Archaeology
and
The Choreographic Method

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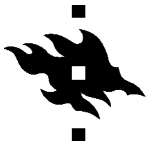

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Tutkielma tarkastelee koreografiaa arkeologisena menetelmänä. Koreografia on perinteisesti käsitteellistetty tanssitaiteen menetelmäksi, mutta jo vuosikymmeniä jatkuneen kriittisen taiteen tutkimuksen myötä koreografia nähdään myös tiedontuottamisen välineenä. Tämän tutkielman ensisijainen tavoite on tutkia koreografian ja arkeologian välisiä tiedollisia eli episteemisiä yhteyksiä.

Tutkielma luo katsauksen arkeologian tieteenhistoriaan ja pyrkii tunnistamaan arkeologian eri aikakausille tyypillisiä menetelmäkäsityksiä. Tutkielma keskittyy erityisesti 2010-luvun jälkeiseen arkeologiaan, jonka tietoteoreettinen keskustelu on voimakkaasti vaikuttunut posthumanistisista filosofioista. Näiden filosofioiden mukanaan tuoma niin kutsuttu materiaalinen käänne on haastanut arkeologeja uudelleenarvioimaan tieteenalan vakiintuneita tietokäsityksiä. Materiaalisen käänteen asettamat haasteet ovat johtaneet arkeologian metodologian uudelleenkäsitteellistämiseen. Materiaalisen käänteen jälkeisissä keskusteluissa on painotettu materiaalisen maailman toimijuutta ja sen moninaisuuden huomioon ottamista. Erityisesti uusmaterialismista vaikuttunee arkeologian tavoitteena on havainnoida materiaaleja ilman kattavia teoreettisia tai menetelmällisiä ennakko-oletuksia sekä välttää materiaalien ylitse kurottavia päätelmiä. Näistä ajatuksista on syntynyt kiinnostus kohti epistemologiaa, jota voisi kuvailla spekulatiiviseksi empirismiksi. Tässä tutkielmassa painotetaan tämän kaltaiseen tietokäsitykseen pyrkivän tutkimuksen olevan luonteeltaan kehollista ja esteettistä.

Taiteen menetelmänä koreografiaa on arkeologian tavoin 2010-luvun jälkeen kuvailtu luonteeltaan materiaaliseksi. Koreografia yhtäältä tutkii kehollisen tietämisen rajoja ja toisaalta koreografisen prosessin materiaalisuutta. Koreografia huomioi ei-kielellisen ja hiljaisen tiedon merkityksen osana tiedonmuodostumisen prosesseja. Posthumanististen filosofioiden vaikutuksesta myös koreografia on kääntänyt huomionsa taiteen tekemisen prosessin materiaalisuuteen, mikä haastaa tanssitaiteelle asetettuja representaatiovaatimuksia.

Tutkielmassa hahmotellaan hybridisiä tapoja lähestyä menneisyyttä ja arkeologisia materiaaleja kehollisen taiteen keinoin. Lapin toisen maailmasodan aikaisilla saksalaiskohteilla tehdyn tapaustutkimuksen myötä koreografia liitetään arkeologian viimeaikaiseen tietoteoreettiseen keskusteluun. Samalla koreografiaa tarkastellaan menetelmällisenä mahdollisuutena arkeologiassa. Koreografia pyrkii artikuloimaan menneisyyteen liitettäviä kysymyksiä kehollisen tutkimisen ja aistikokemuksen kautta sekä palauttamaan huomion tutkimuksen materiaalisiin prosesseihin ja vaikutuksiin.

Tutkimuksessa osoitetaan, että posthumanistisista filosofioista vaikuttuneella arkeologialla ja koreografialla on tiedollinen ja menetelmällinen yhteys. Tämä yhteys laajentaa entisestään mahdollisuuksiamme lähestyä menneisyyttä uudenlaisesta näkökulmasta. Vastaavaa arkeologian ja koreografian suhdetta käsittelevää tutkielmaa ei ole aikaisemmin tehty. Tästä syystä tutkielma luo hedelmällisen pohjan arkeologian ja taiteen menetelmien väliselle lisätutkimukselle.

Avainsanat – Nyckelord – Keywords
arkeologia, koreografia, Lappi, posthumanismi, spekulatiivinen empirismi, toinen maailmansota, uusmaterialismi

Säilytyspaikka – Förvaringställe – Where deposited
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Muita tietoja – Övriga uppgifter – Additional information

"Movement is what is - appearing, erupting, becoming present and disappearing again - in and through every possible scale and scope of existence.

Matter [thus] not only conceals movement: it reveals movement. Matter is an opportunity for movement to make more of itself.

A world in which movement matters is a world in which everything at every scale in every dimension exists as movement - as patterns of movement made, remembered and recreated. "

LaMothe (2015, 25-28)

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Preface

This thesis swirls about in hybrid spaces. By softening and breaking the conceptual distinction between archaeology and an artistic method, this thesis explores connections through which the *two* can become a plural *one*. Sometimes this thesis flows to obscure states and allows new connections to emerge from intuitive flashes. So, be gentle and soft, this thesis is not ready. It is only becoming and reaching towards something that now appears as a blurry hunch.

I Introduction

Context and objectives of the thesis

The aim of this master's thesis is to discuss the connection between archaeology and the choreographic method. Due to my personal background within the field of dance arts, I find the considerations of the connections between academic archaeology and various forms of artistic acts interesting. Attempts to connect art and archaeology, however, are not unprecedented. Contemporary artists and archaeologists have been working collaboratively within the past decades, and realised the potentiality between these two worlds. Archaeologists have also frequently been adopting artistic methodologies as a part of their research (e.g. Tilley et al. 2000; Hamilakis et al. 2001; Pearson & Shanks 2001; Renfrew 2003; Renfrew et al. 2004; Witmore 2005; Bender et al. 2007; Russel & Cochrane 2013; Kaila & Knuutila 2017). However, these projects have left some pondering the mutual surface between artistic disciplines and archaeology, and to what extent art has anything to offer for the methodology of archaeology (c.f. Mithen 2004; Koskinen & Pohjakallio 2017, 78-81). The starting point for this thesis is placed somewhere between these concerns and, as my identity is leaning more towards the arts, I ask what will happen to the disciplinary quality of archaeology if it is done by an artist, is it archaeology?

Throughout the history of archaeology, methodology has been connected with the larger theoretical debates around the nature of archaeological knowledge. The puzzling character between the past and the present has been fruitful enough to spark decades of discussion, which has enabled archaeology to become a truly creative multidisciplinary field of research (e.g. Darvill 2015). During the influence of postmodernism, archaeologists turned their gaze more widely towards the arts, as art seemed to offer possibilities for interpreting archaeological objects and sites with more creative manners. The ways to bridge gaps between fragmented archaeological pieces were considered as ''creative events that are the

constructions of archaeological knowledge" (Pearson & Shanks 2001). Optimistically, some even considered that archaeology "straddles the gulf which separates the arts from the sciences" (Hodder 2000, 86).

The past can indeed be seen from many different angles and points in time, which do not necessarily fit into linear chronological sequences or thick descriptions where particular social, cultural or historical contexts are being exhaustively documented or narrated (see Clifford 1973; Bernbeck 2015). In this respect, art can contribute to our understanding of the past in a very different manner than these characteristic ways of narrating or explaining past evidence (see also Young 2001, 65). Therefore, to discuss artistic methodologies as a way of exploring a realm beyond our established conceptions can also offer an interesting opportunity for archaeology to speculate the differences and similarities between the past and the present.

Philosopher John Hospers (1946) has suggested that science can offer us certain forms of truth about objects but it is never able to grasp fully the immediate perception we have of them. Art, however, enables to make the experience and perception of the object more diverse and intensify different emotions the object engenders. In the context of archaeology, artistic methodologies offer a certain form of relief in form of an empathetic methodology, which sometimes tends to be considered as suspicious and 'subjective' within the field of archaeology (Sørensen 2017, 108-111).

Artistic methodologies, however, have not been left satisfactorily discussed even though some archaeologists have realised that art and archaeology can be considered as an interesting field of inquiry, not only as an imaginative, representational, constructive or interpretative act (e.g. Bailey 2018). Both archaeologists and artists deal with the quality of incompleteness and disappearance, a quality that enables to celebrate art and archaeology together in terms of new emerging disciplinary spaces (see Bailey 2013, 248).

The aim of this thesis is to explore the form of such disciplinary space and to conceptualise the choreographic method as applicable in archaeology. Choreography, as we might traditionally understand it refers to structuring of movement and dance (e.g. McKechnie & Stevens 2009, 38; Foster 2011, 2). However, dance and choreography are not only artistic strategies or disciplines but also theoretical and critical practices (e.g. Pakes 2009; Jenn 2014, 15). Moving away from its typical borders, choreography has further been conceptualised among dance scholars as a method that takes into account wider questions regarding our social, political and material embodied realities (e.g. Kowal et al. 2017). These wide concerns, explored through the choreographic method, offer an interesting platform for discussing the similarities between archaeological and choreographic research methodologies. By discussing the processes behind archaeological methodologies and choreography, this study creates an organic connection between the choreographic method and the discipline of archaeology.

The process of writing this thesis has been filled with struggles as it has been difficult to anticipate who will be the reader: an archaeologist, an artist, a choreographer, an artist dealing with archaeology, an archaeologist dealing with artists, a dancer, a dance researcher, and so on. Therefore, the chapters in this study move along wide surfaces. Some of them are more vague and obscure; some try to be more concrete in presenting the alternative archaeological research in this study. Many of the central ideas or philosophies refered to in this thesis, however, undoubtedly find resonance in all of to the above-mentioned audiences. The next subchapter will present some of the central concepts and conditions that this study considers as important for understanding the links between archaeology and the choreographic method.

Key concepts

The key concepts used in this study are corporeal knowledge, somaesthetics, posthumanism and new materialism. Since this thesis is not able to cover the

whole spectrum of these concepts, I will discuss the ways in which they find their connection with this study on a more general level.

In archaeology, corporeal knowledge has been discussed in connection with, for example, sensory fieldwork, typology, and phenomenological landscape studies (e.g. Edgeworth 1991; 2012; Tilley 1994; Lavento 1998). Phenomenological archaeology, in particular, has been considered as an important theoretical framework for discussing the concerns regarding subject-object relations in archaeology. Practically, phenomenological archaeology placed an emphasis on describing things or landscapes as they are experienced in the world by a human (research) subject (Richards 1993; Bradley 1999; 2000; Fowler and Cummings 2003; Tilley 2005, 201–207). The essential thought behind phenomenological archaeology was to open up to the full range of sensory engagement with the world in order to understand the past (e.g. Watson & Keating 1999; Jones & MacGregor 2002; Tilley 2004). Rising from the postmodern school of thought, phenomenological archaeology considered that there exists a subject-object relation: the human and the external world. However, the subject-object relation regarding corporeal experiences faced critique when a more symmetrical approach was adopted in archaeological theory (Latour 1993; Harris & Cipolla 2017, 32).

According to the symmetrical approach there exists an entanglement between humans and the material external world (e.g. Hodder 2012). Archaeologist Christopher Tilley later described phenomenological archaeology in a more symmetrical manner:

> "…we cannot experience landscapes and artefacts in any way we like. Their very materiality constrains the kinds of observations and understandings we can reach. There is a 'dialectic', or a two-way process, at work between thing, or place, and person. Every phenomenological study is not subjective rather than

> objective because this opposition is itself meaningless."
> (Tilley 2005, 204–205)

Tilley's analysis highlights that phenomenological archaeology's conceptualisation of the subject-object relation, in regards to, for instance, experiences of the landscapes, did not stress the agency of the material world enough. Things or landscapes are not simple and passive reflections of our experiences, rather things themselves have their own independent character, which makes them stand against and escape our interpretations (Arendt 1958, 137; for similar statements see Latour 2005; Olsen 2012). Places and spaces can also influence and move the human. Metaphorically, they work as choreographic agents structuring, for example, our movement and attention (see Sørensen 2010). Corporeal experiences cannot be discussed without connecting them to our extended selves, to the material or to the external. The body cannot simply be reduced to something that ends at the skin (see Haraway 1991, 95).

Corporeal knowledge in this study is considered as an extended condition of the self, as material knowledge that co-exists and breathes with the surrounding material world. It is considered as a form of consciousness that is always shaped by our surroundings (Shusterman 2012, 5–6; Jenn 2014, 25–68). Therefore, discoveries gained through perception should not be considered as static observations, but rather as dynamic material processes (Tuominen, forthcoming). Corporeal experiences tie these observations deep into the levels of consciousness and guide what we consider valuable and worth perceiving or experiencing from the material world. The question is; how should we describe the quality of such corporeal knowledge and the guidance of it within the material world?

Drawing from philosopher Richard Shusterman, this study considers such corporeal understanding and approach to the "external world" as internally aesthetic. Shustemans's conception of aesthetics continues from John Dewey's (1934) pragmatist aesthetics, which questioned such bifurcations as art/everyday,

mind/body or feeling/thinking, and emphasised the experiential dimension of art rather than its form. In Dewey's aesthetics, things, which traditionally do not belong to the category of art, are also able to engender aesthetic experiences, and should therefore be considered as a part of aesthetics (Shusterman 1992).

Later Shusterman has focused on developing an interdisciplinary field of inquiry called somaesthetics that aims to integrate the theoretical, empirical and practical disciplines related to bodily perception, performance and presentation. Soma here is used as a wide referent to a sentient lived body that incorporates bodily subjectivity and perception that is crucial to aesthetics of embodiment (Shusterman 2012, 5–6).[1] Shusterman discusses that our bodily experiences are connected with aesthetic conceptions and directly influence our thinking, emotions and understanding of the external world. For Shusterman, the term aesthetics, as it originally was presented in Greek language 'aisthēsis', referred to senses on a wider scale than just senses felt through or with the arts.

Somaesthetics suggests that, through bodily practices, we are able to open such viewpoints to corporeality that exceed theoretical or traditional scientific research practices. Somaesthetics redirects the consideration of aesthetics back to the core issues of perception, consciousness, and feeling, which are included in the root meaning of aesthetics (Shusterman 2012, 3). As Shusterman's interdisciplinary field of somaesthetic challenges the divisions between form, meaning, perception, experience, corporeality and thinking, it forms an important framework for this thesis as well.

Conceptualising corporeal knowledge through somaesthetics challenges one to consider perception as a constant process of embodying the surrounding world aesthetically. Empirical discoveries in this manner should not be considered only as an objective collection of observations, but rather as processes that are

[1] Soma derives from the Greek word for body. Shusterman chose the term in order to avoid the body/mind dichotomy, where body can be interpreted as a lifeless and mindless thing.

aesthetically organizing the perceived through the action of the soma. For example, if I have the tendency of avoiding dark places I might end up strengthening their character as repulsive in my body. In the worst case scenario, this leads me to think that dark places hold no valuable knowledge for me or to my understanding of the external world. The reason why I avoid dark places might be that I have heard bad stories about them. However, if I change my point of departure and one day visit a dark place with someone who finds them attractive I might end up changing my bodily and emotional conceptions of dark places. They might not seem as repulsive and suddenly I might end up showing more interest towards them. They become part of my experience and corporeal self. I suddenly start to care about dark places, visit them more often, and they start to care about me.

The mode of attention described in the example, though, should not be centralised only in the human will, experience, or ability to deliberately shift perceptual interests. Rather it could be considered as an example of aesthetic shift in material corporeal consciousness or knowledge. Corporeal and aesthetic knowledge entangled with the material world forms a notion of a fragmented subject where the observer and the object of observation become intertwined (e.g. Sheets-Johnstone 2009; Deleuze 1994). The dark place suddenly performs itself differently in my perceptual experiences. It becomes important and intriguing even though the very materiality of it is the same as it used to be while I was still avoiding it. However, our relationship has somehow changed; we are becoming important for each other. The dark place unfolds secrets I did not accept before.

Drawing from the previous example, the final important key concepts or conditions regarding the theoretical framework of this study are posthumanism and new materialism. Both concepts denote a philosophical position that emphasise the materiality of the 'external world' and the entanglement of humans and matter.

The term posthuman is to be considered as an umbrella term for wide range of different movements and schools of thought (Ferrando 2013, 26). Posthumanism could be seen as general referent for a philosophical field of inquiry (philosophical posthumanism) which begun to explore the limitations of anthropocentric and humanistic assumptions. Posthumanism, therefore, is ''post'' to the hierarchical social constructs and humanocentric assumptions of humanism (see Braidotti 2013; Ferrando 2013, 29).

Most importantly for the methodological considerations of this thesis, posthumanism could be considered as an empirical philosophy, which allows existence to open in its broadest significations (Ferrando 2013, 209). Therefore any conceptual bifurcations or ontological polarisations through the postmodern practice of deconstruction are not considered to belong to posthuman thought (see also Whitehead 1978; Ferrando 2013, 29). Methodologically posthumanism could be seen as a post-centralising activity that rejects any singular forms of research and recognises many centers of interest (see Ferrando 2012, 9–18). The centers of interest, in posthumanism, are considered as mutable, nomadic and ephemeral. In this respect, the perspectives such methodology offers are plural, multilayered, comprehensive, and inclusive (Ferrando 2013, 30).

As a concept intimately connected to posthumanism, new materialism could be considered as a philosophical school of thought, which places even more emphasis on the agency of the material world itself. New materialism can be considered as a wide referent for different philosophical concerns, which have turned the attention from anthropocentric conceptions back to the independency of the material world *beyond humans*. New materialism is a school of imagination or thought that has influenced several fields such as philosophy, cultural theory, social sciences and the arts, bringing the focus from the immaterial conceptions, back to the vital and vibrant life of matter. New materialism considers that no human consciousness or mind exists beyond matter. (e.g. Coole & Frost 2010; Dolphijn & van der Tuin 2012; Barrett & Bolt 2013; Fox & Aldred 2017.)

New materialist philosophy contends that, even though humans live their everyday lives immersed in matter, they often seem distanced from it. In doing so, humans create spaces for immaterial things to appear such as language, consciousness, subjectivity, agency, mind, emotions, values, and meanings, and so on (Coole & Frost 2010, 1–2). In this respect, many new materialist philosophers hold that the material world can recede human-built conceptions and relations by having an agency and network of relations free of human understanding (Barad 1997; Coole & Frost 2010, 29). The world is an on-going material continuum where such dichotomies as nature and culture should be reconsidered and where the actions of the social world should be recognised to extend to non-human and inanimate actors (e.g Haraway 1997, 209; Latour 2005; DeLanda 2006; Braidotti 2013).

The key concepts and conditions discussed here form an important framework for this thesis. The ways in which corporeal knowledge is being conceptualised here are central to the choreographic method discussed further in this thesis. In the course of this thesis, the method of choreography will be discussed as a theoretical and critical practice that explores the conceptual challenges and questions posed in this introductory chapter. Choreography integrates corporeal knowledge of the extended or fragmented subject with archaeological things. It reaches towards the influence and independency of the material world, and discovers forms of somaesthetic consciousness with the archaeological sites. As a multilayered and non-centralising activity, the choreographic method will be discussed further as a method towards a more non-anthropocentric and posthumanist archaeology.

Structure of the thesis

This thesis consists of two parts. The first part is this written thesis, which explores the connection between academic archaeology and the choreographic method. The second part is a documentary film, which relates to the case study presented further in this thesis (see attachement 1). The reason to structure this

master's thesis on such a hybrid form was crucial in order to present the materiality of the theoretical issues discussed. The written part of this thesis consists of five main chapters. The first main chapter presented the context, objectives and key concepts of this thesis. The second main chapter will introduce the history of methodology in archaeology, as well as the main theoretical discussions around the epistemology of archaeology. The third main chapter introduces choreography on a general level by placing an emphasis on the latest turns on the ways in which choreography has been conceptualised as a method. The fourth chapter presents the case study and the use of choreographic method. The fifth chapter discusses the main notions of this thesis and introduces further questions for future research.

II Methodology of Archaeology

This chapter presents the key ideas behind the formation of archaeological methodology from the mid-20th century to the early 21st century. The chapter moves chronologically from the late phases of the modernist traditional archaeology to new (processual) archaeology, and from the postmodern interpretive (postprocessual) archaeology towards the contemporary 21st century posthumanist and new materialist archaeologies. The chapter contextualises these main turns in archaeological theory as part of a historical lineation, and in doing so identifies the phases that have opened up a space for methodological pluralism in archaeology. Methodological pluralism will always be important for archaeology since archaeology cannot pledge itself to one paradigm.

The aim of this chapter is to examine the main methodological concerns throughout the history of archaeology. Methods, as a conceptual whole, is something that naturally lies on top of the ontological (what kind of things exists) and epistemological (how these things can be known) questions. Method emerges as an act of inference when one has a conception of both the ontological and epistemological questions. Roughly, if I consider that archaeological things are only manmade objects, and if I think I can only ask questions which can be directly measured or observed from these objects, I can pledge myself to a certain empirical methodology. If I think that nothing exists beyond the manmade object, it is impossible to make any other statements or ask any other questions beyond the object. Therefore, I choose my research methods so that they fit the confines of such a form of empirical methodology. This simplified example could be directly critisised for not being explicit enough about the philosophical concerns behind it. However, due to the wideness and complexity of the philosophical fields in archaeology, this chapter will be based on such simplifications of the theoretical debates in archaeology. To discuss all of the phases, however, is important for the sake of presenting the complexity, diversity and multiple

approaches applied in researching the past, as well as to emphasise the processes behind formation of archaeological methodology.

This chapter will work as a frame for understanding why choreography could be applicable in the 21st century archaeologies and be considered as a research method among other established research methods. As an introductory point, the chapter will argue the following: traditional archaeology built its methodology on naïve empiricism, processual archaeology on positivism, and postprocessual archaeology on hermeneutics. However, the recent developement in archaeological theory has been inspired by posthumanist philosophies, and as a result the archaeology of the 21st century can methdologically be seen as a return to empiricism. The empiricism of posthumanist archaeology differs from that of traditional archaeology by embracing a more speculative and heuristic methodology, including the methodologies of the arts. The main objective of this chapter is to present the ways in which archaeological knowledge formation processes have changed and varied in connection with wider philosophical concerns among the sciences and humanities.

Modern and postmodern archaeology

The methodology of archaeology was understood very differently in modern and postmodern archaeologies because their conceptions of archaeological knowledge varied. However, what was characteristic of both modern and postmodern archaeologies was that the world was considered as a construct of binary oppositions. Therefore, the methodological challenges were also based on the divisions between the researcher (subject) and the researched (object), the material world (Harris & Cipolla 2017).

Traditional archaeology was known for its descriptive character and focus on, for example, artefact typologies and comparative stratigraphy. The meanings of any particular object or cultural processes were believed to be forever lost (Taylor

1948, 43) and therefore empiricism formed the main epistemology for traditional archaeology. For some traditional archaeologists the field of archaeology was nothing else but an empirical method and a set of specialised techniques in collecting material evidence and establishing descriptions about the human past by recourse to a theory of cultural evolution (Renfrew & Bahn 1991, 36–37).

> ”We find certain types of remains – constantly recurring together. Such a complex of associated traits we shall term a ’cultural group’ or just a ’culture’. We assume that such complex is the material expression of what today would be called a ‘people’.” Childe (1929, v-vi)

Traditional archaeology, also referred as cultural-historical approach, used chronological schemes and regional sequences as a means to identify cultural entities of the past and in drawing conclusions about their behavior (Childe 1925, Willey & Sabloff 1980, 83). The conclusions were believed to hold empirical significance since they were constructed through rigorous and objective methods that aimed to establish chronologies and cultural sequences (Renfrew & Bahn 1991, 36; Thomas 2004, 67). Traditional archaeology approached also environmental, physical and chemical sciences in trying to explain behavior in the past in economic terms, and to create chronologies that are more precise. However, explanations regarding other forms of human agency in the past were seen unattainable (Clark 1952; Brothwell et al 1963).

For other traditional archaeologists, the present evidence, for example, an archaeological artefact, was thought to express particular cultural ideas and norms (e.g. Müller 1897). In other words, the archaeological artefacts were seen as a static and mute representation of the past, as a byproduct of human action and cultures. Despite this, traditional archaeologists created ethnography-like representations of what life in the past might have looked like (Gibbon 2014,

153). These evolutionist and idealist approaches are characteristic of traditional archaeology.

The process of inference in traditional archaeology was conceptualised as inductive. This meant that the generalisations (theory) were thought to emerge from the archaeological finds themselves and that no explanatory pre-assumptions are needed to understand the observations. Once a generalisation was made, it could be applied in other similar contexts. Due to the lack of theoretical or explanatory framework, this type of empiricism is often called naïve empiricism. The most obvious shortcoming of the naïve empiricism of traditional archaeology was that eventually the archaeological finds started to resist the generalisations.

Due to its naïve nature, traditional archaeology faced critique because it was not considered scientific enough. A new theoretical wave called new archaeology emerged in the 1960s. New archaeologists accused traditional archaeologists for the lack of an explicit theoretical framework. In this sense, new archaeology, favorably referred to as processual archaeology, was an antiphon to ”traditional” archaeology. In order to transcend the theoretical naïvety of traditional archaeology, processual archaeologists begun to discuss a philosophical theory that could be applied in archaeology (e.g. Binford 1968, Clarke 1968).

The central theoretical framework for processual archaeology was logical positivism (Marila 2018). Like in other sciences at the time, logical positivism was introduced in archaeology as a rational epistemology based on natural sciences (see Toulmin 1990, 159; Thomas 2004, 69). Because the new epistemological program of archaeology followed the lead of logical positivism, it separated scientific discovery from the evaluation of hypotheses. The main argument was that ideas/hypotheses, no matter how they were invented, should be testable once they were made (Binford & Sabloff 1982, 137; Wylie 2002, 14-15).

> ”We had to know how to interpret patterns once valid generalisations could be made. This problem seemed to demand a testing program aimed at evaluating the utility and accuracy of ideas. This procedure was science.” Binford (1989, 7)

Instead of just describing the archaeological record, the representatives of processual archaeology wanted to explain the archaeological record by forming process-like causal explanations of the cultural change (Willey & Phillips 1958; Binford 1962, 217). The core of the debate was that, if archaeology was to be scientific, it should follow the methodology of ”classical” sciences such as physics, medicine or biology (Courbin 1988, 18).

One source of inspiration for early processual archaeology was philosopher of history Carl Hempel (1942) who set out a new research program for history in order to expose the covering ”laws” of the past, which could then explain historical phenomena. The methodology that would expose such ”laws” had to be scientific in the (logical) positivist sense (Bell 1992, 156). Hempel's ideas shored to archaeology through the early writings of the advocates of processual archaeology (Binford 1968, Fritz & Plog 1970; Watson et al. 1971).

Positivism entailed that the methodology of archaeology should follow a ”neutral” procedure of testing hypotheses and judging which hypothesis is most valid in explaining past phenomena. For processual archaeology, at that time, this meant applying the hypothetico-deductive method as a procedure for testing ideas and hypotheses. Once possible hypotheses were deduced, the hypotheses were assumed to work as general explanations that would cross space-time and be applied to several similar contexts (Johnson 2010, 39-40). The hypotheses on past phenomena could then be, not only explicitly deduced, but also verified or falsified (Courbin 1988, 18). The hypothetico-deductive method seemed to offer relief for the demand of objectivism in archaeology and for a while help to argue

the archaeology's ”loss of innocence” (Clarke 1973). In a way it was assumed that this type of formal and explicit method would guarantee truth and objectivity regarding explanations of past phenomena (Thomas 2004, 69).

Methodology based on principles of positivism made archaeology more naturalistic. The prefered form of knowledge in processual archaeology was objective and testable, and therefore natural sciences provided a model of procedure for some of the social sciences, like archaeology (see Shanks & Tilley 1987, 34).

However, the hypothetico-deductive method was questioned by many because it became clear that, even with modifications, such formal method of testing hypotheses did not fit the nature of archaeology. The discovery of past phenomena cannot follow a simplified schema since the process of inference in archaeology is more complex than that (e.g. Marila 2018). The method was inappropriate for testing, for example, hypotheses built on ethnographic analogies (Binford 1977; Salmon 1982, 34-39). Ethnographic analogies have always been crucial for archaeology, and they also performed an important role in processual archaeology.

Already in the 1970s, processual archaeology faced internal reactions (Hodder 1992, 127). The emphasis on the law-like processes was softened with for example systems approach and middle-range theories (see Flannery 1973; Binford 1977). It occurred that archaeology, as a field of science, cannot narrow itself to methodological monism, and that establishing general law-like processes does not settle with studying historical processes (e.g. Marila 2018). The discussion regarding the epistemology of archaeology was marginalised due to the internal and external critique pointed to processual archaeologists.

In the early 1980s, processual archaeology and positivism was challenged by a new critical wave that was shoring to archaeology (e.g. Friedman & Rowlands 1978; Hodder 1982a; Miller & Tilley 1984; Shanks & Tilley 1987; Patterson 1990). Representatives of this new era adopted various theoretical and philosophical concerns of the social sciences in the debates in archaeology. The movement was called postprocessual archaeology, sometimes also refered to as interpretive archaeologies.

The main objective of postprocessual archaeology was that, instead of finding methods for explaining the past through a rigorous formula, archaeology should seek to gain a more holistic understanding of the past. Postprocessualists required a set of new approaches to how the past could be interpreted, and so it kept expanding the possibilities of archaeology by producing a wide range of new questions (e.g. Thomas 2000). The postprocessualists criticised the controlled subjectivity in positivism and the objectives of creating law-like explanations regarding the past (Shanks & Tilley 1987, 40).

Postprocessual archaeology was influenced by the philosophies of Marxism, phenomenology, structuralism and post-structuralism among many others (Bapty & Yates 1990; Spector 1991). The influence of structuralist anthropologist Claude Lévi-Strauss, in particular, affected the way archaeological evidence was interpreted. The aim of structualist archaeology was to trace the binary oppositions that supposedly structured human thought, and then analyse how the archaeological material culture represents those structures. This so-called symbolic archaeology can be seen as a central opening from the postprocessualist train of thought (Hodder 1982b; 1990).

Postprocessual archaeologists demanded that the focus of the researcher should be on interpreting the evidence instead of forming hypotheses about it, and that multiple interpretations would enrich the conclusions made from the archaeological evidence (Johnson 1999, 99; Harris & Cipolla 2017, 26). This

argument, however, provoked criticism towards such a relativistic ”anything goes” approach in archaeology (Bintliff 1991, 276). However, postprocessual archaeologists never meant that multiple interpretations would mean ”anything goes”, since multiple does not refer to infinite (Shanks & Tilley 1987, Harris & Cipolla 2017, 26). Even if one would not be able to prove that one interpretation is better than the other, it is still possible that one interpretation is more commonly appreciated than the other (e.g. Wylie 1989).

Postprocessualism also challenged some of the tropes of processual archaeology. The split between the research (subject) and research data (object) was considered as an impossible endeavor since the data itself can already be considered as theory-laden (e.g. Thomas 2000). Therefore postprocessualists argued that we can only approach the past within the present context, and construct it within the social, political and ideological confines of the now.

> ”Material culture should be seen as meaningfully constituted.” Johnson (1999, 101)

The past meanings behind archaeological materials were considered to be attainable only through observing the relationships between patterns and processes in the present (Johnson 1999, 99). The epistemological problems inherent in the task of understanding the past in a present context raised discussion about applying hermeneutics as a frame for archaeological theory (Shanks & Tilley 1987, 107–108). The underlying thought behind applying hermeneutics in archaeology was that to describe human behavior in a valid way is already a hermeneutic task. The hermeneutic task demands that one should be able to participate in the forms of life which constitute, and are constituted by, that behavior (Giddens 1982, 7). The social scientist share a certain form of life, and through theory construction and use of language, the object of research can be interpreted in a wider range, which exceeds the research subject (Shanks & Tilley 1987, 107–108).

In this way, postprocessual archaeology turned the focus from the object of research towards the subject, the interpreter and reader of archaeological evidence, as well as towards the field of archaeology as a social construct. This type of reflexive and dialogical approach is central to hermeneutics (Bleicher 1980, 34–35; Hodder 2000). Hermeneutics provided a methodological surface for postprocessual archaeology since it aimed to search for meaning and deconstruct the categories that were used to render the past meaningful in the present context.

The wide range of new ideas that postprocessual archaeology promoted has played an important role also in questions regarding representation, performance, intersubjectivity and art in archaeology. Art has been discussed as a means in archaeology in terms of its interpretive approach to the world. Art and archaeology seamlesly worked together within this paradigm of postmodern thought in the processes of re-contextualisation and archaeological imagination (e.g. Pearson & Shanks 2001; Shanks 2012).

Material turn in archaeological theory

After the postprocessual phase, archaeological theorists have continued discussions around the questions regarding the nature of archaeology both ontologically (what kind of things exists) and epistemologically (how these things can be known). Modern and postmodern archaeologies viewed the world from a subject-object standpoint, and even though they did so very differently, they could be criticised for upholding Cartesian dualism. The world of modernism and postmodernism was considered as a construct of binary oppositions where the research (subject) was detached from the material world (object) itself. Dividing concepts like nature and culture, past and present, body and mind, or material and immaterial were still essential during modern and postmodern archaeologies, even though surely one could already recognise all the blurriness in between (Latour

1993; Harris & Cipolla 2017, 32). Such chain of dualistic thinking can be traced in the development of continental correlationist philosophies, later criticized by, for example, philosopher Quentin Meillassoux (2008). Inherent in such form of dual and correlationist thinking is the tendency to approach the world from an anthropocentric viewpoint. In most cases this has meant that things or phenomena have been reduced to either their elemental parts or to immaterial ideas or social effects.

Philosopher Graham Harman (2013) provides an analysis of these modernist and postmodernist tendencies within research procedures. Harman argues that correlationist strategies have adopted methods that he referes to as undermining and overmining. Undermining has its roots with the pre-Socratic thinkers. Such approach to the world believes that we are surrounded by macroscopic entities. All these entities can be reduced to even smaller components through different procedures. The entities are not believed to have any independent reality but they are only sum of their simple, eternal elements from which they are made of. Overmining, on the other hand, also reduces the independent reality of entities, but to the other direction. This approach can be identified in idealism and philosophies of social constructivism. Such approach considers that no reality exists outside language, power or discourse. Nothing exists or hides outside the constructions of the mind. (Harman 2013, 43-47.)

These anticorrelationist concerns, among many others, have initiated a set of new interesting debates in archaeology. Undermining could be considered as characteristic of positivist methodologies, while overmining could be seen as a main feature of interpretive constructivist archaeologies, where no meaning exists beyond mind, language or social effects. Against these philosophical concerns, archaeological theorists have begun to adapt new approaches in the quest for understanding the multilayered character of the past and the material world. The relationship between people and matter has been, and will continue to be, an important and complex question in archaeology.

During the past decade, archaeological theory has been strongly influenced by posthumanist approaches and new materialist philosophies, which have brought considerations for archaeology to return back to the material world itself as it appears to us on its own terms without any intervening theories (e.g. Olsen et al. 2012). The notion that things, at least inanimate material things, are stable and fixed has been widely assumed in modernist archaeology (Hodder 2012, 4). Posthumanist archaeology, however, argues that matter and things are vibrant inthemselves and can exceed or recede human ideas (e.g. Bennett 2010; Witmore 2014). The material world constitutes itself in a constant flow, and is loaded with energy and information that affects humans (Deleuze & Guattari 2004, 377), even though we would not instantly recognise such affects.

Things are not to be considered as only simple or reflections of other cultural aspects (e.g. Olsen 2003). The durability of the material world gives things their relative independence from the humans who produced and use them. Things have their own independent character, which makes them stand against and recede the needs or interpretations as to their living makers and users (Arendt 1958, 137, for similar statements see Latour 2005; Olsen 2010, 139).

One emergent concern with the independent agency of the material world is symmetrical archaeology, which was shortly discussed also in the introductory chapter of this thesis. Symmetrical archaeology considers humans and nonhumans as ontologically equal, and aims to deconstruct explanations and interpretations which have their basis in an asymmetrical dualistic worldview (e.g. Olsen 2012; Olsen & Witmore 2015). The entities of the world are of course empirically different and manifest in varied modes of existence, but these differences should not be conceptualised within a ruling ontological regime (Olsen 2010; 2012). Symmetrical archaeology avoids reducing things either to relations or to inherent qualities (Webmoor 2012). Symmetrical archaeology aims at allowing entities to

define and frame themselves without interpretative burdens they mostly are unfit to carry (Olsen et al 2012, 2).

Among other things, symmetrical archaeology engages in ideas of social scientist Bruno Latour (2005). Latour's actor-network theory has challenged the hierarchy of agency by stating that the key element for action is the relational network in which both human and non-human agents are caught up. He describes this condition as a network between entities. Latour fades the division between, for example, people and things or culture and nature, and argues that scientists should approach the world in a more symmetrical manner (Latour 1993; 2005). Symmetrical archaeology can be characterised as archaeology that begins with mixtures, not bifurcations, and focuses on understanding differences and changes as emergent of these mixtures (Webmoor 2007, 563). Symmetrical archaeology is referred to as a posthumanist approach because it genuinely moves away from an anthropocentric approach to the material world (Harris & Cipolla 2017, 134).

There are also other varied approaches emerging in archaeology that are interested in bringing out the role of material things, and especially the matter itself in our understanding of the past as a multilayered entity. The new materialist philosophies have even further placed emphasis on ontology in archaeology rather than epistemology. New materialism challenges the archaeologists to consider that there are no transcendental realms of culture that would go beyond the material entanglement between humans and things (e.g. Witmore 2014).

Anthropologist Tim Ingold was one of the first researchers to draw archaeologists' attention to new materialism and the vibrancy of matter. In the beginning of the article ''Materials against Materiality'', Ingold (2007) asks the reader to dip a stone in water and then leave the wet stone next to them while they read the article. After the stone had dried, Ingold asked to observe how the stone has changed: it is less shiny and the noise it makes is different. Ingold used this example to show how things, which seem totally fixed and unchanging, are

also always becoming something else through a set of relations they are caught up in, in new materialist terms *assemblage* (see Deleuze 1994).

Philosopher Gilles Deleuze has discussed that assemblages are always in the process of ”becoming” and they appear as outcomes of certain ongoing processes that include particular kind of histories (Harris & Cipolla 2017, 139). Archaeologically, this would mean that instead of considering the material evidence or the research subject as a static representation of a certain event in the past or in the present, the archaeological materials could be seen as entangled with processes that are still in the process of becoming (Deleuze & Guattari 2004). Deleuze uses the term *rhizomatic* to describe this process-like reality where everything dynamically constitutes each other, and where the concept of a perceiving research subject becomes fragmented and entangled with other subjects, such as the material world.

In this respect, the material world is recognised also as relational and in a constant flux that exists beyond human understanding (Barad 1997; Coole & Frost 2010: 29). The new materialist theories also recognise that social actions and procedures extend beyond human actors to the non-human and to the inanimate (Braidotti 2013; DeLanda 2006; Latour 2005). This concern is present also in contemporary archaeological research, such as archaeologies of the anthropocene (e.g. Pétursdóttir 2017).

New materialism could be seen as a philosophical return to the material world beyond language, consciousness, subjectivity, agency, mind, emotions, value and meanings (Coole & Frost 2010, 1-2). New materialism considers that no consciousness or mind exists beyond matter, and therefore it has influenced archaeologists to consider that archaeological materials should be approached without an intervening theoretical or methodological point of departure. Rather the aim of archaeology should be to intensify the ways in which the material world can be sensed (e.g. Pétursdóttir 2012). This consideration in regards to the

material world could also be connected with somaesthetics where, through bodily practices, we are able to create new viewpoints to the material realms of corporeality, exceeding established theoretical and scientific research practices.

For archaeology, new materialism has brought interesting openings. By paying close attention to the materials, how they work, what they are like, and how they change in different circumstances, opens up possibilities to think about the assemblages that the archaeological record forms with human beings (Harris & Cipolla 2017, 142). Radically, new materialism has even further enabled archaeologists to discuss the ways in which things have been reduced either to practice or to theory throughout the history of archaeology (recall Harman's strategies of undermining and overmining). Reductions can easily lead to the discovery of archaeological evidence that comfortably suits the established conceptions of archaeology (Witmore 2014, 21).

After this so-called material turn, archaeology has returned its gaze back to the material, instead of the social, lingual or structural. Archaeology should be a discipline of all things, of everything, no matter how outdated, incomplete, unruly, unexciting or repulsive (Olsen 2012; Olivier 2011; Olsen et al 2012). To explore the differences and changes in the material world beyond our established conceptual burdens has brought archaeologists closer to the world of objects (Harris & Cipolla 2017, 147). More precisely this has led archaeologists to speculate within the world of objects that share particular histories beyond the limitations of conceptual reasoning. New materialist theories have placed a challenge upon the ontology of archaeology. They emphasise a flat ontology that places humans and things on an equal footing, widening the concern of archaeology also toward non-human agents as knowledge-producing entities (e.g. DeLanda 2002).

Most importantly, the material turn has entailed a return to empirical archaeology. Instead of trying to understand social-constructions behind the material culture, or trying to find a formal method for explaining the past processes, archaeologists

should look at the archaeological materials as they are in the world. This also leads to a renewal of the sense of naïvety in archaeology. However, in the context of new materialist archaeology this naïvety denotes a type of conceptual open-endedness, rather than lack of methdological reflection. This speculative empirical turn has placed an emphasis on a more heuristic methodology, which accepts many centers of interest and ephemeral forms of knowledge as equally valid.

In addition to increased ontological concerns, the return to empiricism has also boosted the methods of natural sciences and the use of advanced technologies in archaeology. However, one can never emphasise enough that returning only to positivist ideals of natural sciences would eventually again tie archaeology to methodological monism and thereby produce ontological simplifications (e.g. Fossheim 2017; Marila 2017: Sørensen 2017). Therefore, it is important to discuss other types of methodological approaches also during the times of science optimism.

Summary

This chapter discussed the essential differences between modern, postmodern and the 21st century archaeological methodologies. Modern and postmodern archaeologies observed the world from a dualistic subject-object standpoint, where inference regarding the material world would eventually be reduced to the conceptual frameworks of the human researcher subject. The methodologies of archaeology during the modern period were based on naïve empiricism, logical positivism and rational epistemology. During the postmodern period, questions regarding epistemology were marginalised. Archaeological theory discussed various forms of philosophical concerns, as well as social and political theories. Archaeological evidence was considered as socially constructed in the present, and therefore a hermeneutic methodology was thought to provide possibilities for interpreting archaeological evidence through a multitude of theoretical frameworks. The 21st century material turn, however, has dispersed the concerns

in archaeology yet again and attached them with the larger actual concerns penetrating the field of humanities and the arts. As a result of the adoption of posthumanist and new materialist philosophies, archaeological knowledge is considered as essentially aesthetic and speculative, and therefore also artistic methodologies can find new applications in archaeology.

III Choreography

> "This is not heroic task or nostalgic turn… but requires that the artist looks not at the light but into the shadows and darkness." (Agamben 2008, 43)

The previous chapter described archaeological methodologies and different philosophical currents that have affected the discipline. This chapter introduces the choreographic method, which is traditionally understood as a way of structuring movement and dance (e.g. McKechnie & Stevens 2009, 38; Foster 2011, 2). However, throughout the history of choreography different philosophical schools of thought have affected they ways in which choreography has been conceptualised. Like archaeology, choreography has also been expanding its concerns to wider social and political issues, reaching beyond the limitations of the discipline as we might traditionally understand it (e.g. Kowal et al. 2017).

Lately, contemporary choreography has been affected by posthumanist approaches, which has challenged choreographers even further to ask questions beyond the world of human dance making. Shifting its interest also towards matter, questions regarding categorisation of humans and things, meaning and form, choreography, intrestingly, finds itself faced with the concerns of posthumanist archaeology.

This chapter introduces choreography as a creative process on one hand, and as an artistic outcome or assemblage on the other. This division between process and assemblage is important in order to open up the concept of choreography for readers who are unfamiliar with it (see also Cvejić 2015). However, it is also important to stress that the question regarding the ontology of choreography after

the influence of posthumanism, has shifted from *what choreography is* to what choreography *can do*, and therefore the division between process and outcome should be approached carefully (Sabisch 2011, 7-8).

Since this thesis is not able to discuss the whole spectrum of choreography or the history of the varied methodological approaches in choreographic processes, it will mainly describe the concept on a more general level, and discuss how it is considered in relation to this study. By dividing choreography into process and assemblage, this chapter discusses the choreographic method in relation to the 21st century archaeologies.

Choreography as process

Conceptually, choreography connects to the realms of contemporary movement practices and making of contemporary dance (e.g. McKechnie & Stevens 2009, 38). The concept today is considered as a wider referent for structuring movement, and not necessarily only the movement of human beings (Foster 2011, 2). However, much of choreographic theory has discussed choreography as a form of research that disentangles it from the traditional notion of choreography as a method of composing or structuring movement, and has emphasised also the epistemological value of choreographic processes (e.g. Blom & Chaplin 1982; Butterworth & Wildschut 2009; Klein 2015; Jürgens & Fernandes 2017).

In the concemporary artstic research framework, dance and choreography are not only considered as artistic strategies or disciplines, but also as theoretical and critical practices (e.g. Pakes 2009; Jenn 2014, 15). The force of dance and choreographic research lies in its essential character where affect and cognition are intertwined in the practice (c.f. Hann 1979). This brings choreography closer to be considered as a corporeal research practice that attempts to make movement visible in embodied thoughts (Bauer 2008, 41).

Contemporary choreographic practice could be seen as work against linguistic signification and virtuosic representation (Jenn 2014, 1). It covers a much wider attempt to understand the material realities of embodied experiences and thoughts, as well as the ways in which we act in or approach the world. Corporeal experiences in the contemporary are considered to be in direct relation with the lived past and historical events around our bodily existence (see Merleau-Ponty 1962; Rouhiainen 2003). Choreographic process, in this manner, could be seen as a constant attempt to theorise the very question of how we place ourselves in relation to the surrounding world and histories (Foster 2012).

Roughly, choreographic process could be considered to work on three levels that involve both conscious and intuitive dimensions. The body of the dancer or choreographer is both the subject of the dance, the source of the experiential dimension of dance, and the object of observation (Hämäläinen 2009, 107). The intuitive and bodily dimension could be considered as tacit knowledge that is not conceptual or verbal but is nevertheless crucial for the dancer in order for her to return to the direct experience and non-discursive dimension in the self (Polanyi 1966; Koivunen 1998, 201). This type of reflexive approach is essential in dance in order to expose new dimensions within the self. One could also recognise that the postmodern reflexive archaeology could be dealing with similar kind of conditions (c.f. Hodder 2000).

In this respect, choreography is not keen to eliminate the tacit, sensed and experienced subjective dimensions in the process of choreographic research. Rather the creative process in choreography engenders from the tension and flux between objective knowledge and subjectivity of emotions and corporeal intuition (see Figure 1). Discovering the meaning of the lived body as body awareness and a source of creativity is the basis for the creative choreographic process (Hämäläinen 2009, 108).

OBJECTIVE	SUBJECTIVE
Selecting from known ideas and materials	Playing to find new ideas and materials
Using known devices to manipulate materials	Exploring new ways of using materials
Taking ideas that have been used before and re-working them	Going with feelings to find new ideas and approaches
Applying research or knowledge to guide the process and inform the outcome	Taking risks, experimenting with the unknown towards an unimagined outcome

Figure 1. Example of the creative process in choreography (Smith-Autard 2004, 138).

New knowledge or conceptions rising from the choreographic creative process exist only as a potential that borders upon but is not (yet) included in the objective knowledge (e.g. Spatz 2009). Choreography potentially aims for searching something hidden, horizontal or not known within the corporeal existence of the self/selves, and also within the process of actualising the choreographic for a specific moment, location, timeframe and spaceframe (see e.g. Monni 2004). Choreography might end up exposing an unknown terrain for the practitioner and metaphorically end up weaving pre-given knowledge with unimagined components. In this respect, choreography could be seen as a process where new relations emerge.

The choreographic processes could be considered as partial condensations of different fragmental components. Choreographer Liz Lerman (2014) has analysed

that the creative process in choreography is as one would be rattling in other universes, embracing paradoxes, and allowing multiple ideas to occur at the same time. Lerman also considers that changing points of departure, framing larger to escape the personal, and noticing even the smallest agents is important. She also mentions that turning discomfort to inquiry, making or adding meaning and being embarrassed of thinking ridiculous thoughts are essential for the choreographic process. All these components finally proceed to something else, if the choreographer allows them to happen (Lerman 2014, 203).

The desire to shift between the modes of attention Lerman described could be considered as one core element within the choreographic process, and within the choreographer's ability to endure the incompleteness and disappearance of ideas within the self. The dynamicity of the process allows elements of subjectivity to circle and to discover, for example, intertextual reference points from the self to the other or from the personal to the larger (e.g. Vincs 2007, 99-112).

In the contemporary framework, the process of choreographing could be considered as a mixture of corporeal knowledge, intuitive perception and somatic consciousness. However, in the context of new materialist philosophies, the emphasis on non-human components within the choreographic process has become an important part of contemporary choreographic projects. The materiality of choreographic processes and the creative character of non-human agents within the choreographic processes has opened up the limitations of choreographic concerns from the social and phenomenological also to the material. The realisation of non-human choreographic agents has led some choreographers to conceptualise a group of its own called choreographic objects. [2] These choreographic objects are considered as vibrant and dynamic material entities that have their part within the choreographic assemblage (e.g. Shaw 2011, 207). Such entities could be for example lights, scenery, sound, landscape, objects, buildings and clothes. It is also further being suggested that choreography does

[2] Example of choreographic objects https://www.youtube.com/watch?v=as1bQ6Xl_fg

not necessarily have to involve a human presence, as it can also be detached from the conventional practices of dance making completely (see Forsythe 2011, 90).[3]

Choreographic processes, then, are no longer considered only as methods for structuring or metamorphising the phenomenological perspectives or embodied kinesthetic experiences of the practitioner subject to a choreographic outcome (c.f. Portanova 2013, 14). Rather, choreographic processes are considered as deeply connected and entangled with the material realities of other performative agents that also frame, place, connect and affect the cognitive, corporeal and conceptual human agents. The choreographic emerges from this interplay and should rather be considered as a condensation of fragmental subjects constituting each other (see Deleuze 1994).

The influence of these posthumanist thoughts have emphasised choreography as a material practice where matter lies within the core of the creative process, rather than just the human subject. The embodied dimension of choreography engages the materiality of the body, not only as a social or political construct, but also as a material entity amongst others (see Bolt 2013, 5). Choreographic process, within the posthumanist frame of thought, could be considered as a reaction against conceptual bifurcations or representational imagery such conceptualisations create. The choreographic operates within different materials and allows multiple forms of knowledges to co-exist also beyond the human perspective.

Choreographer Sara Gurevitsch (2018) explicitly draws from posthumanist approaches when conceptualising choreography as process. Gurevitsch mentions that to choreograph is to leave endings open and multiple, to offer alternatives to closed definitions and systems, to be specific and universal, forceful and subtle at the same time, to realise all is material, and to notice differences because then becoming happens (Gurevitsch 2018, 70-71). This realised potentiality within the

[3] Conventional, here, refers to the general notion of dance as a manifestation of virtuosic physical training, which leads the practitioner to embody a certain form of dance history.

choreographic process enables to exceed the limitations of known categories and matters of concern. Choreographic process can always expose new relations and enable one to speculate the world differently. In regards to the posthumanist frames, choreography could be considered as operating within a surface which Gilles Deleuze calls transcendental empiricism:

> ''Empiricism truly becomes transcendental, and aesthetic an apodictic discipline, only when we apprehend directly in the sensible that which can only be sensed, the very being of the sensible: difference, potential difference and difference in intensity as the reason behind qualitative diversity. It is in difference that movement is produced as an ''effect'', that phenomena flash their meanings like signs. The intense world of difference, in which we find reason behind qualities and the beings of the sensible, is precisely the object of a superior empiricism.'' (Deleuze 1994, 56-57; 79-80).

To sense differences and potentialities, as Deleuze describes, could be considered as the lungs of the choreographic process. However, the choreographer does not necessarily materialise things as such, but also aims to intensify the sensed differences and create new relations, allowing things to move and become closer to their multilayered essences. This is where the choreographer also connects with the somaesthetic levels of corporeal understanding, and focuses on how the material, both choreographic objects and human bodies, touche or create different emotional atmospheres. In other words, the choreographer focuses on the affectivity of the material. These emotional atmospheres could then be seen as materially translated into a choreographic outcome or assemblage.

Choreography as assemblage

> "Can the production of a dance piece become the process and the production in itself, without becoming a product in terms of performance and representation?" (LeRoy 2005, 91)

The previous subchapter opened up the varied considerations of choreographic processes and the influence of posthumanist philosophies for the ontology of choreography. The chapter left us with the consideration of choreography as a method that focuses on the affectivity of the material. This subchapter focuses on choreography as assemblage.

If we compare the choreographic process with scientific research processes, a choreographic assemblage is what follows the process, and could be seen as analogous to a scientific output, however, essentially, they are very different. Whereas a scientific output could be considered as a lingual representation or as a product of a cognitive process, the choreographic assemblage could be conceptualised as a living collage, and as an act of arranging different choreographic agents. Choreographic assemblages are to be considered as dynamic collections, which can engender new relations and thereby affect conceptual confines (c.f. Wise 2005, 78). The process becomes the production and the production allows the process to be explicit and continuous.

Choreographic assemblage can affect our knowledge in ways different from textual or lingual articulations. The dominance of language presupposes a hierarchy between textual and non-textual practices and therefore there has existed an implicit assumption that choreography could or should resemble language (Sabisch 2011, 13). However, choreography does not solely represent the ideas behind language, and in this sense choreographic processes exceed the limitations of lingual conceptions. Choreographic assemblages are not made for

the audience to understand the artist's ideas but rather to affect or question the ideas or conceptions the members of the audience themselves have.[4]

Choreographic assemblage is the unfolding of the whole choreographic process, and allows the flux between different material agents to become visible. Choreographic assemblage is able to shake and expose the disappearing nature of conceptual structures built by humans (c.f. see Spångberg 2009; Ferrando 2013; von Bagh 2018, 80). Choreography as assemblage materialises, visualises, and accepts gaps. Fragmentary forms of knowledge and multilayered and non-dual realities are important in order to leave the choreographic assemblage open-ended. Therefore, to consider choreography from a modernist perspective only as an artistic outcome, or from a postmodernist perspective as a social construct or an embodiment of subjective experiences, narrows the potentiality of choreographic assemblages and their affectivity to the bare minimum.

Choreographic assemblages as knowledge-producing networks perform themselves in a much broader ways than scientific outputs. The intensification of various forms of knowledges and sensitivity towards the broad signification of matter, existence and life could be considered as one of the affects that choreography as assemblage engenders.

Archaeology and The Choreographic Method

Chapter II presented the methodology of archaeology from the early phases of traditional archaeology until the 21st century material turn. The objective of the chapter was to contextualise choreography as a theoretical and critical research method applicable in archaeology after the 21st century material turn. This chapter will turn to discussing the interfaces between archaeology and

[4] See Alice Chauchat in:
http://everybodystoolbox.net/index.php?title=22.01.09_Alice_Chauchat_on_choreography

choreography, and returns back to the question what choreography can do, and more precisely what choreography can do in, within, or with archaeology?

Choreography together with archaeology opens up a rich and varied methodological platform in researching the material entanglement between humans and things. Through the choreographic process, one might be able to see beyond the self towards the other, to an extended understanding of the self as a part of the material flux that is constantly also constituting the illusion of permanence regarding the self and the present. Dealing with change and the materiality of time, the prolonged relationship between corporeality and matter, as well as the constitutive relationship between corporeal knowledge and matter, is central to archaeology. Matter has concealed past movement, matter has concealed past changes and times, and matter that came to be in the past will exist without the presence of a present human. As a choreographic entity, matter also affects knowledges to come. Choreography together, with various forms of archaeological knowledge, enables one to speculate *with* the material world, and sense the multitemporal character of archaeological entities. Archaeological entities then, again, can question the conceptual limitations of the contemporary corporeal self, and enable one to intensify the sense of movement and corporeality as a material entity. Movement is always in a process of becoming (c.f. LaMothe 2015).

Due to its process-like nature, the choreographic method does not seek answers to certain questions, such as when did something happen, or why did it happened. Rather, choreography could be considered as a method that constantly reforms and rearticulates the questions in the course of the process (see von Bagh 2018, 78-79). The rearticulation of questions highlights a certain sense of embodied wonder. After the material turn, archaeology has been described as a discipline of openness, care, and wonder toward the material world (see Olsen et al 2012; Witmore 2014). Choreography shares this attitude and aims to explore beyond the limitations of static conceptual categories.

Archaeology becoming choreographic and choreography becoming an archaeological method is nothing but a quest for allowance. These disciplines are visibly already transgressing their modern and postmodern borders towards an era of posthuman understanding. Archaeology, as a discipline of humanities, and choreography, as a discipline of the arts, have not remained isolated from the influences of these new philosophical concerns. Therefore, conceptualising the choreographic method as an archaeological method has already been done, just not with the use of these exact terms:

> ''This entanglement of non-things and nothings evaded every category, every concept, every instrument I mastered. I could not name them, I could not count them. They did not obey as I kneeled down to tell them apart. Yet their presence was beyond doubt, and even grew stronger with my despair.'' (Pétursdóttir 2012, 597)

Pétursdóttir's example describes in detail what a non-anthropocentric and choreographic archeology could look like. Pétursdóttir describes the archaeological materials that she discovered as something that exceed her conceptual limitations. Therefore, she chose not to interfere with them or force them to be instruments for her purposes (Pétursdóttir 2012, 597). The example shows that, even if we cannot name something, it does not entail that we would not be able to sense or understand it. We never forget things even though we leave them. The non-things and nothings resonate with our corporeal understanding of them. These non-things and nothings are like choreographing agents targeting beyond the conceptions of how we as researchers choose to approach them. We continue to speculate in their presence even after they have escaped our field of vision. Maybe one day we will return to them, creatively engaging ourselves with them, and carefully considering how to study them.

The science of archaeology is not developed through inventing new technologies or machines as answers to old questions but rather through expanding the problem itself, even if this would lead us back to old ways of studying the past (J. Benjamin, pers. comm. 26.9.2018). Contemporary choreography sensitises nomadic and peripheral forms of knowledge in order to become involved with the concerns of archaeology after the 21st century material turn. The care towards non-human choreographic agents is essential, as only care can allow the material entities to be included as knowledge producing entities. Therefore, choreography, as a form of theoretical and critical archaeological practice, creates an interesting methodological platform for operating with and within the differences of the material world through corporeal speculation. In the context of posthumanist and non-anthropocentric archaeology, choreography can contribute to its epistemological challenges. Following the ideas outlined earlier in this chapter (i.e. choreography as process and choreography as assemblage), choreography can become a speculative and empiricist method, relevant for the objectives of posthumanist archaeology (c.f. Marila, forthcoming).

Summary

Choreography is a process of connecting and exploring pre-given knowledge with the creative ability of the corporeal self in order to achieve an unimagined outcome. Sharing deep connection with postmodern phenomenological philosophies, contemporary choreography has been conceptualised as a theoretical and critical practice that is concerned with the very question of how we place ourselves in relation to historical, social or political realms. However, choreography, influenced by various posthumanist approaches, emphasises a care and wonder also towards non-human agents, beyond social or political representation. Choreography has been conceptualised also as an activity that returns to the materiality of art making. Thereby choreography, in the context of critical artistic research, aspires to challenge the purposes of social and political representation. Together, archaeology and choreography provide an interesting

methodological platform for approaching the material world in the widest sense of the term.

IV Case Study

Choreographic method and Second World War German military occupation sites

in Finnish Lapland

Figure 2. Night, artificial light, blueberry leaves, new-grown pines, structures of a PoW camp in Kankiniemi, Inari. Picture: Pieter-Jan Van Damme

This chapter presents in detail the use of choreographic method at Second World War German military occupation sites in Finnish Lapland (Figure 2). The fieldwork period, which took place in august 2018, was done in co-operation with documentary film director Pieter-Jan Van Damme and Lapland's Dark Heritage project.[5] The choreographic method was used in order to research a particular pictorial document, which was found from the remains of a Finnish dancer who performed for German and Austrian soldiers in Lapland during the Second World War. The choreographic process started to build up from the idea of connecting the pictorial document with the actual remains of the WWII sites in Lapland and document the whole process on film. The main concern throughout the process was to stay sensitive and subtle because the history and archaeologies of the WWII are connected with a difficult past.

Already in its early phase, the project started to mutate itself into a hybrid practice where archaeology became choreographic, choreography became cinematographic, and cinematography became archeology. Pieter-Jan considered the whole project as an alternative approach to the WWII archaeologies and as a platform that enables different kinds of audiences to pay more interest in the archaeologies of the WWII. It was important for us to stay open-ended and vague regarding the outcome of the project since we were quite sure that the archaeological remains would challenge our thoughts and ideas eventually.

Once the fieldwork period started and we were spending time at the archaeological sites, it dawned on us that the WWII sites unfold in messy ways. As surreal and distant entities they are deeply entangled with the natural milieu of the Finnish Lapland. Yet the very materiality of the sites, the way they smell, sound, and appear in the contemporary environment has an effect on our corporeal understanding of them. The sites left us speechless even though we had pre-given

[5] Lapland's Dark Heritage project seeks to understand the diverse cultural values and meanings of the material heritage associated with the German military presence in Lapland during WWII https://blogs.helsinki.fi/lapland-dark-heritage/

knowledge of their histories, their meanings in the present, and of the interpretations they carry.

The sites performed themselves as multilayered entities and ended up extending the project towards an unimagined outcome. The process circled around a wide range of materials, including pictorial and literary documents, artefacts, pictures, landscapes, and other forms of knowledge that make up the WWII sites in Lapland. We began to understand that, in addition to knowledge of the aforementioned forms of evidence, the complex and multilayered character of this whole issue also requires creating space and distance. Therefore, we also wanted to explore the issue through a fragmental narration that does not aim towards exhaustive explanations.

The choreographic method was used to research movement on the WWII sites, and to open up a wide range of sensory engagement with the sites. Through these corporeal practices, the pictorial document was connected materially with the German military occupation sites. The qualities and intentions of the movement practices varied. By using improvisation, structured movement tasks, and unimagined material explorations at the sites, the choreographic method enabled me to reach beyond my pre-given conceptual limitations of the corporeal self and to form new kinds of considerations of the histories around the sites.

This chapter focuses on presenting the main elements behind the choreographic process as it unfolded at the sites, and on describing some of the main notions that were discussed with Pieter-Jan and the archaeologists and ethnographers working in the Lapland's Dark Heritage project. This chapter will not present detailed histories or materials regarding the archaeologies of the Second World War. Neither is this chapter able to editorialise the cinematographic components, for example the use of various lenses, in detail. Instead the chapter will focus on describing the choreographic process on a general level. This chapter explicitly

aims to discuss how different forms of pictorial and literary documents become entangled with archaeological materials through corporeal practices. The wide range of different evidence and knowledge coupled with creative experimentation highlights the understanding of choreography as assemblage.

Pictorial and literary documents

The starting point for the choreographic process was a book that was discovered in 2017 from the remains of Finnish dancer Mirri Karpio. Karpio's apartment, which she used to share with another Finnish dancer, Elsa Puolanne, was full of dance related articles, clothes and pictures. This particular book stood out from the other material remains in the appartement. The book was full of drawings and writings made by German soldiers addressed to a dance group called Puolanne-group. Varying from northern landscapes (Figure 7) to Saamis and reindeers (Figure 8), from mules and war-torn landscapes (Figure 6) to the body postures of the dancers (Figures 4 & 5), the drawings offered new perspectives to the issue at hand.

I heard about the book through my dear friend, and I managed to get it from a couple that used to take care of Mirri Karpio during her last moments. The book and the drawings attacked my emotions and demanded that something needs to be done. I started to wonder that the drawings, as material translations of lived experiences, connect interestingly with the archaeological remains of the WWII sites in Lapland (Figure 3). The book was an exceptional form of evidence from a dance tour that the Puolanne-Group did in Lapland in the summer of 1944.

Figure 3. Signatures from German soldiers and a drawing of a log structure and its surroundings in the book, 29.5.1944.

I started to research the history of the Puolanne-group and especially the history of the choreographer Elsa Puolanne. Finnish dance researcher Anne Makkonen has provided a research dealing with the possibilites to reconstruct dance history. In her study, Makkonen focused on Elsa Puolanne's movement in a performance called *Loitsu,* performed by Puolanne 1933-45 (see Makkonen 2007). I was inspired by the way Makkonen approaches movement as a sort of material remain from the past. Makkonen considers reconstruction as a dynamic embodied process constituted in the present. In this sense, Makkonen sees reconstruction not only as a method of choreographing but also as a method of exploring the past as dancing histories (Makkonen 2007, 203).

Figure 4. Drawing of a dancer made by one of the German soldiers, 23.6.1944.

The early 20th century Finnish dance and gymnastic education was influenced by the ideas deriving form Germany. Compared to the masculine forms of 19th century gymnastics, this new form included more curvy movements, bent backs, high and elastic jumps and arm movements. Elsa Puolanne started her physical education during the late 1920s focusing on dance and gymnastics. During the 1930s, she travelled to Germany and studied with Mary Wigman among many other famous teachers living in Germany back then. [6] The dance style Puolanne adopted was called "ausdrucktanz", roughly translated as expressionist dance. This

[6] Mary Wigman is considered as one of the most important figures in the history of modern dance. She worked actively as a teacher between 1920-1942 in her own company. She managed to continue her dance career under the Nazi rule but had to obey the rules of the government. (Karina & Kant 2003)

dance style has been interpreted as entangled with National Socialism (Makkonen 2007). Dance scholar Susan Manning (1995) has argued that the National Socialist parties did revive the cultural life in Germany giving also support for "ausdrucktanz". This cultural support led many modern dancers also from abroad to collaborate with the Third Reich (Manning 1995, 170).

Figure 5. Drawing of a dancer and coat of arms of Finland made by one of the German soldiers, 31.5.1944.

Elsa Puolanne and her contemporaries were caught up within a time period of history where a formalist interpretation of dance could connect the form of dance with the political and ideological atmospheres of the time (see Burt 1998). It is also fairly important to note that Elsa Puolanne collaborated with the Nazis and even spread some racial ideology (Puolanne 1937; 1938). However, considering

Elsa's experience of movement as an embodied material expression, Makkonen contends that:

> "...it has been and still is more difficult to recognize and capture the social and political forces that are integrated in her experience of movement... I would state that Elsa's body and dance was an investment in Finnish nationalism." (Makkonen, 2007, 119)

Figure 6. Drawing of a war-torn landscape and German military plane made by one of the German soldiers, 28.6.1944.

After the Second World War ended, the contribution of Elsa Puolanne and her contemporaries to the Finnish dance art was considered as unprofessional. Dance critic Raoul af Hällström (1946, 13) stated that *"liberated Europe cannot base its artistic credo on mouldy and often completely rotten German museum pieces."* In his statement, Hällström referred both to the dancers' performances and to their collaboration

with Nazi Germany. Free dance in Finland, based on German expressionist dance, was despised (Makkonen 2007, 123).

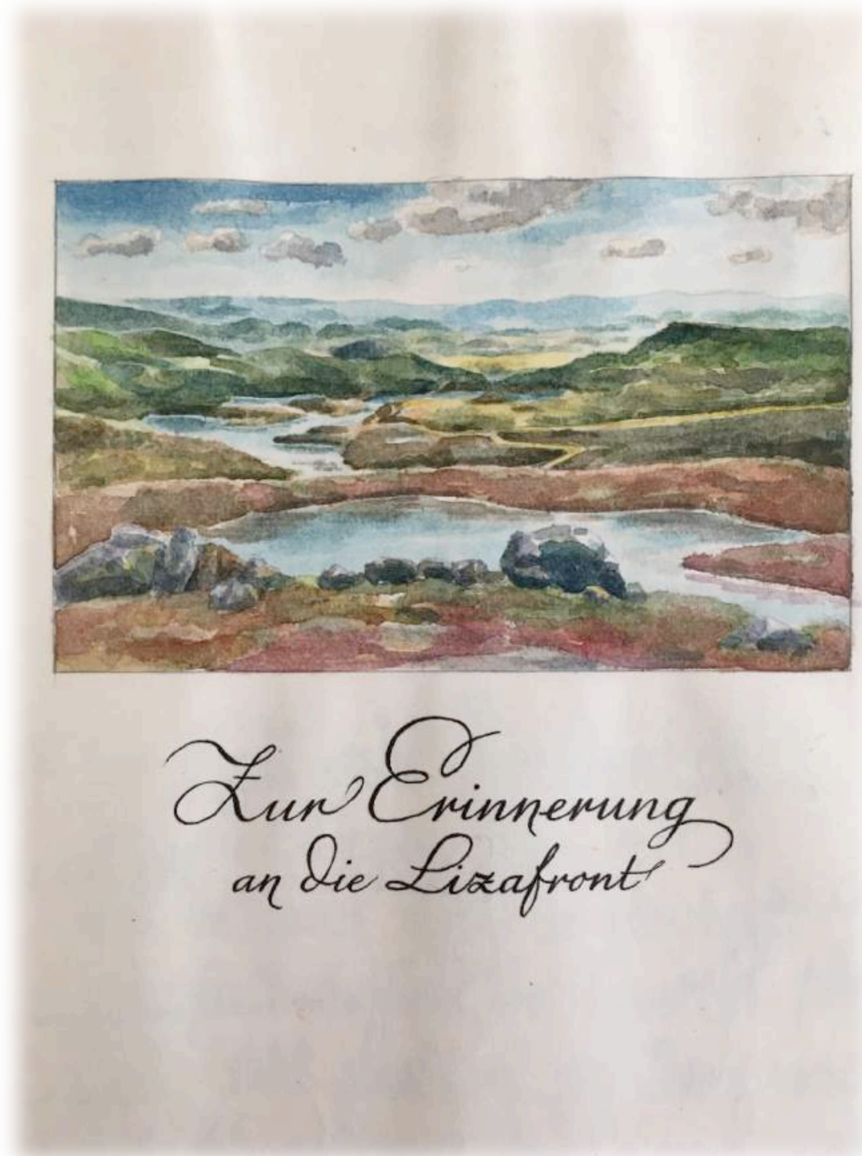

Figure 7. Drawing of landscape made by one of the German soldiers.

The history and interpretations of Elsa Puolanne and the evidence from the dance tours for the German and Austrian military forces in Lapland during the Second World War kept on haunting me. The issue and the project seemed to expand beyond its formerly imagined borders. There was something in the drawings that turned my gaze towards the material expressions they carry. I began to consider how Elsa's movement could be explored also as a solely material remain,

completely disentangled from the social and ideological forces that existed back then. I wanted to speculate with the direct material experiences Puolanne felt in Lapland as a performer back then. The ideological and political narrations seemed to be dominating some of the interpretations regarding the dance styles emerging in Europe in the 1930s. Therefore I wanted to explore Puolanne's movement as an archaeological artefact among other material remains of the Second World War.

Figure 8. Drawing of Saamis and a reindeer made by one of the German soldiers, 9.7.1944.

In addition to the drawings in the book, there was a huge pile of pictures influencing the ways in which we approached the archaeological sites with Pieter-Jan (Figure 9.). Pictures of the dancers exhibit smiling young women surrounded by sunny atmosphere and physical preparations for performances. On the other hand, we found piles of pictures with prisoners of war and war-torn landscapes.

Figure 9. Pictures of dancers and prisoners of war.
Pictures: Private archives and SA-kuva-arkisto

Sites

Thousands of German WWII ruins can be found immersed in Lapland's landscapes, mostly in the wilderness areas. Some PoW camps are remarkably visible in these remote areas, and one can discover for example well-preserved log houses, remains of barbed wire fences, gates, and rubbish pits (Seitsonen 2018). Other types of camps, built for example, for the higher German officers, can be found as well hiding in the forests. The cultural heritage status of the WWII sites has remained somewhat undetermined due to lack of official recognition and ownership. They are vulnerable sites and sometimes looted (Seitsonen 2018, 69). The WWII sites feel like dislocated and disoriented, like visitors in the peripheral landscape (also Seitsonen 2018, 70–71).

The WWII occupation sites could be considered as entangled both with the recent past and with the contemporary landscape. What seems to be characteristic of the sites, was the way they disguise themselves in the nature. Mushrooms, grass, new-grown trees and flowers are pushing through the rotten wooden structures, giving new forms for the sites themselves (Figure 9). The material remains of the WWII reach out from this landscape with their haunting presence, reminding us of what they represent (e.g. Herva 2014). The sites also serve as backdrop for paranormal experiences and ghost sightings (Harjumaa 2008; Herva 2014; Koskinen-Koivisto 2016).

The surroundings of the WWII sites, as well as the remote forest areas of Lapland, are also keepers of wartime artefacts. Fragments of typewriters, cans, porcelain, barrels, glass, boxes, and other rusty amorphous artefacts suddendly emerge from the moist bryophyte. These artefact types have been considered by outsidersas unwanted and potentially dangerous Nazi "war junk" that should not be accepted as part of Lapland's natural milieu.[7] However, locally, the German WWII remains in Lapland hold social significance and value, and the sites

[7] Outsiders in this context, refers to visitors (tourists) or settlers in Lapland who have moved there after the war (see Seitsonen 2018, 148).

perform themselves also as places for multiple meanings and layers of memory (Seitsonen 2018, 144-147).

Figure 10. Mushrooms and plantation pushing through the wooden structures. Picture: Pieter-Jan Van Damme

The multilayered character of the WWII sites in Lapland, including the complexity of political and ideological issues around them, created an overwhelming challenge for the whole choreographic process. The sites, wartime artefacts, literary documents, research reports, pictures, and the landscapes, connected with our artistic interests, brought increased awareness of care and empathy when approaching the sites. At times while we were working, we had to stay still and listen, just to make sure that we are not forcing the sites to turn into objects that fit our purposes. We were aiming to become immersed in and with the sites.

As part of our research, we visited six sites, which are all located in Inari, Lapland. However, due to our short fieldwork period, we managed to work properly only at two of them, Kankiniemi and Haukkapesäoja 1-2.

Kankiniemi

N: 7639083.778 E: 512781.314

Figure 11. Kankiniemi, PoW camp. Picture: Pieter-Jan Van Damme

The PoW camp of Inari Kankiniemi (Figure 11) and its surroundings feels like a place that draws to it mixtures of different energies. The site is easily reachable with the convenience of a car, and even though it is situated close to its contemporary neighbor, a family living close by, the center of its gravity feels somehow isolated from the outside world. The well-preserved log structure (Figures 11 & 12) calls the visitor already from a distance. The borders of the PoW camp are still visible in the ground, and like many other WWII sites, its surroundings hide fragments of barbed wire and other wartime artefacts.

We visited the Kankiniemi PoW camp during daytime with the group of archaeologists and ethnographers working in the Lapland's Dark Heritage project, and afterwards by ourselves during nighttime. We received some valuable

information and details regarding the history of the site as well as the ghost stories related to it from the archaeologists. However, during daytime the site performed itself rather differently, and the presence of a big group of people brought a different energy to the site. Beams of light embraced the blueberries growing all over, and at times the site seemed to escape its dark history.

Figure 12. Remainings of a log structure at the PoW camp Kankiniemi, Inari. Picture: Pieter-Jan Van Damme

Afterwards, when we returned to the site with Pieter-Jan during nighttime, a reindeer greeted us at the end of the road. The rain was dropping gently and playing with the blueberry leaves. A flock of birds landed on the nearby pond and swam peacefully on the water, creating small patterns on the surface with the raindrops. Everything was silent yet alive, especially the mosquitos.

Pieter-Jan was filming and I was recording sounds from all over the site. Even though we were deeply focused with our tasks, we felt that someone or something was there with us. We kept on shifting our perspectives at the site and observing how it changes or reveals itself from different angels. We noticed that the old pine trees were quite visible and powerful with their presence at the site. Kankiniemi

became a place for one choreographic movement practice, which will be described later.

Solojärvi, Haukkapesäoja 1-2

N: 7633186.178 E: 489990.237

Figure 13. Barbed wire still suffocating the tree at Haukkapesäoja 1-2 PoW camp. Still from the film.

Solojärvi, Haukkapesäoja 1-2 is a site that carved into my flesh (Figure 13). The site unfolds itself slowly and is only reachable after a 3-kilometer walk into the forest. After the main road ends, one needs to open a reindeer fence and jump from tussock to tussock in order to avoid falling into the swamp. Like the Kankiniemi site, we visited Haukkapesäoja 1-2 twice with Pieter-Jan. During daytime, we visited the site with the group of archaeologists and ethnographers, and we learned that the Soviet prisoners of this particular camp were used as labor force by the Germans, especially for chopping wood.

The swamp that separates the road from the slowly unfolding site felt as a keeper of knowledge beyond human understanding. The swamp performs itself as a peaceful and silent entity, yet delivering energies from a burdensome past. One of the archaeologists mentioned that one local living close to this site never crosses the swamp during her walks. The reason for her avoiding the swamp may be because the material remains of WWII start to appear from the grassy landscape, opening gateways for discovering the unpleasant past of the site (Figure 14).

Figure 14. Boxes next to the swamp in the Solojärvi area. Picture: Pieter-Jan Van Damme

The remaining structures of the PoW camp are reachable after a long walk in the middle of the forest (Figure 15). The young trees of the forest constantly remind the visitor of the unpleasant fact that the prisoners were used for chopping wood. The walking felt heavy at times, and both I and Pieter-Jan had some really intense sensations. It felt as if our stomachs were twisting and as if our lungs were filling with water. When we reached the remaining structures of the camp area, the world of iPhones and comfortable cushions felt like a distant memory. All one could hear was the sound of the river Haukkapesänjoki close by.

We returned to the site during nighttime with Pieter-Jan and professor of archaeology Vesa-Pekka Herva (Figure 16). We had discovered some bear feces close to the site on our daytime visite, so we were constantly nervous about the possibility that a bear could attack us. No bear came. However, other energies emerged at the site, and I had some intense ghost experiences there and afterwards in my sleep. We spent approximately five to six hours filming, recording sounds, and wandering around. Haukkapesäoja 1-2 site became place for two movement practices that will be described later.

Figure 15. A log house for German prison officers at Haukkapesäoja 1-2 PoW camp. Still from the film.

Figure 16. A magical reindeer guarding the road to the Solojärvi, Haukkepesäoja 1-2 PoW camp during nighttime. Picture: Pieter-Jan Van Damme

Interviews

During our fieldwork period, we also wanted to do interviews with locals living in the Inari region, and to tell them the story of the dancers and the book. We managed to find two locals who share an interest toward the histories and the archaeologies of the Second World War. Our explicit goal was to present the story of the dancers and to show the book to the interviewees in the hope that they recognise any of the places or names in the book. The interviews also played a functional role in our project since Pieter-Jan wanted to include an informative prologue in the documentary film.

However, while interviewing the locals, we did not want to share the previous interpretations of the dancers with the interviewees because we wanted to hear how they interpreted the whole issue. We offered them trigger information, which in this case was that, after the war had ended, the dancers felt uncomfortable speaking about their tours in Lapland. One of the interviewees replied that he understands that, the reason for the dancers' uneasiness probably was the ''wrong choice of audience''. The other interviewee replied that ''fascism is no longer honorable''. The interpretations of the interviewees are highly important for contextualising the issue at hand against the general notions of the ideological and political complexities of the Second World War. The interviewees' statements emphasise that such historical narrations call for nuanced interpretations.

The interviews and discussions were executed in a non-exhaustive manner. We payed attention to the ways in which the interviewees performed themselves, reacted to small clues, and verbalised or embodied their own memories or centers of interest. Three hours of interviews were summarised to only four minutes that will be included in the beginning of the documentary film.

Movement practices

The previous subchapters presented the pictorial and literary backgrounds of the choreographic process, and described the sites we worked at. This subchapter focuses on describing the choreographic movement practices performed at the sites. The movement practices have their background both in the movement forms of Elsa Puolanne, and improvisational tasks commonly used in choreographic processes. The intuitive character of the improvisational tasks target the tacit dimensions of the body, that are crucial in order to return to the direct experience and non-discursive dimension in the self (Polanyi 1966; Koivunen 1998, 201). At the sites, the trust in intuitive guidance helped open up a wide range of sensory experiences with the sites, and enabled me to notice other crucial choreographic agents, like trees, stones, and plants, which affect the body and the movement.

Some of the movement practices could be called somatic practices since they do not aim at movement as a discipline, rather at movement as an intensification of the varied human senses. For example, sometimes I was constantly paying attention to the nature and environment since the book and some of the drawings made by the German soldiers had captured essential features of the milieu of Lapland. Sometimes I wanted to give space to the smallest details and approach the environment like a child who is discovering it for the first time. Smelling, tasting, listening, and touching were also crucial elements in the movement practices.

The type of sensory movement practices carried out at the sites, are characteristic of choreographic processes inspired by phenomenological philosophies. The sensory movement practices chosen for these sites were also aimed towars opening up the corporeal experience for new considerations of what exist around us. In this respect, the sensory movement practices are not only tools for observing the surrounding world from a subject-object standpoint, but also tools

for engaging with the world differently in order to intensify the aesthetic differences in, for example, the environment.

The ways in which I sometimes opened my body to the environment, led me to realise that the landscapes of the WW2 sites are keepers of knowledge in ways that exceed my abilities to understand them. For example, at the Kankiniemi PoW camp, a particular pine tree very close to the well-preserved log structure (Figure 11) started to invite me to pay closer attention to it. I approached the tree and felt that its memory is beyond mine. Yet somehow the tree managed to convince me that it has ''seen'' things in the past (Figure 17).

Figure 17. Sensing with the tree at Kankiniemi PoW camp. Still form the film.

The rest of the movement practices forming of the choreographic process could be considered as more material. I wanted to explore the material dimensions of the choreographic method. These material movement practices did not focus so much on the senses but rather on non-human choreographic agents as well as the materiality of the body. In this respect, these movement practices aimed to expose my body as a material entity among others like it. Drawing inspiration from the

movement language of Elsa Puolanne and the fragmented narrations of the sites, I engaged more creatively with the materialities of the sites.

Reconstruction

One element of the choreographic process was to reconstruct the movement forms of Elsa Puolanne. The reconstruction was composed of five different postures (Figure 18). The postures were gathered from pictures of Elsa Puolanne performing her choreographies *Passionato* (1944), *Préludes* (1944) and *Loitsu* (performed between 1933 and 1945).

Figure 18. Elsa's postures: Loitsu (1933-45), Passionato 1944, Préludes 1944). Pictures: Private archives, Helander & Tenhovaara. (c.f Makkonen 2017)

This so-called reconstructive part felt as one of the most speculative phases of the whole choreographic process. Reconstruction in this case does not refer to a desire to reach the authentic artwork of Puolanne or to faithfully duplicate her performances in Lapland. Instead reconstruction in this case denotes an exploration of the complexity of reaching an already gone historical event through bodily interpretation (see Makkonen 2007, 165).

The book contains some writings, supposedly by Finnish soldiers. One of these writings describes the lanscape as a rocky wilderness (in Finnish "kallioerämaa"). We decided with Pieter-Jan that we should do one of the reconstructions on a

rocky surface and document it for the film. We speculated that the description most probably refers to the wider landscape than to any particular location where the Puolanne-group might have performed. However, we felt that whoever described the landscape as rocky wilderness most likely considered it as an important element of his experience.

The composition of this reconstruction was done with intentional vagueness and fastness. I wanted to research the ways in which my body remembers Elsa's postures, and how I translate these momentary and fragmented memories through my body.

Figure 19. Exploring Elsa's movement on a rocky surface next to Haukkapesäoja 1-2 PoW camp. Still from the film.

The rocky wilderness we chose for this reconstruction is located next to Solojärvi, Haukkapesäoja 1-2 PoW camp. The dancers did not perform here and assumably they never performed to prisoners of war. However, it is most likely that the members of the Puolanne-group sensed the presence of the prisoners during their dance performances in Lapland in the summer of 1944.

The objective of this reconstruction was not an accurate repetition of a historical event, but rather the intensifcation of the importance of what was there: rocks,

body, Elsa's movement postures, mosquitos, summer night, sound of water, and so on (Figure 19). It might have been a coincidence that we chose this rocky scenery next to the PoW camp for the reconstruction but somehow it also brought into light new considerations and new centers of attention, such as the notion that the dancers might have sensed the presence of the prisoners and maybe even saw some. However, this is, of course, highly speculative.

This reconstructive scene of Elsa's movement postures also ended up being an exploration of the temporality of my body as a material entity in the present. While I shifted my weight from left to right and speculated how Elsa activated her center while she danced in these similar landscapes, I shed tears, because I felt I was becoming other; someone who is already long gone.

Fiction-non-fiction

During our visit to the Solojärvi, Haukkapesäoja 1-2 PoW camp, I started to play with the idea of combining the concept of fiction with the concept of non-fiction. The bad energy fields around the site and the histories and stories that we had earlier heard about the site from the archaeologists made the place feel like a surreal entity. One of the archaeologists had mentioned that, during her walks, one of the locals never crosses the swamp. After hearing about this, I considered the swamp and its surroundings as important choreographic agents. While crossing the swamp, the material remains of WW2 start to appear from the grassy landscape, and one can see three large boxes on the ground (see figure 14). For me, these boxes became a kind of choreographic landmark, and I felt that there is something in their presence that should be reconsidered or rediscovered. I figured that the bad sensations we had experienced at the site during our daytime visit should be materialised and articulated by translating the boxes and my body into a fictional character during nighttime (Figure 20).

Figure 20. The boxes intensified with light during night time close to Solojärvi. Still from the film.

During nighttime, we were able to use artificial lights in ways that enabled us to use the boxes as elements of a surreal and fictional scenery. I placed myself inside one of the boxes, as they were calling to be recognised. I used a black plastic rain cap in order to create an anonymous character and begun to breath very heavily. I wanted to imitate the feelings we had earlier during our daytime visit to the site. During this movement practice, I constantly considered that this kind of ”play” is not appropriate here. However, I kept on doing it in order to intensify the ways in which the Solojärvi Haukkapesäoja 1-2 camp felt in my body (Figure 21).

Figure 21. Black creature suffocating inside the box close to Solojärvi. Still from the film

The choreographic movement practices could be summarised as an intensification of various forms of knowledge within the corporeal understanding of the sites. The play between creative improvisational tasks and reconstructive movement task enabled me to explore various forms of embodied experiences at the sites. The aim of these practices was not to target only the movement language of the dancers, but to research the various forms of sensory knowledge that aesthetically organise the percpetion of the environment.

Figure 22. Nazi porcelain near Kaamanen, Inari. Visitors of the site used to search for fragments with ideological symbols here. I explored the soundscape and feeling of searching among this site. Still from the film.

Through these movement practices, the sites became known through the body. Another important bodily approach to the sites was the intensification of various soundscapes and material remains of sonifacts recoverable at the sites (Figure 22). The remainder of this chapter will be dedicated to discussing their relevance for the movement practices.

Soundscape

"We hear the past"
Witmore (2006, 280)

One of the most important elements within the choreographic process was to pay attention to the soundscapes of the sites and the sounds that different materials engender while being moved or touched. Besides focusing on different sounds as

they are sensed through the ear, I used a recording device, which enabled me to catch sounds that human hearing might not be able to perceive (Figure 23).[8] The recording device, in this case, enabled me to intensify even the smallest sound agents, and to expose some of the layers behind the sounds that we are used to hearing in the present.

The intensification of sound took place at several locations during our fieldwork period. This felt important because the sites can also be considered as auditory environments (c.f. Meyers 2014). Sound also affects the ways in which spaces are sensed and known through the body. The things that engender sounds endure through time, and therefore sound should similarly be treated as a temporal phenomenon (Witmore 2006, 276). Because sound can connect lived experiences, soundscapes were recorded at several sites.

Archaeologist Jeff Benjamin (2013) argues in his thesis *''Sound as Artifact''* that sound as a quality among archaeological sites, should be considered as important as other materials. Benjamin suggests that archaeological sites could be considered as ''sonifactual assemblages'' that can only be detected with the act of listening, and that sensory fieldwork should include a *Daily Sonic Checklist* (Benjamin 2013, 166-167). The purpose of the daily sonic checklist is to steer the archaeologist's attention toward the multitude of environmental sounds, refered to by Benjamin as geophonic sounds (wind, rain, thunder, and waves), biophonic sounds (other living creatures, stones included) and anthrophonic sounds (all sounds created by human activity).

[8] Roland R-05 (with MP3 sampling rate: 44.1/48kHz)

Figure 23. Recording sound of the river close to Haukkapesäoja 1-2 PoW camp. Picture: Minna Rissanen

The Daily Sonic Checklist inspired me during our fieldwork as it includes questions such as does the space or structure under investigation have any significance pertaining to historic sound or historical research regarding the sonic past?, or are there any acoustic phenomena on the site that may have endured over time?

I researched the soundscapes of solid artifacts by placing the recording device next to them or inside of them whenever it was possible. Sometimes the sound managed to reveal some interesting qualities. For example, once I placed the recording device inside an amorphous barrel and, after a while, a plane flew by. Somehow, it made me consider that this is how the sound of the material might have reacted also during the wartime when a plane would fly by.

In addition to many hours of recording solid artifacts, the environment (swamp, wind, rain, stones), humans (conversations of the archaeologists), and the archeological sites, we heard that a piece of record had been found in a trash pit during last summer's excavation close to the Hyljelahti WW2 camp in Inari. The record was fragmented but the master number was still visible (Figure 24). Archaeologist Oula Seitsonen, who is specialised in the German military occupation sites of Lapland, managed to trace the actual music via crowdsourcing on Facebook (Seitsonen 2017).

Figure 24. Fragmented of the record with Rosita Serrano's music and the master number 26366 on it. Picture: Oula Seitsonen

After hearing of this event, we considered with Pieter-Jan that we want to connect this music with the final outcome of our project that is the documentary film. We were able to infer from the writings and drawings in the book that the Puolanne-group used compositions by, for example, Sibelius and Chopin with their performances in Lapland, but we wanted to give space for the actual material remains of the record that was found. Therefore, we ended up using the music traced by Seitsonen. The artist singing on the record was called Rosita Serrano, and the song was *O'Manuela*. Rosita Serrano was a Chilean artist who had her biggest success during Nazi Germany.

V Discussion

"in the corner of the [PoW] camp was a hanging pine…
creepy place, where travelers used to stop and touch the
tree, I don't know why, but so was the habit." [9]

The previous chapter presented a case study of using the choreographic method at Second World War military occupation sites in Finnish Lapland. The multilayered and multimodal character of the case study enables one to understand the impossibility of reducing the process to a textual format. Much of the notions described with the case study are in many ways connected directly with the methodological concerns discussed in chapter two. As a material process, choreography emphasises the somaesthetic nature of knowledge. Choreographic process enables one to reach towards the past through experiential perceptual engagement with a wide range of archaeological materials (see e.g. Hamilakis 2013, 7-8).

In relation to the disciplinary qualities of archaeology discussed in this study the choreographic method is to be considered as applicable in archaeology after the 21st century material turn. As an archaeological method, choreography extends a special sense of care for the material world. As a method of care, choreography acknowledges the corporeal dimensions of knowledge. Furthermore, this corporeal knowledge can exceed the conceptual limitations of the body being something that ends only at the skin (Haraway 1991, 95). The soft and nomadic ways in which the choreographic allows to do both archaeological field survey and other historic or ethnographic research highlights the multilayered nature of research.

[9] User entry in the Laplands Dark Heritage public crowdsourcing 2017 (Seitsonen 2018, 147)

The case study presented in this thesis could have been done without the historical knowledge of the Puolanne-group and without reconstructing their movements. However, the Puolanne-group and knowledge of their movement could be considered as archaeological artifacts. As archaeological artifacts these explorations of movement provide new ways of approaching the sites at which they were performerd. New materialist philosophies have affected the ways in which archaeologists today approach their materials. These affects will undoubtedly be felt in the ways archaeologists approach past human bodies and movement. If past movement and bodies are to be considered as artefactual, we should explore ways to approach them without any intervening theoretical or methodological point of departure, and focus solely on the ways in which we sense movement and the body materially in the present.

The choreographic method explored in the case study engenders also many other new considerations. Choreography brings the past closer to our skin or, in this case, our skin reaches beyond ourselves closer to the past through a wide range of materials. The conceptual limitations of the contemporary corporeal self can be exceeded if the self is not considered as something that ends at the skin (see Haraway 1991, 95). During my movement practices, I felt like a fragmental subject together with various other forms of fragmental matter. This enabled me to consider the material realm of corporeality as a dynamic and multitemporal, phenomenon. The archaeological sites, artefacts, human movement, nature, soundscapes, documents, pictures, interviewees, and various historical narrations constantly formed new relations and engenderd new questions. However, the intention was not to find answers to those questions, but rather to resist the very urge to solve them in the first place.

The richness in choreography is built in its essential character as an artistic method, which allows multiple interpretations, experiences and questions to occur during the process. Choreography as an assemblage of choreographic agents

could lead one to explore the endless amount of alternatives in the task of understanding the past. The choreographic assemblage is always in the process of becoming, constantly reforming and reconstituting also the research subject. The entanglement between various historical and archaeological materials as well as the historical and tacit dimensions of the body, give rise to new questions through multimodal reflexivity. Reflexivity in this sense exceeds singular forms of, for example, social or political reflection.

The concerns, concepts, and thoughts presented earlier in this thesis were discussed fragmentally through the case study, even though it is clear that the type of art/archaeological research explored in this study still needs more attention and time. However, since choreography has not, to my knowledge, been explicitly discussed before as an archaeological method, this thesis brings forth important considerations regarding the nature of cross-disciplinary, theoretical, critical, and reflexive practices.

This thesis did not manage to go deep enough into the questions regarding the qualities of artistic research in general. However, as a starting point for something that will surely be continued, this thesis has shortly introduced the potentialities between archaeology and choreography as an artistic method. In his analysis of the possibilities of artistic research, Esa Kirkkopelto (2018, 33–40) contends that because "artistic research liberates art from producing and representing art, it changes our relation to art significantly." In relation to the objectives of this thesis, we could translate Kirkkopelto's words into the following form; as artistic research liberates archaelogy from producing and representing the past, it changes our relation to archaeology significantly.

Final words

The second part of this thesis will be non-textual. The 20-minute long documentary film, directed and filmed by Pieter-Jan Van Damme, visualises and materialises the choreographic process presented in the case study. The film enables the viewers to grasp the moments, events, and materials that we ended up entangled with in the course of the project. Ironically, the film dissolves the theoretical concerns stressed in this study into the practicalities of being, moving and sensing. However, the choreographic has already dispersed since the materials, the sites, the spaces, the situations, the seasons, the thoughts, and the bodies have already changed. The assemblage is in a process of reforming, reconstituting, and becoming other. I only know that the next time I travel there, I will touch that hanging pine, because such is the habit.

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Attachement 1

Part of this thesis is comprised of a 20 min. film production.

[Untitled] Documentary film by Pieter-Jan Van Damme

For access to the film, please contact: suvi.tuominen@hotmail.com

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