

English abstracts 32 (2015): 1

Erkki Vainikkala, A split in two – populism as a maker of the people and as a mirror of democracy. Looking at Ernesto Laclau's theory of populism

Populism is often negatively described as a movement characterized by a mix of "common folks" and authoritarian values, and as a vague rhetoric playing to the galleries. Instead, the Argentine-born political theorist Ernesto Laclau describes populism as a "social logic" challenging institutional politics and gaining its force from an antagonistic operation setting up an internal frontier in society. On this dividing line drastic exclusion meets with the production of an "empty signifier", the latter marking the place of a common investment from all the social groups entering the movement over time. This is primarily understood not as matter of meaning but as one of affective protest and demand. Laclau draws selectively on many theoretical traditions, most importantly making use of terms derived from rhetoric and Lacanian psychoanalysis. This article deals with Laclau's key concepts and their implications, paying special attention to how they explain both the unitary force of populism as well as its

liability to disintegrate. Laclau's way to dissociate populism's ideological or thematic content from its rhetorical structuring is critically discussed.

Johanna Tiainen & Tuuli Lähdesmäki, The challenges of writing about contemporary African art. Exhibition catalogues and their intersecting discourses.

In the past ten years, contemporary African art has been exhibited in several Finnish museums. These exhibitions reflect the academic discussions on post-colonialism and practices and discourses of today's globalizing art world. With the method of discourse analysis, the article investigates how contemporary African art is given meanings in the catalogues of three exhibitions: Africa/ Now (2008–2009), Peekaboo (2010), and Ars 11 (2011). In the analysis, six discursive meaning-making strategies are identified: postcolonial discourse, universalist discourse, particularist discourse, societal discourse, discourse of a success story, and discourse of awareness and reflection. Tensions and contradictions between the discourses problematize the reception of

contemporary African art and make the writing about it complex. Interpretations of contemporary African art easily become politically and morally loaded.

Mikko Piispa, In the art world or in the field of art? On applying Becker and Bourdieu empirically

Howard S. Becker's theory of art worlds and Pierre Bourdieu's theory of the fields are widely used in sociologically oriented empirical research of art. In this article, both theories are used to analyse 29 life story interviews of young Finnish artists. The theories set different kinds of questions, and therefore they reveal different aspects of the world the artists work in. In addition, the aim of the analysis is to examine, what kind of empirical research the theories are best suited for. It seems that Bourdieu's theory, by revealing, for example, a set of power-positions, is more suitable when analysing the hierarchical "top" of the art world. Becker, on the other hand, might work better when analysing the more network-like "lower" levels of the art world, as it reserves more room for individual choice and co-operation.

**Pekka Uotila, The Metaphoric
Constitution of Projects**

This article presents a discursive approach to analyse the ontology of projects. The writer considers projects as temporary organizations that emerge in communication. In this sense, the approach applies ideas of the communicative constitution of organization movement to the study of projects. The article demonstrates how metaphors used in project literature constitute the project organizations. Two complex metaphors represent different approaches to understand the communicative constitution of projects: “the project as a tool” and “the project as a narrative”. They present an experiential view to make sense of projects. The writer concludes that the use of new metaphors is necessary to be able to rethink the constitution of projects.

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esiintyjää.**

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