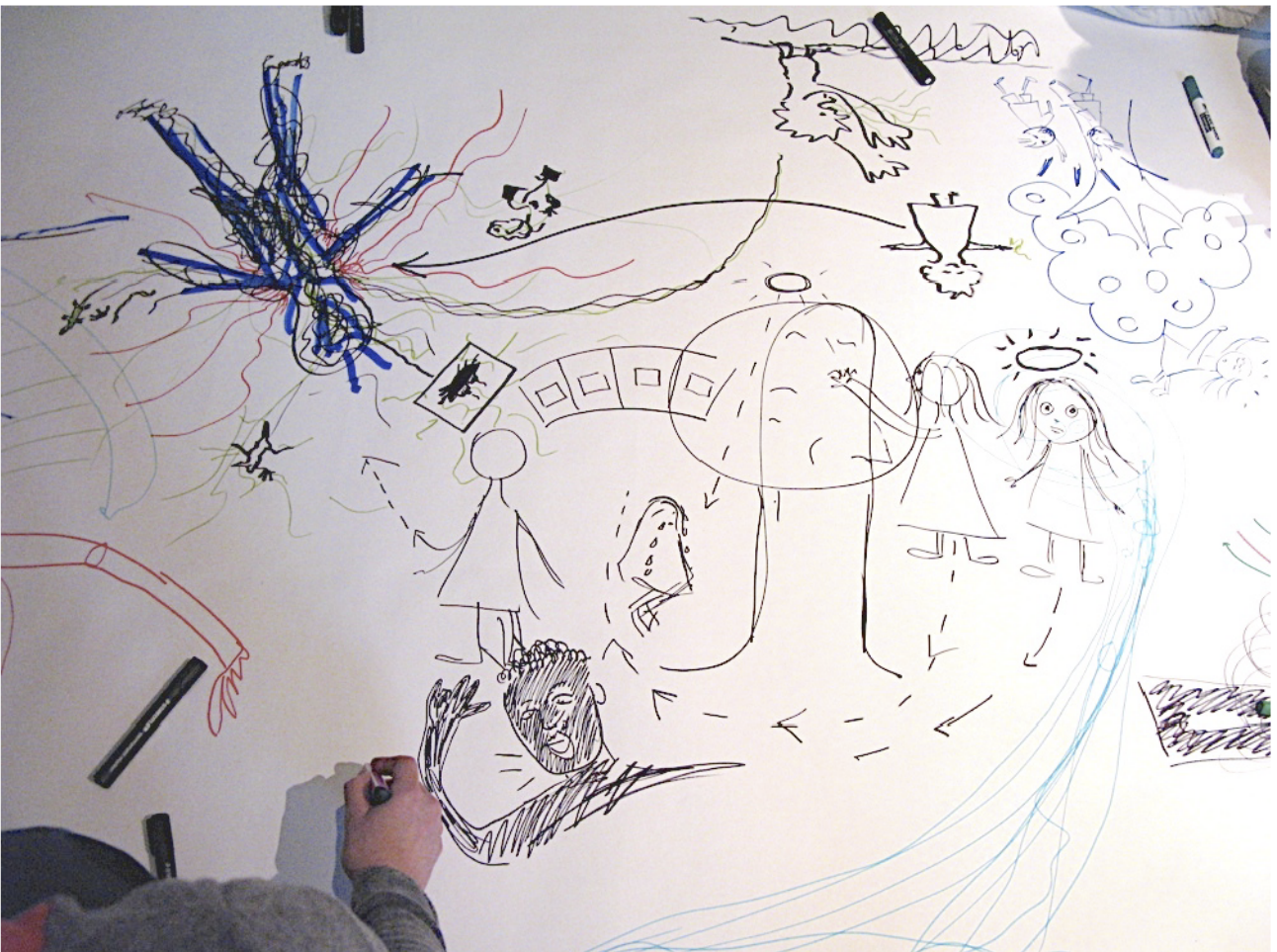
Contrary to the **FREUDIAN** method, where dreams are used to analyse a person, in the Social Dreaming Matrix a group sits down in a mesh or a snowflake formation to contribute free connections and disconnections (unlike a circle) in order to build a collective insight of what we are dreaming of together. This method has been applied (to Lawrence’s great surprise) to some art projects. For example, during Lawrence’s visit to Finland, he led Social Dreaming sessions and tutorials during **YOU AND I** -project, as part of **SIDESTEP FESTIVAL 2009**. I have since then used Social dreaming as a base for group projects. For example, with children in a project **FOR HELINÄ RAUTAVAARA MUSEUM** we used a method of drawing dreams to find

shared themes and thematic connections. The process was to create a field of shared concerns and communication beyond words. While mapping out our invisible binding links, the **SOCIAL DREAMING MATRIX** also allows the groups to discover collective solutions through a non-hierarchical and freely emerging process. We may think that this type of process allows us to see the future before it emerges into the tangible reality. As many philosophers say: nothing emerges from nothing and similarly often issues between people and problems within a group have simmered and evolved below the surface before emerging. By dreaming together we can trace out what lingers in the shadows of our collective

subconsciousness and the ways we draw meaning from the material world touching upon our invisible world, and how it guides or oftentimes forcefully impacts our lives,

emotions and attitudes emerging as articulated thoughts, dreams, feelings and actions.

(Photo © Inmanen)



In everyone there is some longing for humanity's rightful dignity, for moral integrity, for free expression of being and a sense of transcendence over the world of existence. Yet, at the same time, each person is capable, to a greater or lesser degree, of coming to terms with living within the lie. Each person somehow succumbs to a profane trivialization of his inherent humanity, and to utilitarianism. (...)

If ideology originally facilitated (by acting outwardly) the constitution of power by serving as a psychological excuse, then from the moment that excuse is accepted, it constitutes power inwardly, becoming an active component of that power. It begins to function as the principal instrument of ritual communication within the system of power. (...)

This is much more than a simple conflict between two identities. It is something far worse: it is a challenge to the very notion of identity itself. In highly simplified terms, it could be said that the posttotalitarian system has been built on foundations laid by the historical encounter between dictatorship and the consumer society. (...)

Everyone, however, is in fact involved and enslaved, not only the greengrocers but also the prime ministers. (...)

In the posttotalitarian system, this line runs de facto through each person, for everyone in his own way is both a victim and a supporter of the system. (...) (making) everyone an instrument of a mutual totality, the auto-totality of society. (Havel, 1978 p. 10, 16, 17.)

Those who do not have a voice, still have bodies. Those who cannot move can think. The ultimate denial of freedom is the denial free movement of bodies and thoughts. Immobile Invisibility.

Those who do not have a seat at the table, find agency and empowerment in the multitude of bodies, in the masses gathering on the streets in protest. Those who care and express their concerns in action in the social sphere, proactively counteracting -in action of resistance- the social choreography of disengagement, cynicism, apathetic self-destruction, sadistic pleasure in the suffering of others and dissociation with personal feelings. Those critically demanding a world which is rich in life and free in the expression of life forms. A world that is rich in creative solutions while spending sparingly the ever-declining natural resources. Limiting bodies to be seen, to make someone invisible, and to limit movement are the ultimate forms of oppression. A killing without killing

MOVEMENT 6

POWER AND TRUTH

The State

MAX WEBER, predominant figure in defining the modern philosophical definition of "the state" explains it as *an "entity that possesses a monopoly on the legitimate use of physical force"* (Weber, M.1921. P. 29) This notion of the state needs to be revolutionized. We need to find other premises around which we gather and how (and why) societal governance is organized. I do believe in structures, in organizations and infrastructure which enable freedom and make sure services of justice and care are provided equally. Such structures ideally function as a buffering resistance to the

power exercised upon us by the rule of the mob and domination of the strongest.

When societal structures are functioning positively, they facilitate us to act rather than spending time in organizing ourselves self-organizing systems can be very creative but spend a lot of time in internal organizing before they are able to mobilize. On the other hand, structures of maximum efficiency resemble militant totalitarianism. This tension between freedom and streamlining efficiency is where all societal debate happens currently and to what we want to find alternatives for.

"I'm terrified at the moral apathy — the death of the heart which is happening in my country. These people have deluded themselves for so long, that they really don't think I'm human. I base this on their conduct, not on what they say, and this means that they have become, in themselves, moral monsters."
(Baldwin, 1973 / Peck, 2016)

I AM NOT YOUR NEGRO

forgiveness. Peacemaking
doesn't mean passivity. It is
the act of interrupting
injustice without mirroring
injustice, the act of disarming
evil without destroying the
evildoer, the act of finding a
third way that is neither fight
nor flight but the careful,
arduous pursuit of
reconciliation and justice. It is
about a revolution of love ←
that is big enough to set both
the oppressed and the
oppressors free.

(Claiborne, 2010)

Choreographing relationship

Equality should never come with the claim of becoming the same. Collaborating or participating in a community should never require assimilation.

In *The Human Condition*, Hannah Arendt (1958) writes that our personal and societal freedom can only come to be through an engagement in the political realm, in what she calls in Action. I believe the notion of the

political here needs to be understood as something wider than the daily party politics, as the **stage for processing in togetherness**, Haraway would call this *the sympoiesis*. In that sense the realm of action and speech has left modern politics, leaving politicians to operate as the clerks and business negotiators dealing with mundane arrangements of economic resources.

“Action, moreover, no matter what its specific content, always establishes relationships and therefore has an inherent tendency to force open all limitations and cut across all boundaries. (...) Because the actor always moves among and in relation to other acting beings, he is never merely a “doer” but always and at the same time a sufferer. To do and to suffer are like opposite sides of the same coin, and the story that an act starts is composed of its consequent deeds and sufferings. These consequences are boundless, (...) (s)ince action acts upon beings who are capable of their own actions, reaction, apart from being a response, is always a new action that strikes out on its own and affects others.

Thus action and reaction among men never move in a closed circle and can never be reliably confined to two partners. This boundlessness is characteristic not of political action alone, in the narrower sense of the word, as though the boundlessness of human interrelatedness (...) because one deed, and sometimes one word, suffices to change every constellation.” (Arendt, 1958, p. 190)

Could it be that this inability, by anyone regardless of their ideology but as an epistemic foundation, to see anything, anyone or anything outside the realm of more utilitarian *Work* or *Labour* is at the core of our inability to change? We are unable to see the reason for art and creativity if not possible to create a market logic around it, or to see a possibility to help without ulterior motifs other than egocentric feelgood factor. For such a person the words of American politician and civil right leader John Lewis on how resistance is Love in Action are blasphemous, not

respecting the struggle and the suffering of others. For such people araba men and Finnish women hugging each other cannot be a sign of sister- and brotherhood, a mutually created praxis of support between protesters, solidarity in struggle, a embodied choreography of mutual respect and love born from and growing in mutual consent; an act of receiving-in-giving, reminding physically of our presence to support and of love for another human being, standing in solidarity. It is instead seen as something of a power game with ulterior sneaky motifs from both sides.

Ubuntu

MICHAEL ONYEBUCHI EZE (2010) writes about the core of ubuntu followingly:

"A person is a person through other people' strikes an affirmation of one's humanity through recognition of an 'other' in his or her uniqueness and difference. It is a demand for a creative intersubjective formation in which the 'other' becomes a mirror (but only a mirror) for my subjectivity. This idealism suggests to us that humanity is not embedded in my person solely as an individual; my humanity is co-substantively bestowed upon the other and me. Humanity is a quality we owe to each other. We create each other and need to sustain this otherness creation. And if we belong to each other, we participate in our creations: we are because you are, and since you are, definitely I am. The 'I am' is not a rigid subject, but a dynamic self-constitution dependent on this otherness creation of relation and distance." (p.190-191)

I find this co-creating of subjectivity an interesting alternative to the idea of our humanity and identity being built by ourselves alone. Which is a solo choreography and inherently creating isolation and solitude. There is a certain arrogance of the Western Man - the Enlightened humanist - to admit that there are answers to our questions, alternative

ways to live our lives and solve our problems which *do not destroy the planet and naturally builds togetherness*. Such change in attitude also changes the choreography of power, the western myth of the solitary strong leader building his success alone. Hannah Arendt's writes followingly about the ruler in relation to action and togetherness:

"The popular belief in a "strong man" who, isolated against others, owes his strength to his being alone is either sheer superstition, (...) coupled with the Utopian hope that it may be possible to treat men as one treats other "material. (...) Yet the strength of (...) the leader shows itself only in his initiative and the risk he takes, not in the actual achievement. In the case of the successful ruler, he may claim for himself what actually is the achievement of many. (...) Thus, the delusion of extraordinary strength arises and with it the fallacy of the strong man who is powerful because he is alone. (...) History is full of examples of the impotence of the strong and superior man who does not know how to enlist the help, the co-acting of his fellow men. His failure is frequently blamed upon the fatal inferiority of the many and the resentment every outstanding person inspires in those who are mediocre." (Arendt, 1958, p.26)

Meeting as equals

The space of action and speech, the political space where we not only process who we are (identity) but also examine our values (find meaning), Arendt claims we have lost with the *Enlightenment*, which recognizes only the Work and Labor as the utilitarian spheres for man and mankind to excel. The space of Action on the other hand is where all (wo)men meet as equals to process in togetherness. Even Arendt points out in *The Human Condition*: “not all men are equals”, and so such spaces need to be created. This correlates with how I see social choreographic practice as taking place: in becoming a part of a cultural movement facilitating spaces for people to come together and processing together as equals what is meaningful and valuable. As Arendt’s notion of space for action and speech should be equal, it differs from MARY LUISE PRATT’S (2007) notion of a *Contact Zone* where the power usually manifests asymmetrically (even when latent) in society.

“for all kinds of predicative or argumentative speech, in which someone talks to somebody about something that is of interest to both because it inter-est, it is between them.” (Arendt, 1964, p. 87)

ON REVOLUTION

Arendt speaks of compassion and passion as abolishing distance, while at the same time we need separation to create a space in between us to be able to create the public space where action and speech can happen. This paradox of nearness and distance, which creates the creative friction and dynamic “instability” which inherently is motion. Motion and coming into contact require nearness and coming into touch while on distance is needed to create

Yet if we create a space where action and dialogue is safe and happening on equal terms, we still need to consider that the reality outside our curated space is lived in asymmetrical privilege and agency. Our different realities yield a different set of daily problems, to which individuals have differing solutions. Also, we carry ideologies and beliefs which need to negotiate with each other, not to find a winner nor consensus but to create **creative friction** to spark new ideas worth.

This demands us to choreograph artificial spaces, spaces of counterculture to the normative and habitual ways of coming together. These created spaces Action must function simultaneously as both the Contact Zones and as communication on equal terms: spaces where we process meaning and value together with recognizing our inability to apply our experience upon someone else (in the way LEVINAS teaches us).

distinction and distance. Such complexity is addressed both in Arendt’s spaces of Action and Pratt’s Contact Zone. Perhaps this is a good example of where we need an ability to choreograph society in a more articulated and nuanced ways, sophisticatedly tailored for specific moments within a larger choreography, sensitive to subtle changes, instead of rigid systemic designs, or blunt duality of safe/unsafe, dynamic/non-dynamic,

friction and non-friction; where compassion and passion brings us together while stating our agency differentiates us creating a space in between, enabling a dialogue and a process of learning.

It is important to note here that many studies suggest that safe spaces are a fundamental requirement for any open, creative and productive process to happen. This brings me to wonder, who benefits from

Power over truth

"The ideal subject of totalitarian rule is not the convinced Nazi or the convinced Communist, but people for whom the distinction between fact and fiction (i.e., the reality experience) and the distinction between true and false (i.e., the standards of thought) no longer exist." (Arendt, 1973, p.474)

THE ORIGINS OF TOTALITARIANISM

"Your fear is not objectively justified". STANDARD ANSWER IN NEGATIVE ASYLUM DECISIONS BY FINNISH MIGR

The language used by the Finnish Migration office in their negative decisions reminds me of **ORWELLIAN NEWSPEAK**. They have the power to define what is true and what is "real", even if we know it is false by creating a language which did not require any thinking: *"Orthodoxy means not thinking - not needing to think. Orthodoxy is unconsciousness."* (Orwell, 1948 p.68). Telling someone, who has experienced torture and life-threatening danger, that they do not receive international protection from Finland due to a technicality is viciousness nothing short of what **GEORGE ORWELL** narrates as the doctrine of 2+2=5: something that is obviously false but is required to believe. We do not live in a similar obvious totalitarianism yet questioning the hegemony can pose a "social death sentence". In Finland such totalitarian homogeneity has taken the form of "tolkun ihminen", the reasonable person or citizen, who is a moderately racist, never tiring work horse who

the unwillingness to tackle hate speech and the lack of safe spaces both online and off-line.

Were we to challenge the existing power structure, we need spaces where we can expand our vocabulary, not reducing our articulation! For the inability to articulate brings inability to think or relate, even to recognize what is difference.

puts his emotional responses aside and never rocks the boat to question those in power. Such slogans launched by the president managed to end in an instant all public debate about refugees and deportations. Any one left to speak up for those in a precarious position in our society, carried a stigma of delusional extremist who has lost all touch with reality: a social death sentence of a sort. In such climates, when complying (or not acting in resistance) to the false truths, even good people with loving upbringing and prosperous futures create vile social realities. Money and reason are hardly the issue. The maintenance of structural racism and oppression is more expensive and irrationally complex compared to justice and inclusion, if we look at the loss of human capital or even lost tax incomes, or if we look at the incredible high expenses of detention centers and deportation flights, not to mention the human "expense" created by normalizing hostility and prejudice, even violence.

Choreography: The Social Distance Experiment (Helsinki 2014)

Experiment #1 borders, relations, feelings



Part 1. I placed a fence between us. To see how that would influence us: our relations to it spatially, physically, mentally and emotionally. It was all a bit artificial. We played with our relation, how we move, speak, feel over, under, across it. We never felt it until we removed it. We got used to it and did not see the change, the wall between us and between us and the open space, until we moved the fence away. We almost did not know how to cross it; what to do with all the open space and the freedom to approach the other on the other side without limitations.



Part 2. When we opened the fence, the presence of it was clearly sensed. There was so much distance between us. An invisible barrier is laid between us of not knowing how to relate to one another. A formality and shyness between good friends. We smiled but stayed far. Commented without intimacy, formally and with social distance from each other, as if we were not friends and colleagues.

Choreography: The Social Closeness Experiment (Helsinki 2014)

Experiment #2 *Hugging*

Hug a person.

Hug a group.

Hug a tree.

Hug plastic.

There's a difference.

... I hope

This is also an exercise in position and roles of support, even agency and power: notice if you are holding or are being held. Change your relation without changing the position: Let yourself be hugged only by changing intentions, or vice versa. Change gesture. Move to another partner to explore further.



(photos © Maria Mastola and Joel Rosenberg)

Part 1

Getting the choreographic “order” to go and hug the people who had just been on the other side of the fence was a joyous moment. Lots of laughter and happy faces. A dam was released.

Part 2

In relation to the fence experiment, giving a task to hug gave the right to break the shyness and tension that had been created by such a small experiment. Everyone laughed and hugged, and we could let go of an artificial *holding to a position*, which consumed a lot of our energy.

Intimacy choreographer: a professional coach on set to ensure that actors acting in violent or potentially traumatizing scenes are not in reality exposed to violent and traumatizing experiences. The intimacy choreographer mediates between the production and the actor in finding ways to create the scene safely and respecting the feelings of the actor. This method has been promoted by actor/writer Michaela Coel applied at least in "I May Destroy You" - production, which she created for Channel four in the UK.

Working with limits of Intimacy

As a dancer striving for more nuanced expression, I know how sophisticated articulation requires vigorous training in new techniques which constantly expands the existing vocabulary of expression, whether that is physical or cognitive outside our habitual comfort zone. As choreographers we are facilitating those processes. In such processes we need to examine how power manifests to make sure we are creating safe spaces of nonviolent communication. Sometimes such spaces need to be fought for, or at least insisted upon, as I have learned when facilitating nonviolent peer-to-peer feedback sessions or when renegotiating alternative relationships to our own body as a creative tool and the limits of intimacy.

Some of us have traumatic experiences and avoid getting in touch and involved as much as possible. Yet only by becoming more familiar with the mechanisms of touch can we gain agency and self-determination, we become better in reading and expressing our stance. This is by far a better strategy to create safety compared to avoidance and illiteracy in our own experience and how we touch the world through our actions, our dance with the world. Most of us are plain lazy, or too busy with the routines of our lives to engage with deeper processes of engagement and learning. Nevertheless, as an experiment, I recommend finding ways to see how your *changing gear in a conversation* can function as a choreographic tool in how you and peers, family and your environment communicate and solve conflicts.

Changing Conversations

As choreographers of society we become able to read possible futures and choreographers of the conditions, the context into the future generations will be born into how the riverbanks are guiding the flow now and in the future. By creating contact zones, not only can we map problems, but we also see what we are choreographing into existence with systemic “nourishment” and environment.

It is not about dictating where we go, what exact steps to take, but about creating collective awareness of the conditions we will find ourselves in (*where we are*) and how we are moving to the future (*where we are going*). This offers the possibility to choose differently and to lead us to new wells and new bodies of knowledge. This way we can say that choreographic processes can bring us to openings for change: a liminal process moving from one paradigm to another. Liminal processes need time, space and a guide- the shamans and druids turned into artists and activists are helping us pass through a process which we do not fully control nor understand. When we are in a liminal process of change, artists and activists have a leadership role (which also can be called awareness and responsibility together with appropriate methods for action for ourselves and our community) in facilitating our movement through the process of shedding our skin.

Through the methods Dana Caspersen (2015) explain in her book **17 WAYS TO CHANGE THE CONVERSATION**, we can learn how embodied awareness can break cycles of aggression and polarization, to recognize subconscious biases and prejudices otherwise undetected, and find alternative ways to meet the “other” and truly hear their concerns. Such approach to social choreography has been a methodological lighthouse for me when working as a choreographer for collective or communal art projects, or when involved in protests, or when working as an activist in highly stressful situations of conflict between a person whose rights and agency has been deprived and a much stronger opponent inflicting state run violence and/or limitations on personal rights for justice and freedom.

17 WAYS TO CHANGE THE CONVERSATION

Caspersen explains how sometimes we need to facilitate counterintuitive actions to “turn conflict into an opportunity for positive change”. She lists various techniques (such as the principles and anti-principles in the picture below) to **re-choreograph** the way we respond to conflict and act, listen and position ourselves in the dynamics of a disagreement. What I find important is how she as a dance artist and choreographer offers her skillset for new *lenses to the world*. If all parties in a conflict are made aware of their agency and are given shared tools to collaborate, we start listening to the concerns and fears of our counterparts and become aware of our own feelings and needs within any given moment. This makes us co-creators of our common future: building new systemic communication where we can convey our needs while negotiating them with the needs of our counterparts.

17 ways to change the conversation: principles of actions for resolution and anti-principles for actions in conflict (Caspersen, 2015 p.6)

conflict

the anti-principles

Make Listening and Speaking Difficult

- 1 Hear attack. Ignore any additional information being offered.
- 2 Attack the other person. Create and support destructive patterns.
- 3 Provoke the other person's worst self.
- 4 Confuse needs, interests, and strategies.
- 5 Ignore emotions or act them out destructively.
- 6 Assume acknowledgment implies agreement. Don't acknowledge.
- 7 Make suggestions instead of listening.
- 8 Judge people. Try to pass your evaluations off as observations.
- 9 Act on your assumptions without testing them.

Ensure Stagnation or Destructive Escalation

- 10 Adopt a rigid stance. Don't try to understand other viewpoints.
- 11 Assume useful dialogue is impossible.
- 12 Ignore your contributions to the problem. Make things worse.
- 13 Pin the blame on someone. Prevent full understanding of the situation.

Prevent Positive Developments

- 14 Ignore conflict. Talk to the wrong people. Avoid the real problem.
- 15 Assume there are no good options. Settle for unsatisfying solutions.
- 16 Make vague agreements or no agreement at all.
- 17 Ignore the possibility of future conflict. Have no plans for dealing with it.

resolution

the principles

Facilitate Listening and Speaking

- 1 Don't hear attack. Listen for what is behind the words.
- 2 Resist the urge to attack. Change the conversation from the inside.
- 3 Talk to the other person's best self.
- 4 Differentiate needs, interests, and strategies.
- 5 Acknowledge emotions. See them as signals.
- 6 Differentiate between acknowledgment and agreement.
- 7 When listening, avoid making suggestions.
- 8 Differentiate between evaluation and observation.
- 9 Test your assumptions. Relinquish them if they prove to be false.

Change the Conversation

- 10 Develop curiosity in difficult situations.
- 11 Assume useful dialogue is possible, even when it seems unlikely.
- 12 If you are making things worse, stop.
- 13 Figure out what's happening, not whose fault it is.

Look for Ways Forward

- 14 Acknowledge conflict. Talk to the right people about the real problem.
- 15 Assume undiscovered options exist. Seek solutions people willingly support.
- 16 Be explicit about agreements. Be explicit when they change.
- 17 Expect and plan for future conflict.



Choreography: The River: changing the power dynamics of a seminar

Inspired by these practical applications of choreographic tools Caspersen developed, ANNA JUSSILAINEN and I created a structure for a panel discussion and workshop called "SUOMI SOSIAALISTEN SUHTEIDEN KEHITYSMAA" for BALTIC CIRCLE-festival in Helsinki 2016. The idea was to create a setup challenging the power structures between invited speakers and the audience which are supported on how the space and interactions are habitually (and never-contested) always the same. We wanted to find a way how also those who are not verbally expressing themselves are able to have an input. The panel discussion became a River, choreographed in a way which enabled people to walk in the large space with various options in how participants thought their walking in the discussion. The River was

followed by a Future Design-session, where in small groups people had to point out existing problems and through the method used within the REDESIGN OF SOCIETY minor studies at Aalto, we mapped out ISSUES (What is the problem we want to address) DESIRABLES (where we want to arrive), ALTERNATIVE DESIGNS (who to arrive there) and DESIGN FICTIONS (how it is to live with the change in the future). We also posed tasks where people could find how systemic violence and intolerance lives in our bodies: even if we know intellectually what is politically correct, we can feel in our bodies systems of oppression manifesting themselves as discomforts or twitches, expressions which we learn to hide but which still live in our flesh.



The 4 steps in the Design fiction method, Redesign Society principles, 2016 ©Innanen

MOVEMENT 7

THERE IS NO OTHER

"Matter itself is always already open to, or rather entangled with, the "Other.""

(Barad 2007, p.393)

"All bodies, not merely "human" bodies, come to matter through the world's iterative intra-activity -its performativity. This is true not only of the surface or contours of the body but also of the body in the fullness of its physicality, including the very "atoms" of its being. Bodies are not objects; with inherent boundaries and properties; they are material-discursive phenomena. "Human" bodies are not inherently different from "nonhuman" ones. What constitutes the human (and the nonhuman) is not a fixed or pregiven notion, but neither is it a free-floating ideality. What is at issue is not some illdefined process by which human-based linguistic practices (materially supported in some unspecified way) manage to produce substantive bodies or bodily substances, but rather the dynamics of intra-activity in its materiality: material apparatuses produce material phenomena through specific causal intra-actions, where "material" is always already material-discursive - that is what it means to matter." (Barad, 2007, p.153)

The Bodily Boundaries

What we are choreographing is not outside of us, not a problem to be solved nor an entity to be governed. It is of self-examination and awareness, an awakened dance to how intention grows into experience that touches upon atoms on atoms, transforming matter and experience. We can be reactionary, victims of causality and the pushes (or punches) we receive. Or be aware of our own placement and agency in directing how we react and move into (or away from) relation. Our intentions color how we en-act, revealing the tangible resonances of the ethos we hope to live by.

"Agential intra-actions are specific causal material enactments that may or may not involve "humans." The question is: what does this "involvement" entail? (...)

The contention that apparatuses are productive of phenomena may be the source of some discomfort for those who are accustomed to humanist and antihumanist accounts. Humanist accounts understand this production as a direct consequence of human actions, choices, intentions, commitments, ideas, values, concepts, beliefs, presuppositions, goals, and the like. Contrary to this view, I would argue that determinately bounded and propertied human subjects do not exist prior to their "involvement" in natural/cultural practices. (...) Also problematic is the antihumanist view (...) these accounts reinscribe the nature-culture, human nonhuman, animate-inanimate binaries and other Enlightenment values and stakes that antihumanism seeks to destabilize. (...)

In an agential realist account, human subjects are neither outside observers of apparatuses, nor independent subjects that intervene in the workings of an apparatus, nor the products of social technologies that produce them. Nor is the issue merely a matter of incorporating both humans and nonhumans into the apparatus of bodily production. The point is as follows: to the extent that concepts, laboratory manipulations, observational interventions, and other human practices have a role to play, it is as part of the larger material configuration of the world. That is, the phenomena produced are not the consequences of human will or intentionality or the effects of the operations of Culture, Language, or Power. Humans do not merely assemble different apparatuses for satisfying particular knowledge projects; they themselves are part of the ongoing reconfiguring of the world." (Barad 2007. p.171)

Therefore, we do not order matter to obey but to engage with a process producing phenomena. If we mix Barad's idea of apparatus with the way I see choreography, we could state that therefore "phenomena produced through specific causal intra-actions involving multiple apparatuses (choreographies) of bodily production (...) enactments through which matter-in-the-process-of-becoming is sedimented out and enfolded in further materialization". That is: apparatuses (or choreographies) are *material-discursive practices - casual intra-actions through which matter is iteratively and differentially articulated, reconfiguring the material-discursive field of possibilities and impossibilities in the ongoing dynamics of intra-activity that is agency* (Barad 2007).

Quantum Reality

Much of our societal problems arise from a paradigm (probably even an epistemic change) of moving from a binary, Newtonian, Kantian, Darwinist, patriarchal and monotheistic "mode of making sense of reality" to a non-binary quantum theoretical understanding of reality.

Quantum physics is not new. **ALBERT EINSTEIN** created his major works in the first half of the 20th century, yet as a collective consciousness we are stuck with the 200-400 years old sciences. We struggle to make the leap from static certainties (zeros and ones 0/1), men and women, black and white, old and young certainties to understand the non-binary reality of *transformative* and queer

materiality becoming tangible to us via Quantum Physics. Such change in our accepted collective consciousness, in the cognitively understood and physically lived reality created a spectrum of consequences, sometimes paradoxical and often non-linear, which we cannot understand nor navigate in - nor choreograph nor dance with- if we are stuck in a Newtonian mindset.

Yet the non-binary relativity is seeping in and changing society. Science seeps into art, art into inventions. We redefine gender as much as find ourselves with the GPS thanks to the theory of relativity bending the dualism we were born into.

Transformative nature of matter

“Existence is not an individual affair. Individuals do not precise their interactions; rather, individuals emerge through and as part of their entangled intra-relating. Which is not to say that emergence does not happen once and for all, as an event or as a process that takes place according to some external measure of space and time, but rather that time and space, like matter and meaning, come into existence, are iteratively reconfigured through the each intra-action, thereby making it impossible to differentiate in any absoluteness between creation and renewal, beginning and returning, continuity and discontinuity, here and there, past and future.” (Barad. 2007. p.1)

Injustice at the point of Touch *touches the core of our humanity.*

Scandals around failing elderly care, dehumanizing asylum politics (most problematically in detention centers), feminist movements like #metoo, Black Lives Matter protests and Water protectors in first nation territories in the USA and Canada - even Finland, show us how inequality of those with power touches us: my body is my culture, my race, my gender and my land. Injustice upon my *body* is the substance revolutions are made of. When I lose the right to self-determination of how you touch me or how you use me or when I lose the right to move, feel, think or touch with self-determination, it is only a matter of time when I will say “no more” and when I will rise up and move against you despite any danger that it will exposes us to.

Borrowing Barad’s notion of *transformative* nature of matter in intra-relation, opens up a non-heteronormative and quantum physical understanding of the non-binary and constantly shapeshifting nature of matter and energy. Compared to the Newtonian idea of fixed and binary behavior of particles, quantum physics shows us how each time particles can behave in a yes-no

binary but also not, queering the whole notion of cause and effect. Not only do they sometimes behave differently than before but are able to exist in two places at the same time. Not only do we need relativity to understand this but also poetry and dance. My personal experience has been that the only time I can hold a paradox and not get stuck with it is when I dance. The moment I stop moving the understanding falls back to a flatter dimension of binary. While dancing I can *keep moving while in a state of unresolved paradox* and allow this vibrant state of non-arrived flux to be a *transformation*.

In a world where we shy away from processes and complexity, it is hard to bring forth deeper and often paradoxical or contradictory societal issues.

How freely we can move and how oblivious to the existing structures we can be, is closely connected to our privilege. With privilege we can move across borders, have doors open to us. We find walls as protective structures rather than obstacles separating us. Privilege allows us to claim safety and assume the world can’t touch us. Death, torture or

danger are abstract concepts. We express our mind and our creativity openly and fearlessly and articulate demands certain of our right claim and determine our rights. The most privileged are not concerned of losing their right to self-determination but fear what in the lives of others could pass through the security controls and fenced walls to touch us and remind us of life less fortunate.

What touches us and what enables or limits our freedom is perhaps the most delicate and the most fundamental human rights issue between the individual and society, between me and you, us and the other. The *point of contact in our social constellation and interrelational web*.

“Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next. We can choose to walk through it, dragging the carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers and smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it.” (Roy, 2020)

To challenge further the idea that we can return back, and to support even further the need for new solutions, **BERNARD FORGUES** and **RAYMOND-ALAIN THIETART** (2016) write that all non-linear chaotic systems (a definition which I suggest we extend here from economy and business models to also include such systems as life, societies, systemic

Time: The Portal

Researching conversations on systemic change during the Corona Virus pandemic, I came across the notion of “new normal” or various strategies on how to return back to “normal” as it was before. These are actions, where we recalibrate the choreography of our everyday lives with the underlying desire to not change. Such notion is interestingly self-centered as it is clear we are in the midst of a deep systemic crisis and while being devastating, the pandemic also offers an opening to new possibilities of changing, or as **ARUNDHATI ROY** (2020) suggests a portal.

choreographies and all other dynamic patterns and constellations we live by) are *Time irreversible*, meaning they cannot return back to the exact same state as they were before, nor can they obtain the same success by copying or reproducing the same formula which led to success before.

“Time irreversibility can be thought of as bringing another dimension to sensitivity to initial conditions, in that the reasoning and consequences are of the same kind. In other words, it is the temporal non-replicability equivalent to the spatial non-predictability seen above. Theoretically, a non-linear dynamic system can go back to its initial state, but the probability of this happening is so small that one can reasonably assume that chaotic systems never lead twice to the same situation. This has huge managerial consequences, since it implies that replicating an action will never lead to the same result. (...) Although managers could feel the urge to replicate the strategies that brought them success in the past, they cannot expect these to

bring the same level of performance. Quite the contrary: Miller (1992) has shown that companies applying the very same recipes that once produced excellent results eventually met failure, a phenomenon he dubbed the 'Icarus Paradox'." (Forgues and Thietart, 2016, p 1.)

In other words, we need to continue to be creative in developing our world. In some sense, we could say western society facing pandemics, economic crisis, environmental collapse and human rights violations is trapped with an old formula of politics and economy, religions and ideologies, attempting to fix new problems with old recipes.

Some of our problems are caused by the old "solutions": the environmental crisis is largely due to the fossil fuel economy and the capitalist forces which avoid their political responsibility. Intra-trading and the whole system of how profit, income, asset and success is measured support our crisis even further. As such, refusal to rise against the power of financial stakeholders is forcing us all into an Icarus Paradox, killing our planet and our civilization with it. We are at a point of bifurcation, a moment in time where change is happening, and it is up to us *how* we go through this portal.

"More precisely, he observed that growth driven entrepreneurial builders turn into greedy imperialists by overtaxing their resources; quality-driven craftsmen turn into irrelevant, detail-obsessed tinkerers; flexible and innovative pioneers turn into utopian escapist squandering resources; and successful salesmen organizations into aimless, bureaucratic drifters with a disjointed line of me-too offerings. As observed by Brown and Eisenhardt (1998), whereas traditional strategy aims at building a sustainable competitive advantage, a 'competing on the edge' strategy is highly temporary and unpredictable. Today's successful strategy could turn into tomorrow's recipe for disaster." (Forgues and Thietart, 2016)

Choreography of intentions

Intention grows from our feelings and from our aims, while we experience them in our bodies. We also carry political, cultural, sociological, anthropological, ecological and economic realities, structures as experiences in our flesh. If I was to refer to yet another old dead male philosopher, we could draw from the famous French philosopher Michel Foucault who speaks of Biopower referring to a dominant system of social control in modern Western society, a realm of norms and

normalities and of "Biopower" as self-disciplinary practices operating on our bodies, to adopt, conform and subjugate ourselves to those norms and normalities. Rather than a large centralised power he speaks of power manifesting on microlevels of everyday actions. Many other philosophers, artists and researchers since time immemorial have created work to decipher how the power operates. Many, like myself, use works of these thinkers for a deeper understanding of

the mechanisms involved in societal power constellations, in my case the choreographies of societal processes, in order to support wider critical understanding of what is going on.

These micro levels of everyday actions and the collective consciousness is where I want to focus my choreographic lens upon to re-choreograph. The artistic practice is not focusing on topics, themes or content but on applying creative methodology from choreographic practises engaging with action, relation, movement and the pluralistic narratives emerging from such methodologies.

The critical question I would like to pose as an underlying theme to our contemplations is why do we lack the ability to change dysfunctional behaviour and negative social choreographies? Why do we get stuck in something that muddles our agency and clarity of intent? How can we focus on our own choreographic power to create awareness of our own actions while finding our way back from isolation to wider planetary connection? How do we move towards flourishing harmony in the world instead of a dystopian future? We seem unable to change gear or lane, stuck living a vicious cycle of self-destruction? This is the narrative we are made to believe but is it true? Perhaps we need to start looking at thinkers from different systemic realities to see where the truth of the matter, or where our alternative visions, lie.

I am very happy I grew up at a time when the Berlin Wall fell down, the great Soviet empire crumbled despite its iron fist on power and we were able to reverse the

destruction of the Ozone layer. This gives me an example to not lose hope even when faced with the current reality where all actions aiming for global impact initiated by artists, activists, scientists and politicians in collaboration are faced with a strong counter force trying to convince us change is impossible, that revolutions are dangerous (and if anything eating their own children). Despite that fact that the world has changed more in the past 20 years than ever before, we are brainwashing ourselves to believe that this is how life and society is ordered for now and forever, with no chance for any change in the future. At least not positive. I am happy I have seen what can happen when people collaborate and do not believe those in power asking us not to rock the boat. Unlike the younger generations, revolution is in my embodied and lived reality reminding me to not give up swimming upstream of hegemony despite it being hard.

In a situation where change is not so easy to push through and life feels precarious and a little bit too complicated, we want to curl in with a hot cup of cocoa and Netflix and forget. Or we find complacency in a personal homeostasis and personal achievements. We hug and cling to our privileges as long as we can, a mental warm blanket of oblivion.

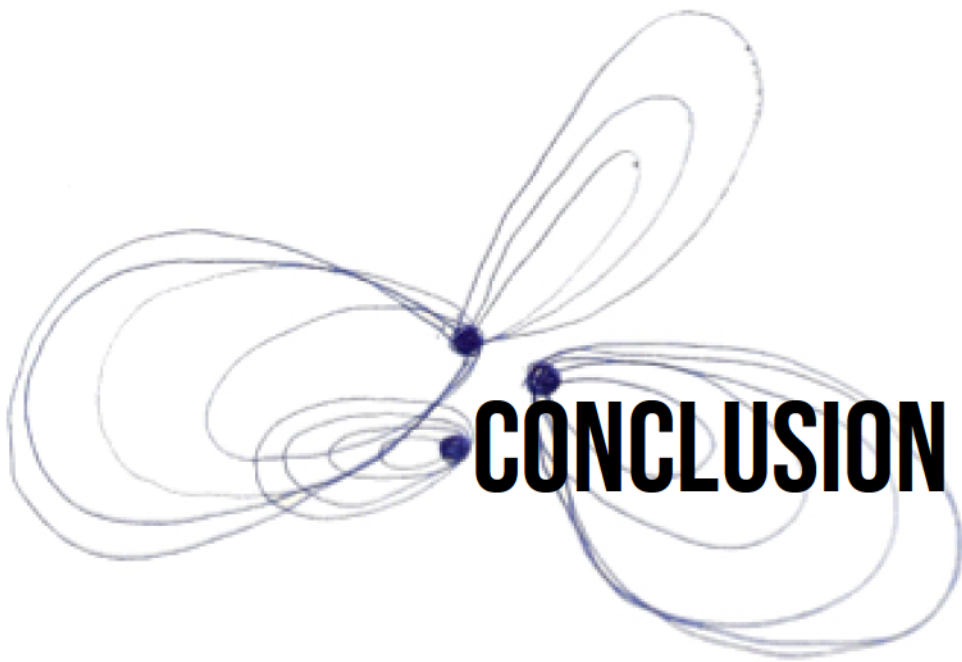
But. This is not the time we can afford complacency. It is a time to be brave and leave our comfort zones to expand our vocabulary and our narratives. In a time of crisis, in which we currently find ourselves, our strength lies in our diversity, the ideas lying

around waiting to be used. We all have our unique superpower, something we are particularly good at unlike anyone else. Our diversity and difference are where friction is created, the creative energy to carry us. That is your meaning, mission and contribution: to be yourself; present and awakened. We could be just like the **Avengers!**

A seemingly small change -a micro revolution- has a very good chance for

wider repercussions. What would happen if everybody started to care, if people said no and yes in a different order?

I want to be a part of the House of Avengers. I want to fix this broken house we live in, to be part of the constellation of planetary superheroes helping to fix and take care, making our home flourish with new life again.



Touch and Revolution: what are we actually re-choreographing?

My thesis has investigated under the umbrella of Touch and Revolution, how we can engage in action and critical thinking as a choreographic act, and how *“being in touch”* or *“becoming touched”* are fundamental methods to ground our actions to find alternative methods in re-designing (or re-choreographing our future). I have argued that change can only happen when our existence is contoured by others/the other. This requires the agency to create a separation between and the ability to be in contact and in communication with others.

During the research process on investigating what is revolutionary in touch, it became clear that I needed to widen my understanding of what is I or Us and what is the Other, and to include a quantum physics perspective in order to find new alternatives to the Modernist view stuck in a binary and humanist perspective. To the highly embodied thinking that I come from with my background in somatic dance training in dance and choreography, Quantum Physics offers a radically alternative view to movement, materiality and touch, even identity and placement, and opens means to theoretical thinking which is able to include the poetic and the philosophical aspects alongside the physical ones, without having to resign from scientific facts of how matter and energy behave. As a consequence, this opened up new horizons in understanding how we can

work as social “actants” re-choreographing society from a non-binary starting point.

In other words: that scientifically our actions touch upon ourselves in a very similar way that is suggested in KANT’s (1785) Categorical Imperative (absolute moral obligation to do or not do something that applies to all rational beings, even yourself) and Metaphysical Moral ground of treating humanity, never merely as a means to an end, but always as an end in itself.

When combined together we can create a completely new relation, and we can see how Kant and Quantum Physics starts to relate to Butler’s theory of the force of non-violence or Haraway’s making kin in togetherness, and how we in our being on the level of vibrant matter with agency in intra-relation, constantly choreograph ourselves - and the world. All this while bridging over to Arendt’s philosophical thinking on action, which I find directly in dialogue with my proposal on Art as Action and Choreography as a means to deal with and expands our perception on societal constructions, personal growth and activism. Aesthetics and poetry, embodied experiencing and awakened dance as our tools to re-choreograph while in action and solidarity, or while in meditation and contemplation.

When talking about choreographing and re-choreographing society, it became vital to clarify what exactly

we are re-choreographing? As many revolutions have shown, changing societal systems does not guarantee a change in the relations between humans, in the practical reality of **how** power wants to behave in the human social, political and cultural sphere: in between us. When we mistakenly assume that societal problems only rise from structures, or that any structures of governance are a limitation to our freedom, and total freedom would mean happiness and good living which the world owes us and we have the right to be provided, we are not able to recognize all the infrastructure of protection, care and education, and culture which has evolved

beyond our reptilian reactions. If we remain at the stage where the fault lies only in the limitations rather than in our attitudes and the responsibility we need to take or claim, we cannot engage in the societal restructuring and internal awakening to our agency, which could possess societal re-choreographing power.

In other words: we cannot externalize the revolution. It has to happen in us as much as it happens in the world, in *sympoiesis* (rather than *autopoiesis*, which Haraway objects to on the grounds that no 'thing' makes itself in isolation).

“Since action acts upon beings who are capable of their own actions, reaction, apart from being a response, is always a new action that strikes out on its own and affects others. Thus action and reaction among men never move in a closed circle and can never be reliably confined to two partners. This boundlessness is characteristic not of political action alone (...) the smallest act in the most limited circumstances bears the seed of the same boundlessness, because one deed, and sometimes one word, suffices to change every constellation. Action, moreover, no matter what its specific content, always establishes relationships and therefore has an inherent tendency to force open all limitations and cut across all boundaries.” (Arendt, 1958. p.190)

What my investigation in art and activism and their social connotations brought out is that there is an intimate connection between the environment and what behavior it nourishes. As Hannah Arendt states: action creates reactions which create actions creating actions upon actions. As

mathematician Alexis Clancy stated while working on our project Number 2009, the algorithms become stochastic when applied on non-linear bodies. The touch and input might have one quality but is interpreted in plurality, each time uniquely experienced and with different effect upon the action which

follows. This awareness creates a landscape of responsibility in what we lay out with our actions, intentions and words rippling not only the language but articulating also our position and inclinations: we might not be directly supported to become racist by president Niinistö's request to "behave reasonably" but such a statement choreographs how laws are interpreted and how those interpretations in effect influence the way society and laws touch upon some lives in our society. The chain reaction of interpretations and encouraged attitudes create choreographic gestures, movements and social realities. The

societal structures and intentions are hence intra-linked and choreographs the way we act and experience.

This is why we cannot purely focus on one aspect: structural racism and systemic violence will exist even if individuals would not directly exercise racism or violence. In such a choreography, only counter-actions and resistance can change the systemic process of injustice. We need to articulate and expand our vocabulary to read utterings/otherings with different means of articulation, whether that is one of another culture or of another species.

"Nature may be speechless, without language, in the human sense; but nature is highly articulate. Discourse is only one process of articulation. An articulated world has an undecidable number of modes and sites where connections can be made. (...)

To articulate is to signify. It is to put things together, scary things, risky things, contingent things. I want to live in an articulate world. We articulate; therefore, we are. Who "I" am is a very limited, in the endless perfection of (clear and distinct) Self-contemplation. Unfair as always, I think of it as the paradigmatic psychoanalytic question. "Who am I?" is about (always unrealizable) identity; always wobbling, it still pivots on the law of the father, the sacred image of the same. Since I am a moralist, the real question must have more virtue: who are "we"? That is an inherently more open question, one always ready for contingent, friction-generating articulations. It is a remonstrative question." (Haraway. 2004 p.106)

It is not enough that someone at some point gave us some useful concepts. That only means we have old concepts. Our word reflects our biases, ideologies and historical context. This is why segregation is destructive to our imagination: we deprive ourselves from a world of new concepts. The isolation doesn't only keep others away but confounds us to our own limitations.

"Anti-conquest". I use this term to refer to the strategies of representation whereby European bourgeois subjects seek to secure their innocence in the same moment as they assert European hegemony. (...) the main protagonist of the anti-conquest is a figure I sometimes call the "seeing-man," an admittedly unfriendly label for the white male subject of European landscape discourse - he whose imperial eyes passively look out and possess." (Pratt. 2007 p.9)

Leaving Eurocentrism: Future

In our “stuckness” to find solutions, my study suggests that it is time to turn to new methods and **new ways of thinking** to offer an alternative to the western liberal capitalism, male and human centered philosophies, and sense-deprived rationalism. Additionally, to the post-human ecologies offered by Donna Haraway and agential materialism by Barad, the human-world in itself is richer than Eurocentric lens on reality reveals, offering us a range of alternative societal choreographies with functioning cultures and non-toxic environments. Only to mention two: Ubuntuism from southern Africa offers a philosophical alternative to our understanding of the individual and collective, while the Japanese culture which doesn't recognize the ego lends us a completely different

perspective to understanding community and in individual compared to the European *Self* as unavoidable central protagonist. I have aimed to find other means to think about activism and creativity than merely an expression of personal needs and manifestations of ego and selfishness. It has needed to revise the placement of the self and alternative concepts (and language) to articulate. This is why I have consciously chosen to work with primarily use female or non-binary thinkers who are alive over dead male philosophers. To become less Eurocentric and Anglo-Saxon in my cultural bias requires further investigations, in order to find new territories and “think globally, act locally” even more in my future studies.

“Insofar as rhizomatic subjectivity and nomadic thought challenge the methodological Eurocentrism of epistemology, they also critique the complicity between this discipline of thought and nationalism. It becomes not only feasible but even imperative to question the habit of thought that reiterates the Eurocentric character of philosophy. (...) (Braidotti, 2011 p. 213)

This has both ethical and methodological consequences in that it requires specific forms of accountability for the production of knowledge. The critiques of both universalism and of liberal individualism are fundamental starting points to rethink the interconnection between the self and society (...) a radical transformation in a process of rupture from Europe's imperial, fascistic, and undemocratic tendencies. Leading sociologist Ulrich Beck (2007) concurs with this view and even emphasizes the need to go beyond methodological nationalism to develop a genuinely cosmopolitan critical theory that would redefine socially relevant science for the third millennium. Less prone to overarching generalizations, nomadic thought strikes a more cautious note. If the fundamental question, as Deleuze teaches us, is not about who we are but rather about what we are capable of becoming, then methodological nationalism must give way to self-criticism and nomadic transformations on the basis of accountability for our complex history. (p. 218)

(...) fragmentations of the present historical context rather require that we shift the political debates from the issue of differences between cultures to differences within the same culture. These are the shifting grounds on which periphery and center confront each other, with a new level of complexity that define dualistic or oppositional thinking. Nomadic theory argues, if a sociocultural mutation is taking place in the direction of a multiethnic, multimedia society, that the transformation cannot affect only the pole of "the others." It must equally dislocate the position and the prerogative of "the same," the former center. In other words, what is changing is not merely the terminology or metaphorical representation of the subjects, but the very structure of subjectivity, the social relations, and the social imaginary that support it." (p. 245)

As **ROSI BRAIDOTTI** (2011) urges us to find ways to transform our Eurocentric way of building knowledge and identity, it seems we are truly stuck in our inability (and arrogance) to even accept the possibility that there could already exist other forms of successful means of living and thinking, which operate in a different paradigm from ours, and by pass toxic and self-destructive behavior. In fact, we impose the Eurocentric perspective, whether we are exporting it through economic, political or cultural contact, or when encountering Non-European identities amongst us. Not only in how we construct our identity but also how we demand others to define themselves in order to be recognized. From my personal experience this becomes clear when working with sexual minority asylum seekers: it is a common problem that the Finnish Migration office cannot recognize other than the western

way of building sexual identity. A culture that does not build sexual identity in the western way, or does not have language or terms in the same way western gay culture has, remains undetected. Similarly, women who cannot claim their equality in the western way fall in between the gaps of the system: unable to support women who do not have tools or language to claim their empowerment remain without the support and protection they need. Sexual assault cases go undetected when the blunt system needs cleartext while "only" receiving detailed information highly sophisticatedly in between the lines and in bodily gestures. Intricate choreographies of love and/or honor between individuals, family, and society, and the trauma experienced both in the home country as in the new are all details far too often.

"I want to present this kind of embodied genealogical accountability as my contribution to our discussions on gender and power. Through the pain of loss and disenchantment, just as "post-Woman women" have moved away from compulsory gender dichotomies toward a redefinition of being-gendered-in-the-world, "post-Eurocentric Europeans" may be able to find enough creativity and moral stamina to grab this historical chance to become just Europeans in the postnationalist sense of the term. This would be a gesture toward in-depth transformation." (Braidotti 2011. P.263)

Changing Perspective

Looking into conflict resolution techniques as part of my research to find examples of choreographic strategies in crisis management, I came across a strategy offered by experienced hostage negotiators: the question in “pressure situations” and in team-building is how we can change from *Me-thinking* into a *We-thinking* (Åhman 2019); how to find solutions together when facts and emotions are muddled while people take distance from each other. This means we try to fix facts with emotional tools and feelings with facts, while our bodily state is making us incapable of thinking clearly due to all the

adrenaline running in our veins. As a negotiator in the situation, as the choreographer giving us tools to move away from conflict and into new relationship where we can begin to communicate and “dance together” the hostage negotiators (or similar) aims to lead the situation into a *We-thinking*. What the “choreographer” aims to do is to create distance between facts and emotions, and bring people together to find fact-based solutions to issue problems while addressing emotional issues through space to express and mutual listening and *hearing* with respect.



While Social choreographic strategies offer new ways to look at societal structures and processes, the craft itself can benefit from knowledge in other fields. This way we open up to combine various practices to create novel solutions: expand the craft even further. In this study I can see how vibrant combinations can be created when we crossbreed the practical methods of We-thinking and Dana Caspersen's choreographic methods with Barad's concepts of agential materialism, Haraway's *togetherness of the earthlings* "Making Kin and not babies", Butlers ideas on ethics and activism; "the grievability and bodies that matter", and Arendt's deep concepts and insights of how actions plays out in the political and communicational layers beneath the structures when we create spaces for shared praxis of acting in concert.

Furthermore, when we combine all this with somatic and movement exploration practices (in my case Body Mind Centering®, Alexander Technique and contact improvisation), and the choreographic tools I have created using GREGORY BATESON'S *System Theory*, JAANA PARVIAINEN'S (2008) theory on *Negative Knowledge* as well as tools from embodied cognition to "*choreograph beneath*

the surface" using the work Antonio Damasio and Mark J. Johnston and GEORGE LAKOFF have done, we come up with a powerful cocktail of tools to read how society moves and to choreograph what could be beneficial to develop it further.

In this awakening to our agency in our interrelated and intra-related existence is where we become choreographers.

It moves us from reflexes to choices, and into action as mindful choreography with clarity of intent and giving us back our authenticity.

With our being in the world, our touch touches first and foremost ourselves, but also all the constellations we are part of. Removing the feedback from this touch is an active action of closing down.

When shying away from touch, or controlling it with building walls, we might aim for safety by but create a culture of fear and isolation. Our body territories claim our care and protection, but isolation is an unattainable Utopia.

Perhaps it is therefore vital we become better in our articulation of touch- and in reading other articulations of touch- in order to find self-confidence and safety in how we move through the world in and with touch.

Right Here. Right Now

Privilege can be recognized in our ability to make choices: I can choose to either stand in solidarity or walk away, go home and forget. There are no societal realities putting me in a condition which I cannot come out of. I am the invisible/y white. My hair is not a provocation neither are my skin or my clothes. I am a woman and with many diversities but nevertheless invisible until acting against white solidarity and existing hegemony of the economic socio-political and cultural context. This is a conscious counter-action, a choreography in swimming against the flow. Privilege and our inborn structures of racist and patriarchal reality lives in our physical bodies, our unconscious patterns of thinking and acting, our language and in what we see

Here is an action plan for you can execute to choreograph how to combat racism in your life. The example is from North America and in relation to racism against black

lives, nevertheless the actions are possible and necessary also in our cultural context.

To answer yes to all of the questions takes effort. But: perhaps that effort correlates with how far we still are from an inclusive and egalitarian world. And: are we not all hoping that others made that effort for us, if/when our rights were in question? As a white Finn, I am born into privilege in a way which I cannot simply shake off by being a *good person*. Not even by being an activist or sharing my private life with a person of different ethnicity, religion or color. Everything from my birth to my education is white, making it easily the normality and invisible “non-color”. Dismantling such an inbred structure requires active actions of choreographing processes and relations. It requires institutional initiatives and plans to change the old systems and prepare actions plans when facing opposition to such changes.

Jane Elliot's Choreography:

"Commitment To Combat Racism" (excerpt)

Indicate whether you have taken action on the items listed below. Check appropriate column.

1. Yes___ No___ : Have I aggressively sought out more information in an effort to enhance my own awareness and understanding of racism (talking with others, reading, listening)?
2. Yes___ No___ : Have I spent some time recently looking at my own racist attitudes and behaviors as they contribute to or combat racism around and within me?
3. Yes___ No___ : Have I reevaluated my use of terms, phrases, or behaviors that may be perceived by others as degrading or hurtful?
4. Yes___ No___ : Have I openly confronted a racist comment, joke, or action among those around me?
5. Yes___ No___ : Have I made personal contact with myself to take a positive stand against racism, even at some possible risk, when the chance occurs?
6. Yes___ No___ : Have I become increasingly aware of racist TV programs, advertising, news broadcasts, holiday observations, slogans, etc.?
7. Yes___ No___ : Have I complained to those in charge of promoting racist TV programs, advertising, news broadcasts, holiday observations, slogans, etc.?
8. Yes___ No___ : Have I suggested and taken steps to implement discussions or workshops aimed at understanding and eliminating racism, sexism, and ageism with friends, colleagues, social clubs, or church groups?
9. Yes___ No___ : Have I been investigating and evaluating political candidates at all levels in terms of their stance and activity against racism, sexism, and ageism.
10. Yes___ No___ : Have I investigated curricular of local schools in terms of their treatment of the issues of racism, sexism, and ageism (also, textbooks, assemblies, faculty, staff, administration, and athletic programs and directors)?
11. Yes___ No___ : Have I contributed time and/or funds to an agency, fund, or program that actively confronts the problems of racism, sexism, or ageism?
12. Yes___ No___ : Have my buying habits supported non-racist, non-sexist, and non-ageist shops, companies, or personnel?
13. Yes___ No___ : Is my school or place of employment a target for my educational efforts in responding to racism, sexism, and ageism?
14. Yes___ No___ : Have I become seriously dissatisfied with my own level of activity in combating racism, sexism, and ageism?
15. Yes___ No___ : Have I ended my affiliation with organizations which are racist, sexist, or ageist in their membership requirements?
16. Yes___ No___ : Have I subscribed to a publication which will educate me in the area of a culture other than my own? Have I left copies of that publication in sight where my friends and associates might see it and question my interest in it?

Action as deeds that touch upon others and live on

The last question I pose is what kind of the world are we creating if not awakening to the violence of our touch we have become numb to? And furthermore: what kind of world do we want to live in, what is the revolution we are choreographing? What are we building which has meaning, which will last

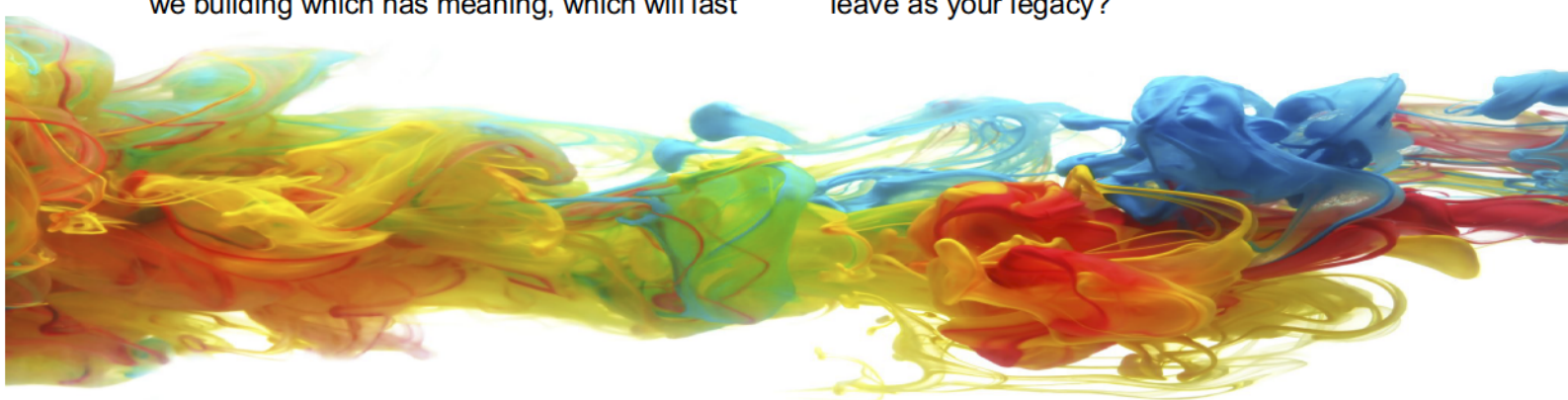
over time and erosion? The ancient Welch kings commissioned poems and songs rather than building monuments to their honour, as stories and songs would in their opinion be enforced their fame more than material objects which time would erode. What do you want to leave as your legacy?

I leave you with a poem from a young Sudanese poet. **ABDEL WAHAB YOUSIF**, better known as **LATINOS**, who wrote this poem shortly before he died when a rubber boat packed with African immigrants sank into the sea shortly after setting off from Libya on its way to Europe. He was 18 years old.

How many others have died at sea? How many have lost their lives one way or another without anyone knowing what happened to them? More to the point: without registering their pain or regarding their lost lives mournable?

Latinos's poetry made him and thousands of others visible. Yet we need to be touched by more voices like his to become

sensitized to their fate, to regard them as human - precarious humans- upon whom our numbness to their humanity is fatal. In making Latinos's poetry heard activism, curation and journalism played a vital role as bridges between the poet and the public, in making a space for a voice we would otherwise not hear. As such they were all choreographers in influencing how the **ASSEMBLANCE** is evolving. But it is the voice of the poet that makes us stop and listen, who's words touch and stir our soul. This is why the voice of the Poets and the Other are pushed to distance and marginalized: not because they are useless but because they can start fires. They have the power to catalyst change in how we regard each other.



The Poet

You are destined to go;

Today, tomorrow,

or the day after.

No one can halt the heavy wheel of destruction

running over life's body.

It's all in vain

no last-minute savior will come

and rescue the world's body.

It's all in vain

no flash of light,

to scare away the darkness.

Everything is dying:

Time. Language.

Screams. Dreams.

Songs. Love. Music.

All in vain.

Everything is gone,

except a violent vacuum

dead bodies wrapped in melancholic silence

and a heavy downpour of destruction.



Autobiographical painting by Jour Jamal 2017

EPILOGUE: ON JOY



Moving along: changing state

When all the active writing is over, before the question arises: now what? Music begins to play in my head: [JS Bach's Aria, the first movement from the Goldberg Variations.](#)

What are the conclusions? What are the outcomes of this work? How did my body and soul arrive at the other end of this process? I find myself avoiding naming conclusions, as they somehow would not belong to me but to you, my dear reader:

The loops of sending out propositions of theories, having them meet and brush, occasionally smash into other theories, your ideas do not return back to me like they would do in a dance. Yet something has morphed, something has moved and sifted weight. For me, this writing is an important intermediate stopping point in a 4-year-long investigation into two words, Touch and Revolution. Along with this investigation I have come to approach my idiosyncratic way as a choreographer, who has found new callings, another type of purpose, and an extended value within the artistic practises. After everything, what arises as well as remains is poetry, the nonlinear presence of thought and motion.

"Of all things of thought, poetry is closest to thought, and a poem is less a thing than any other work of art; yet even a poem, no matter how long it existed as a living spoken word in the recollection of the bard and those who listened to him, will eventually be "made," that is, written down and transformed into a tangible thing among things, because remembrance and the gift of recollection, from which all desire for imperishability springs, need tangible things to remind them, lest they perish themselves.(...)

Thought and cognition are not the same. Thought, the source of art works, is manifest without transformation or transfiguration in all great philosophy, whereas the chief manifestation of the cognitive processes, by which we acquire and store up knowledge, is the sciences. Cognition always pursues a definite aim, which can be set by practical considerations as well as by "idle curiosity"; but once this aim is reached, the cognitive process has come to an end. Thought, on the contrary, has neither an end nor an aim outside itself, and it does not even produce results; not only the utilitarian philosophy of homo faber but also the men of action and the lovers of results in the sciences have never tired of pointing out how entirely "useless" thought is—as useless, indeed, as the works of art it inspires." (Arendt 1964. p. 169)

Due to coronavirus, rather than many of the books I would have liked to obtain from the library I have begun to follow the virtual book club from Hannah Arendt Centre in New York. They are all highly recommended but the latest series on Race and Revolution, co-hosted by young Black Americans touch a cord. These conversations touched upon an important question rising also from my own research: What can we do with our art and our increasing awareness? How can we act and engage in social change in support of the young and struggling? As choreographer Billy T. Jones phrased it: What do we tell our black kids who are dying on the streets, living in a society no black body is safe anywhere?

I would continue by asking: Where do we find hope, where will we find the inspiration to build and create, to not lose our joy and desire to make and create when we know that people, looking for the most fundamental rights for decency and safety, even children, are locked in detention centres here in Finland, and live in danger at the border camps in Greece, Libya and Turkey?

I find myself on unsure ground on what art means to me. But it has something to do with poetry and the idea that emerged from the Virtual Book Club: *Arendt's freedom is the ability to act in concert*. That is perhaps why I hear Bach, my mother's milk into finding balance; both soothing and inspiring. Yes he is very white and epicentrally European but brings me back to my roots, growing up with music, learning to play and finding mediative distance to the everyday world and its problems in playing, I find clarity in the spaces between the notes. Bach's music reminds me how truly amazing capabilities we human have to create: we have invented music and writing; we have built cities and techniques to bioengineer crops. We have found intricate ways to study and understand the Universe while able to rearrange molecules to create plastics, medicines, new life. We are able to create culture and art, collectively funded infrastructures of care, justice and education; communicate over thin air. We are able to learn and engage in self-reflection, to love and to bring joy. Most importantly: we can move and create togetherness. Dance.

The music in my head moves to the second movement in JS Bach's Goldberg Variations: [Variation 1. a1](#). Serenity transforms into surging energy. My pulse speeds up. Endorphins spread in my body and makes me want to get up and move, leave the text and the computer, the table and the chair, feel my torso: internal organs heavy and shifting weight; feel my feet on the ground and my bone lightly playing with horizontal and vertical planes, curving pathways, leaps defying gravity; To feel the wind touch my skin and the air enter my lungs.

Latinos's spoke of the pain to die without ever knowing the full fruition of Love. That is perhaps the most heart-breaking of losses. But as one of the young students stated in the Race and Revolution-discussion: My black joy is a revolution.

Let us insist on that: on the revolutionary power of being touched by Joy and Poetry.

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BIOGRAPHIES

HANNAH ARENDT (1906 – 1975), was a German-born American political philosopher. Her many books and articles have had a lasting influence on political theory and philosophy. Arendt is widely considered one of the most important political thinkers of the 20th century. Her works cover a broad range of topics, but she is best known for those dealing with the nature of power and evil, as well as politics, direct democracy, authority, and totalitarianism. In the popular mind she is best remembered for the controversy surrounding the trial of Adolf Eichmann, her attempt to explain how ordinary people become actors in totalitarian systems, which was considered by some an apologia, and for the phrase "the banality of evil".

Relevant books for this thesis:

The Human Condition 1958
Eichmann in Jerusalem: A Report on the Banality of Evil, 1963
On Revolution, 1963

Relevant online reading group for this thesis:

Hannah Arendt Center for Politics and Humanities at Bard College
Virtual reading group.
Series [VRG: The Human Condition](#)
Series [VRG: Essays in Understanding](#)
[Race and Revolution: A Lecture Series](#)

BONNIE BAINBRIDGE-COHEN is a movement artist, researcher, educator and therapist and the developer of the Body-Mind Centering® approach to movement and consciousness. An innovator and leader, her work has influenced the fields of bodywork, movement, dance, yoga, body psychotherapy, childhood education and many other body-mind disciplines. In 1973, she founded The School for Body-Mind Centering®.

Relevant for this thesis:

Online summer workshop on cellular consciousness (June-September)

GREGORY BATESON (1904 - 1980) was an English anthropologist, social scientist, linguist, visual anthropologist, semiotician, and cyberneticist whose work intersected that of many other fields. His writings include Steps to an Ecology of Mind and Mind and Nature.

Relevant books for this thesis (not quoted):

Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology, 2000
Understanding Gregory Bateson: Mind, Beauty, and the Sacred Earth, 2008
by Noel G. Charlton

JAMES BALDWIN (1924 - 1987) was an American novelist, playwright, essayist, poet, and activist. His essays, as collected in Notes of a Native Son, explore intricacies of racial, sexual, and class distinctions in Western society, most notably in regard to the mid-twentieth-century United States. (Wikipedia)

Relevant books for this thesis:

The Fire Next Time, 1963

Relevant online lectures for this thesis:

[James Baldwin Speaks about Malcom X and the Moral Monsters](#)
[James Baldwin - The Artist's Struggle for Integrity \(Full Recording\)](#)

Relevant Film this this thesis:

[I am not your Nigro](#), 2016, directed by Raoul Peck

KAREN BARAD is an American feminist theorist, known particularly for her theory of agential realism. She is currently Professor of Feminist Studies, Philosophy, and History of Consciousness at the University of California, Santa Cruz. She is the author of Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning. Her research topics include feminist theory, physics, twentieth-century continental philosophy, epistemology, ontology, philosophy of physics, cultural studies of science, and feminist science studies. Barad earned her doctorate in theoretical physics at Stony Brook University. Her dissertation presented computational methods for quantifying properties of quarks, and other fermions, and in the framework of lattice gauge theory.

Relevant books for this thesis:

Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning. 2007

Relevant online lectures for this thesis:

[On Touching: The Alterity Within](#), STUDIUM GENERALE RIETVELD ACADEMIE 2018
[Karen Barad. Troubling Time/s and Ecologies of Nothingness. 2017](#),
European Graduate School Video Lectures 2018
[Karen Barad - "After the End of the World..." - 2019-08-13](#)

WALTER BENJAMIN (1892 – 1940) was a German Jewish philosopher, cultural critic and essayist. An eclectic thinker, combining elements of German idealism, Romanticism, Western Marxism, and Jewish mysticism, Benjamin made enduring and influential contributions to aesthetic theory, literary criticism, and historical materialism. He was associated with the Frankfurt School, and also maintained formative friendships with thinkers such as

playwright Bertolt Brecht and Kabbalah scholar Gershom Scholem. He was also related to German political theorist and philosopher Hannah Arendt through her first marriage to Benjamin's cousin, Günther Anders.

NIELS HENRIK DAVID BOHR (1885 – 1962) was a Danish physicist who made foundational contributions to understanding atomic structure and quantum theory, for which he received the Nobel Prize in Physics in 1922. Bohr was also a philosopher and a promoter of scientific research. (Wikipedia)

ROSI BRAIDOTTI is a contemporary philosopher and feminist theoretician. Influenced by philosophers such as Gilles Deleuze and especially "French feminist" thinker Luce Irigaray, but also by the Australian materialist tradition of Genevieve Lloyd Braidotti has brought postmodern feminism into the Information Age with her considerations of cyberspace, prosthesis, and the materiality of difference. Braidotti also considers how ideas of gender difference can affect our sense of the human/animal and human/machine divides. Braidotti has pioneered European perspectives in feminist philosophy and practice and has been influential on third-wave and post-secular feminisms as well as emerging posthumanist thought.

Relevant book for this thesis:

Nomadic Theory: The Portable Rosi Braidotti, Columbia University press 2011

JUDITH BUTLER is an American academic whose theories of the performative nature of gender and sex were influential within Francocentric philosophy, cultural theory, queer theory, and some schools of philosophical feminism from the late 20th century. She taught at Wesleyan University, George Washington University, Johns Hopkins University, and the University of California, Berkeley, where she was appointed Maxine Elliot Professor of Rhetoric and Comparative Literature in 1998. She also served as Hannah Arendt Professor of Philosophy at the European Graduate School in Saas-Fee, Switzerland. In her best-known work, *Gender Trouble: Feminism and the Subversion of Identity* (1990), and its sequel, *Bodies That Matter: On the Discursive Limits of 'Sex'* (1993). One of her innovations was to suggest that gender is constituted by action and speech—by behaviour in which gendered traits and dispositions are exhibited or acted out.

Relevant books/ textes for this thesis:

The Force of Non-Violence, Verso 2020,

[Precariousness and Grievability—When Is Life Grievable?](#)

[Judith Butler. Distinctions on violence and nonviolence. 2016](#)

[Judith Butler. "Why Preserve the Life of the Other?"](#)

[Judith Butler: "Why Bodies Matter" – Gender Trouble | Full Conference](#)

[TPP2014 : Judith Butler. When gesture becomes event](#)

[Judith Butler: "The value of what we do"](#)

[Judith Butler | Public Assembly and Plural Action | February 11, 2014](#)

[THE FORCE OF NONVIOLENCE: JUDITH BUTLER AND SIMON CRITCHLEY](#)

[Judith Butler gives the talk: Performing the political at First Supper Symposium: Second Course](#)

[On Inequality Angela Davis and Judith Butler in Conversation](#)

[Judith Butler - The Difference of Philosophy \(2015\) | Notes on Impressions & Responsiveness](#)

[IAH Zoom Talks: Judith Butler 2020](#)

DANA CASPERSEN is a conflict specialist, author, and performing arts innovator, holding an MS in Conflict Studies and Mediation and an MFA in Dance. In her nearly three decades as a leading artist with the Ballet Frankfurt and the Forsythe Company, Caspersen worked as a primary collaborator of choreographer William Forsythe in his most celebrated works. Caspersen received the Bessie Award for Outstanding Creative Achievement in New York City, was nominated for the Lawrence Olivier Award in London, and was chosen as a "New Voices" presenter at the 2014 Association for Conflict Resolution Conference. She lives in Frankfurt and Vermont. (Amazon)

Relevant books for this thesis: Changing the Conversation: The 17 Principles of Conflict Resolution

Relevant Website:

www.danacaspersen.com

Relevant online lectures for this thesis:

[Conflict is a place of possibilities](#)

ANI PEMA CHÖDRÖN was born Deirdre Blomfield-Brown in 1936, in New York City, became a novice nun in 1974 in London. She received ordination from His Holiness the Sixteenth Karmapa during that time. Chödrön has written several dozen books and audiobooks, and is principal teacher and leader since 1984 at Gampo Abbey in Nova Scotia, Canada (Shambala) "*She's one of the most influential voices in contemporary spirituality, the writer whose books are passed from friend to friend.*" - Oprah

Relevant books for this thesis:

The Places That Scare You: A Guide to Fearlessness in Difficult Times (2012)

When Things Fall Apart: Heart Advice for Difficult Times (2016)

Relevant teachings (audio) for this thesis:

Tonglen Practise: The Pema Chodron Audio Collection: Pure Meditation:

Good Medicine: From Fear to Fearlessness (2004)

MICHAELA COEL, Michaela Ewuraba Boakye-Collinson is an English actress, screenwriter, director, producer, and singer. She is best known for creating and starring in the E4 sitcom *Chewing Gum* (2015–2017), for which she won the BAFTA Award for Best Female Comedy Performance; and the BBC

One/HBO comedy-drama series *I May Destroy You* (2020). She is also known for her work in other Netflix productions, including guest starring in the series *Black Mirror* (2016–2017), starring as Kate Ashby in the series *Black Earth Rising* (2018) and starring as Simone in the film *Been So Long* (2018). Coel appeared in British *Vogue's* 2020 list of influential women. (IMD)

Relevant lectures for this thesis:

[Michaela Coel | James MacTaggart Lecture | Edinburgh TV Festival \(2018\)](#)

Relevant online interviews for this thesis:

[Michaela Coel: Post-MacTaggart Interview | Edinburgh TV Festival \(2018\)](#)

How to Change the World: [Michaela Coel on falling out of love with Christianity, Chewing Gum and avoiding stardom \(2018\)](#)

ANTÓNIO DAMÁSIO is a Portuguese-American neuroscientist. He is currently the David Dornsife Chair in Neuroscience, as well as Professor of Psychology, Philosophy, and Neurology, at the University of Southern California, and, additionally, an adjunct professor at the Salk Institute. He was previously the chair of neurology at the University of Iowa for 20 years. Damasio heads the Brain and Creativity Institute, and has authored several books: his most recent work, *Self Comes to Mind: Constructing the Conscious Brain* (2010), explores the relationship between the brain and consciousness. Damasio's research in neuroscience has shown that emotions play a central role in social cognition and decision-making.

ROBIN J. DIANGELO is an American academic, lecturer, and author working in the fields of critical discourse analysis and whiteness studies. She formerly served as a tenured professor of multicultural education at Westfield State University and is currently an Affiliate Associate Professor of Education at the University of Washington. She is known for her work pertaining to "white fragility", an expression she coined in 2011.

Relevant videos for this thesis:

[Robin DiAngelo - White Fragility](#)

JANE ELLIOTT is an American diversity educator. As a schoolteacher, she became known for her "Blue eyes/Brown eyes" exercise. She first conducted her famous exercise for her class on April 5, 1968, the day after the assassination of Martin Luther King Jr. When her local newspaper published compositions that the children had written about the experience, the reactions (both positive and negative) formed the basis for her career as a public speaker against discrimination.

Elliott's classroom exercise was filmed the third time she held it with her third-graders in 1970, becoming the documentary *The Eye of the Storm*. This in turn inspired a retrospective that reunited the 1970 class members with their teacher fifteen years later in "A Class Divided", an episode of the PBS series *Frontline*. After leaving her school, Elliott became a full-time diversity educator. She still holds the exercise and gives lectures about its effects all over the U.S. as well as in several locations overseas She has conducted the exercise with college students, as seen in the 2001 documentary *The Angry Eye*.

Relevant website for this thesis:

<https://janeelliott.com/>

Relevant videos for this thesis:

[Jane Elliott: Brown Eyes, Blue Eyes](#)

[BLUE EYED: Jane Elliott on racism](#)

[Jane Elliott provides an example of how institutional racism exists through the educational system](#)

WILLIAM FORSYTHE, American choreographer who staged audaciously groundbreaking contemporary dance performances during his long association with the Frankfurt Ballet and later with his own troupe, the Forsythe Company.

MICHEL FOUCAULT (1926–1984) was a French historian and philosopher, associated with the structuralist and post-structuralist movements. He has had strong influence not only (or even primarily) in philosophy but also in a wide range of humanistic and social scientific disciplines.

The Panopticon was a metaphor that allowed Foucault to explore the relationship between 1.) systems of social control and people in a disciplinary situation and, 2.) the power-knowledge concept. In his view, power and knowledge comes from observing others. It marked the transition to a disciplinary power, with every movement supervised and all events recorded.

DONNA J. HARAWAY is currently a professor and chair of the History of Consciousness Program at the University of California, Santa Cruz, United States. Haraway earned a degree in zoology and philosophy at the Colorado College She lived in Paris for a year, studying philosophies of evolution on a Fulbright scholarship before completing her Ph. D. from the Biology Department of Yale in 1972. She wrote her dissertation on the functions of metaphor in shaping research in developmental biology in the twentieth century.

Haraway has taught Women's Studies and General Science at the University of Hawaii and Johns Hopkins University. In september, 2000, Haraway was awarded the highest honor given by the Society for Social Studies of Science (4S), the J. D. Bernal Award, for lifetime contributions to the field. Haraway has also lectured in feminist theory and techno-science at the European Graduate School in Saas-Fee, Switzerland. Haraway is a leading thinker about people's love and hate relationship with machines. Her ideas have sparked an explosion of debate in areas as diverse as primatology, philosophy, and developmental biology.

Relevant books for this thesis:

The Haraway Reader (2004)

Staying with the Trouble: Making Kin in the Chthulucene (Experimental Futures) 2016

Relevant online lectures for this thesis:

[Talk Donna Haraway and Rosi Braidotti March 25 \(2017\)](#)

[Anthropocene, Capitalocene, Chthulucene: Making String Figures with Biologies, Arts, Activisms Aarhus University Faculty of Arts \(2014\)](#)
[»Critical Zones« Discussion of the Film »Storytelling for Earthly Survival« ZKM | Karlsruhe with Donna Haraway, Bruno Latour und Peter Weibel \(2020\)](#)

Relevant Film this this thesis:

Donna Haraway: Story Telling for Earthly Survival (2016), Directed by Fabrizio Terranova

DEBORAH HAY is a dancer, choreographer, writer, and teacher. Her work focuses on large-scale dance projects involving untrained dancers, fragmented and choreographed music accompaniment, and the execution of ordinary movement patterns performed under stressful conditions. Legend as an experimental choreographer working in the field of postmodern dance. She is one of the founding members of the Judson Dance Theater.

Relevant project for this thesis:

Solo adaptations I Think Not 2011/12

ARI HIRVONEN is a docent in philosophy and legal theory and a university lecturer at the Faculty of Law of the University of Helsinki.

Relevant books for this thesis:

Mitä Oikeudet Ovat? Gaudeamus 2019

BILLY T JONES is an American choreographer and dancer who, with Arnie Zane, created the Bill T. Jones/Arnie Zane Dance Company. Jones received a number of honours throughout his career, including a MacArthur fellowship (1994), the Dorothy and [Lillian Gish](#) Prize (2003), and a [Kennedy Center](#) Honor (2010). His memoir, *Last Night on Earth* (1995; with Peggy Gillespie), is a compelling narrative of his life that reveals issues that animated and motivated him. His works has dealt with topics such as racism and AIDS.

Relevant online lectures for this thesis:

[Race and Revolution](#) (Hannah Arend Center and Bard Collage)

MARK L. JOHNSON is Knight Professor of Liberal Arts and Sciences in the Department of Philosophy at the University of Oregon He is known for contributions to embodied philosophy, cognitive science and cognitive linguistics, some of which he has coauthored with George Lakoff such as *How Embodied We Are*. However, he has also published on philosophical topics such as John Dewey, Immanuel Kant and ethics.

Relevant books for this thesis:

The Meaning of the Body: Aesthetics of Human Understanding

[Metaphors We Live By](#) (not quoted)

JOHN MAYNARD KEYNES, (June 1883 - April 1946), English economist, journalist, and financier, best known for his economic theories (Keynesian economics) on the causes of prolonged unemployment. His most important work, *The General Theory of Employment, Interest and Money* (1933–36), advocated a remedy for economic recession based on a government-sponsored policy of full employment.

The Keynesian model was a core part of economics textbooks from the late 1940s until the late 1980s. But as economists have become more concerned about economic growth, and more informed about inflation and unemployment, the Keynesian model has lost prominence. (Encyclopedia Britannica / [Keynesian economics](#))

GEORGE PHILIP LAKOFF is an American cognitive linguist and philosopher, best known for his thesis that lives of individuals are significantly influenced by the central metaphors they use to explain complex phenomena. The conceptual metaphor thesis, introduced in his and Mark Johnson's 1980 book *Metaphors We Live By* has found applications in a number of academic disciplines. Applying it to politics, literature, philosophy and mathematics has led Lakoff into territory normally considered basic to political science.

Relevant books for this thesis:

Metaphors We Live By (not quoted)

HANNA LUKKARI is a doctoral degree researcher in law at the University of Helsinki.

Relevant books for this thesis:

Mitä Oikeudet Ovat? Gaudeamus 2019

JEAN-LUC NANCY is a French philosopher. Nancy is the author of works on many thinkers, including *La remarque spéculative* in 1973 (*The Speculative Remark*, 2001) on Georg Wilhelm Friedrich Hegel, *Le Discours de la syncope* (1976) and *L'Impératif catégorique* (1983) on Immanuel Kant, *Ego sum* (1979) on René Descartes, and *Le Partage des voix* (1982) on Martin Heidegger. Nancy is credited with reopening the question of the ground of community and politics with his work *La communauté désœuvrée* (*The Inoperative Community*).

Blanchot and Agamben responded to this work with *The Unavowable Community* (1983) and *The Coming Community* (1983) respectively. The only monograph that Jacques Derrida ever wrote on a contemporary philosopher is *On Touching, Jean-Luc Nancy*.

Relevant books for this thesis:

On Touching (Stanford University Press; 1st Edition (August 16, 2005)

Relevant online lecture for this thesis:

[Jean-Luc Nancy. Love and Community. 2001](#)

[Jean-Luc Nancy. The Mystery of Art. 2010](#)

[Jean-Luc Nancy. On Touching, Sense and Mitsein. 2010.](#)

IMMANUEL KANT (1724-1804) is one of the most influential philosophers in the history of Western philosophy. His contributions to metaphysics, epistemology, ethics, and aesthetics have had a profound impact on almost every philosophical movement that followed him. This article focuses on his metaphysics and epistemology in one of his most important works, *The Critique of Pure Reason*. A large part of Kant's work addresses the question "What can we know?" Kant's contributions to ethics have been just as substantial, if not more so, than his work in metaphysics and epistemology. He is the most important proponent in philosophical history of deontological, or duty based, ethics. In Kant's view, the sole feature that gives an action moral worth is not the outcome that is achieved by the action, but the motive that is behind the action. And the only motive that can endow an act with moral value, he argues, is one that arises from universal principles discovered by reason. The categorical imperative is Kant's famous statement of this duty: "Act only according to that maxim by which you can at the same time will that it should become a universal law."



My school for Kant: reading Critique of Practical Reason on stage for Liisa Pentti's Why Does My Sister Not Like Contemporary Art, Zodiac Center for New Dance, Helsinki 2015.

GEORGE ORWELL's ninth and final book completed in his lifetime, **NINETEEN EIGHTY-FOUR** centres on the consequences of totalitarianism, mass surveillance, and repressive regimentation of persons and behaviours within society. **NEWSPEAK**, an artificial, minimalistic language designed to ideologically align thought with the principles of Ingsoc by stripping down the English language in order to make the expression of "heretical" thoughts (i.e. thoughts going against Ingsoc's principles) impossible.

JAANA PARVIAINEN is the principal investigator (PI) of the NEGATE project, "Struggling with Ignorance: Negative Expertise and the Erosion of the Finnish Information Society at the Turn of 2020", in the Faculty of Social Sciences at Tampere University. Her research interests include social epistemology, ignorance studies, the philosophy of technology, phenomenology and body studies.

Relevant paper for this thesis:

Negative Knowledge, Expertise and Organisations. *International Journal of Management Concepts and Philosophy*. Parviainen, J. & Eriksson, M. 2006.

Relevant lectures for this thesis:

Negative Choreography at Daghdha Dance Company Ireland 2009

MARY LOUISE PRATT is a Silver Professor and Professor of Spanish and Portuguese Languages and Literatures at New York University. She received her B.A. in Modern Languages and Literatures from the University of Toronto in 1970, her M.A. in Linguistics from the University of Illinois at Urbana in 1971, and her Ph.D. in Comparative Literature from Stanford University in 1975. **THE "ARTS OF THE CONTACT ZONE"**, an article written by Stanford professor Mary Louise Pratt, discusses many different ideas about culture and communication by utilizing what she calls the literate arts. Pratt explains many terms that she believes are beneficial in gaining a further understanding of a literary piece. Key terms such as, contact zone, autoethnography and transculturation are introduced in her essay. She describes contact zones as "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power" (Pratt 487). The contact zone can be summarized as a space where two groups with different beliefs or ideas intermingle. In the essay, Pratt also describes the literate arts that come out of the contact zone. Literary arts are ways of addressing problems in the contact zone and sometimes make an attempt to resolve the issue that is happening or has happened.

SUSAN SONTAG (1933 - 2004) was an American writer, filmmaker, philosopher, teacher, and political activist. She mostly wrote essays, but also published novels; she published her first major work, the essay "Notes on 'Camp'", in 1964. Sontag was active in writing and speaking about, or travelling to, areas of conflict, including during the Vietnam War and the Siege of Sarajevo. She wrote extensively about photography, culture and media, AIDS and illness, human rights, and communism and leftist ideology. Although her essays and speeches sometimes drew controversy, she has been described as "one of the most influential critics of her generation." (wikipedia)

Relevant books for this thesis:

[Regarding the Pain of Others](#)

MAX WEBER is best known for his thesis combining economic sociology and the sociology of religion, emphasising the importance of cultural influences embedded in religion as a means for understanding the genesis of capitalism (contrasting Marx's historical materialism). Weber would first elaborate his theory in his seminal work, *The Protestant Ethic and the Spirit of Capit. Page*

JOLIIN DE WOLF is an artist from the Netherlands. De Wolf makes performances, videos and photographic etchings. In her work she examines the multipolar experience of being human. She is a BFA in 2009 at the Hogeschool van de Kunsten Utrecht, and a MA Live Art and Performance Studies in the Theatre Academy Helsinki, Finland. She is founder of the Mythological Institute, a platform for participation, connection and creativity by making use of creativity and contemporary storytelling. <http://www.jolijndewolf.nl/blog/props/>

Relevant for this thesis:

Labyrinths of interaction -Horizontal and vertical structures
in the artistic and communal plain. Ma thesis for Uni Arts 2019

SLAVOJ ŽIŽEK Slovene philosopher and cultural theorist whose works addressed themes in psychoanalysis, politics, and popular culture. The broad compass of Žižek's theorizing, his deliberately provocative style, and his tendency to leave his works with humour made him a popular figure in the Western intellectual left from the 1990s. He was one of the most prominent public intellectuals of the late 20th and early 21st centuries.

Relevant books for this thesis:

[Violence](#)

This work is dedicated to my godchildren (+)

Thank you

Saara, Giorgio and Martha sharing this process.

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