



Suomen Antropologinen Seura
The Finnish Anthropological Society



SUOMEN
ETNOMUSIKOLOGINEN
SEURA

Finnish Anthropology Conference 2013

*Culture, Creativity
and Performativity*

University of Tampere, May 16–17, 2013

Antropologipäivät 2013

*Kulttuuri, luovuus ja
performatiivisuus*

Tampereen yliopisto, 16–17.5.2013

Program • Ohjelma

Conference venue: **Linna building** (address Kalevantie 5).
Antropologipäivät järjestetään **Linna-rakennuksessa** (Kalevantie 5).

Thursday, May 16, 2013 • Torstai 16.5.2013

- 9.00–17.00 REGISTRATION • ILMOITTAUTUMINEN (Linna Building lobby)
- 10.00 OPENING SPEECHES • KONFERENSSIN AVAUS (Väinö Linna lecture hall)
- 10.15–11.00 KEYNOTE LECTURE
Jocelyne Guilbault: *Pleasure amidst Violence: Theorizing Popular Music Performativity in Contemporary Trinidad* (Väinö Linna lecture hall)
- 11.00–11.15 Discussion
- 11.15–11.30 KEYNOTE LECTURE
Steven Feld: Introduction to film *The Story of Por Por* (Väinö Linna lecture hall)
- 11.30–12.30 *The Story of Por Por*, a film by Nii Yemo Nunu and Steven Feld
- 12.30–13.00 Discussion about the film
- 13.00–14.30 LUNCH BREAK • LOUNASTAUKO
- 14.30–17.00/17.30 SESSIONS • PANEELIT
1. *Art and creativity in ethnographic data collection* (room 5101)
 2. *Improvisation and creativity in transnational lives* (room 5016)
 3. *Sound and intimacy* (room 5015)
 5. *Art, Artistic Creativity and Anthropology* (room 6017)
 7. *Osallistava taideperustainen työskentely ja ja etnografi(ne)n tieto* (sali 5028)
 10. *Notions of time* (room 4026)
 11. *Film Program: Creativity & Performance* (room 5014)
- 18.00 OPISKELIJAPIKNIK • PICNIC FOR STUDENTS
- 19.00 EVENING BANQUET • ILTATILAIUS (Restaurant Telakka, Tullikamarinaukio 3)

Friday, May 17, 2013 • Perjantai 17.5.2013

- 8.30 REGISTRATION • ILMOITTAUTUMINEN
- 9.00–12.00 SESSIONS • PANEELIT
4. *Youth music and the making of social subjectivities and communities* (room 5101) (session begins at 10 am)
 5. *Art, Artistic Creativity and Anthropology* (room 6017)
 6. *Hoiva, kulttuuri ja hyvinvointi* (sali 5015)
 7. *Osallistava taideperustainen työskentely ja ja etnografi(ne)n tieto* (sali 5028)
 8. *Nature making: anthropological approaches to environmental change* (room 5026)
 9. *Tanssietnografia • Dance Ethnography* (room 5016)
 10. *Notions of time* (room 4026) (session begins at 10 am)
 11. *Film Program: Creativity & Performance* (room 5014)
- 12.00–13.30 LUNCH BREAK • LOUNASTAUKO
- 13.30–14.30 KEYNOTE LECTURE
Tim Ingold: *Copying, inscription and creative performance* (Väinö Linna lecture hall)
- 14.30–14.45 Discussion • Keskustelu
- 14.45–16.30 PANEL DISCUSSION
Petri Hoppu, Jari Kupiainen, Jarkko Niemi, and Tuulikki Pietilä: *Researching creativity and the social world: Possibilities and challenges* (Väinö Linna lecture hall)



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Keynote Lectures

Pleasure amidst Violence: Theorizing Popular Music Performativity in Contemporary Trinidad

JOCELYNE GUILBAULT

University of California, Berkeley

Thursday, May 16 2013 at 10.15 am, Väinö Linna lecture hall

Scholars and social activists have typically chosen to study music that opposes violence—as in protest music—or music that enacts reciprocal relations to violence—as in grunge or death metal music. In this paper, I shift the focus to address a party music that is performed amidst everyday violence in Trinidad, but that is rarely studied in this connection or for this reason. Music is often said to be influenced by, and to simultaneously influence the conjuncture in which it emerges. If this is true, what relationship does Trinidad's party music have with the rampant violence that informs the space in which performers and audience members live? How might we study party music as a form of action amidst violence? What are the aesthetic and ethical values informing how party music is imagined and performed? What can such a study reveal about music's significant relations to productions of social order and dis-order? In what way can the cultural politics and work of party music help us critically address popular music performativity? I locate and respond to these questions drawing from more than fifteen years of research on the production, circulation, and consumption of Trinidadian soca.

Jocelyne Guilbault is Professor of Ethnomusicology at the Music Department of the University of California, Berkeley. After completing her Master's degree with Charles Boilès at the Université de Montréal, she earned her Ph.D. at the University of Michigan with Judith Becker. Since 1980, she has done extensive

fieldwork in the French Creole- and English-speaking islands of the Caribbean on both traditional and popular music. Informed by a postcolonial perspective, she published several articles on issues of representation, aesthetics, the cultural politics of West Indian music industries, multiculturalism, and world music. She is the author of *Zouk: World Music in the West Indies* (1993), a study that maps the complex musical network among the French-Creole speaking islands, and the vexed relations that are articulated through music between the West Indian French Departments and the Metropole, France. Co-editor of *Border Crossings: New Directions in Music Studies* (1999-2000), she has since then been on several Editorial boards, including *The Black Music Research Journal*, *the Society for Ethnomusicology Journal*, and *MUSICultures* (Canada). Her last book, *Governing Sound: the Cultural Politics of Trinidad's Carnival Musics* (2007), explores the ways the calypso music scene became audibly entangled with projects of governing, audience demands, and market incentives. She recently completed the writing of her book manuscript about and with Trinidadian saxophonist and band-leader Roy Cape. It is both a study about reputation, circulation, and work ethics, and a dialogic experiment in story.

The Story of Por Por

STEVEN FELD

University of New Mexico

Thursday, May 16 2013 at 11.15 am, Väinö Linna lecture hall

The Story of Por Por

A film by Nii Yemo Nunu and Steven Feld, 2013.

A Kotopon Afrikan Images/Voxlox/Montage Co-Production. 60 minutes, in Ga with English/French/Italian subtitles.

The Story of Por Por is a film collaboration by photographer/oral historian Nii Yemo Nunu and filmmaker/anthropologist Steven Feld. Recorded over a five year period in Accra, Ghana, the film features the voices of twenty-five senior and pioneer transport trade workers. Their stories and performances chronicle the intertwined histories of Ghana's

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colonial era lorry driving, and the invention of “por por,” a music for squeeze bulb klaxon horns uniquely performed at driver funerals. Experimental in form, the film is constructed as a chronotopic truck ride through memory, a Bakhtinian road movie of overlapping voices at the creative conjunction of work pride and musical invention. The film is part of a larger project that previously yielded 2 CD recordings and an hour-long film devoted to por por funerals and their diasporic relative, the jazz funeral of New Orleans. A Finnish language radio program about Por Por will soon be broadcast by YLE's Radioateljee. A photographic and oral history book, *Driving is Our Work*, is in preparation.

Steven Feld is a filmmaker, sound artist and Distinguished Professor of Anthropology and Music at the University of New Mexico. After music conservatory and studies in film and photography, he took a Ph.D in Linguistics and Anthropology at Indiana University. In 1975 he began a research project that continued for 25 years in the Bosavi rainforest of Papua New Guinea. Results include the monograph *Sound and Sentiment*

(recently republished in a 3rd and 30th anniversary edition), a *Bosavi-English-Tok Pisin Dictionary*, and essays, some published in his books *Music Grooves* and *Senses of Place*. From this work he also produced audio projects including *Voices of the Rainforest*. Key theoretical themes developed in this work are the anthropology of sound and voice; acoustemology, particularly regarding eco-cosmology as relational ontology; emotive sensuality; and experimental, dialogic writing and recording. Work after 2000 has concentrated on related themes in the study of bells in Europe, Japan, Ghana, and Togo, published in CDs, DVDs, and books like *The Time of Bells*, *Skyros Carnival*, and *Santi, Animal, e Suoni*, and on jazz in West Africa, published in the CD, DVD, and book set *Jazz Cosmopolitanism in Accra*. His current film, radio, and book project, *The Story of Por Por*, concerns the visual and sonic history of colonial-era lorry driving and the invention of klaxon music in Ghana, a collaboration with Accra-based photographer Nii Yemo Nunu.

Copying, Inscription and Creative Performance

TIM INGOLD

University of Aberdeen

Friday, May 17 2013 at 1.30 pm, Väinö Linna lecture hall

Creativity is commonly portrayed as an unknown, X-factor that accounts for the spontaneous generation of the absolutely new. Psychologists have devoted much effort to locating this factor as a cognitive function of the mind-brain and to accounting for its variable presence and impact in different times and places. Yet in other times and places, beyond the ambit of commodity capitalism, the identification of creativity with innovation would have seemed strange indeed. For the obsession with novelty implies a focus on final products and a retrospective attribution of their forms to unprecedented ideas in the minds of individuals, at the expense of any recognition of the form-generating potentials of the relations and processes in which persons and things are made and grown. In these processes, practitioners are characteristically called upon to imitate or copy what lies before them, or what is shown to them. Though they may be guided by a script, score or notation, every practitioner has to improvise his or her own passage through the array of tasks that the performance entails. In this lecture I will explore the relation between imitation, inscription and creative practice. I will show that the wellsprings of creativity lie not inside people's heads, but in their ongoing correspondences with the beings around them, and with the materials with which they work.

Tim Ingold is Professor of Social Anthropology at the University of Aberdeen, and a Fellow of both the British Academy and the Royal Society of Edinburgh. Following 25 years at the University of Manchester, Ingold moved in 1999 to Aberdeen, where he went on to

establish the UK's newest Department of Anthropology. Ingold has carried out ethnographic fieldwork among Saami and Finnish people in Lapland, and has written on comparative questions of environment, technology and social organisation in the circumpolar North, as well as on the role of animals in human society, on issues in human ecology, and on evolutionary theory in anthropology, biology and history. More recently, he has been exploring the links between environmental perception and skilled practice, with a view to replacing traditional models of genetic and cultural transmission with a relational approach focusing on the growth of skills of perception and action within socio-environmental contexts of development. These ideas are presented in his book *The Perception of the Environment* (2000). Ingold's latest research pursues three lines of inquiry that emerged from his earlier work, concerning the dynamics of pedestrian movement, the creativity of practice, and the linearity of writing. These all came together in his book *Lines* (2007), along with three edited collections: *Creativity and Cultural Improvisation* (with Elizabeth Hallam, 2007), *Ways of Walking* (with Jo Lee Vergunst, 2008) and *Redrawing Anthropology* (2011), and in his collected essays, *Being Alive* (2011). Ingold is currently writing and teaching on issues on the interface between anthropology, archaeology, art and architecture. His latest book, *Making*, was published by Routledge in March 2013.

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Panel discussion:

Researching Creativity and the Social World: Possibilities and Challenges

Friday, May 17, 2013 at 14.45–16.00, Väinö Linna Lecture Hall

This panel explores the crossroads between creativity in everyday life, the category of art and the socio-cultural worlds. How to study different kinds of creativity? How is creativity embedded in the social world? Is there a difference between artistic creativity and mundane creativity? How do

the disciplines of anthropology and (ethno)musicology approach these issues? The panelists are invited to reflect on these topics, based on their own empirical research as well as from a more general perspective.

Chair: Professor **Tarja Rautiainen-Keskustalo**

Invited panelists: **Jari Kupiainen, Tuulikki Pietilä, Jarkko Niemi, and Petri Hoppu**

Dr. **Jari Kupiainen**, principal lecturer, Karelia UAS, Centre for Creative Industries; adjunct professor (cultural research, esp. cultural anthropology and media culture; UEF). Anthropological research on arts and society in Solomon Islands since 1992. His recent publications related to the panel's themes include the book *Tradition, Trade and Woodcarving in Solomon Islands* (Helsinki & Højbjerg: Intervention Press & Finnish Anthropological Society 2000) as well as articles "Artistic Bellona: Aspects of Contemporary Arts in the Solomon Islands" (in Ben Burt and Lissant Bolton eds.: *The Things We Value: Culture and History in the Solomon Islands*. Herefordshire: Sean Kingston Publishing, in print) and "Kastom on Stage is not Staged Custom: Reflections on the First Melanesian Arts and Cultural Festival." (in Barbara Glowczewski & Rosita Henry eds.: *The Challenge of Indigenous Peoples: Spectacle or Politics?* Oxford: Bardwell Press 2011).

Dr. **Tuulikki Pietilä** is a social anthropologist who has studied the negotiation and recreation of cultural ideas and social order by market women in their practices and narratives in Kilimanjaro, Tanzania. Currently she investigates how South African recording industry and youth culture actors contribute to the emerging nature and social structuring of the post-apartheid society. Her recent publications related to the panel's themes include the book *Gossip, Markets, and Gender: How Dialogue Constructs Moral Value in Post-Socialist Kilimanjaro*. (Madison: University of Wisconsin Press, 2007), as well as articles "Body Politic: The Emergence of a 'Kwaito Nation' in South Africa," (*Popular Music and Society* (Routledge), available online in 2012: iFirst, 1-19; to appear in print in 2013, vol. 36, no. 3.), "South African Recording Industry," (in Lee Marshall (ed.) *The International Recording Industries*. London & New York: Routledge, 2012), "Negotiating Value in South African Recording Industry," (*Journal of the Finnish Anthropological Society* 2012, 37(4)), "Whose Works and What Kinds of Rewards: The Persisting Question of Ownership and Control in the South African and Global Music Industry," (*Information, Communication & Society* 2009, 12(2)) and "Singing in the Dark? World Music and Issues of Power and Agency," (in Niels Fold and Marianne Nylandsted Larsen eds. *Globalization and restructuring of African commodity flows*, Nordic Africa Institute, 2008).

Dr. **Jarkko Niemi**, Academy Research Fellow (Academy of Finland), an ethnomusicologist with inclination towards linguistic anthropology. Research interests: processes of textualisation/entextualisation in oral traditions; metrical codes of language in a sung expression; individual songs in northern cultures; music and ritual; cultural change in northern oral traditions. His fieldwork has focused on Russian Western Siberia and North of European Russia (Tundra and Forest Nenets, Eastern Khanty, Selkup). His recent publications related to the panel's themes include *Perspectives on the song of the indigenous peoples of northern Eurasia: performance, genres, musical syntax, sound*. (Jarkko Niemi (ed.) Tampere: Tampere University Press 2009) as well as articles "Individual songs in native Western Siberia – just an ordinary folklore genre?" (in G.B.Syichenko ed. *Music and ritual*. Novosibirsk: NGC 2004); "'You are of the kind of kin, are you?' Reflections of animistic world view in the oral folklore of the modern day Kanin Nenetses." (in Elek Bartha, & Veikko Anttonen eds. *Mental Spaces and Ritual Traditions. An International Festschrift to Commemorate the 60th Birthday of Dr. Mihály Hoppál*. Debrecen: University of Debrecen); "Network of songs. Individual songs of the Ob' Gulf Nenets" (together with Anastasia Lapsui, in *Music and local history as sung by Maria Maksimovna Lapsui*. Mémoires de la Société Finno-Ougrienne 248. Helsinki: Société Finno-Ougrienne 2004) and "Dream Songs of the Forest Nenets" (in Juha Pentikäinen ed. *Shamanhood, Symbolism and Epic*. Budapest: Akadémiai Kiadó 2001).

Petri Hoppu is Adjunct Professor in Dance Studies and University Lecturer of Music Studies at the University of Tampere. His areas of expertise include theory and methodology in dance anthropology as well as research of Finnish-Karelian vernacular dances and Nordic folk dance revitalization. His recent publications in English related to the panel's themes include articles "National Dances and Popular Education – The Formation of Folk Dance Canons in Norden" (in K. Vedel ed. *Dance and the Formation of Norden: Emergences and Struggles* 2011) and "Together and Apart. All-Nordic Folk Dance Events before 1975" (in K. Vedel & P. Hoppu eds. *Nordic Dance Spaces. Practicing and Imagining a Region* forthcoming 2013).