

# KEKKRI



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# PREFACE

When I was a child I made a new piece of jewelry every night for school. Making a unique piece to wear everyday made me feel special. This appreciation for handmade pieces stems from my mom, a seamstress. The entire female side of the family is always working with one craft or another. I was surrounded by craftsmanship every time I visited my family.

My grandmother used to be very creative, always weaving and knitting. However now she has Alzheimer and has forgotten these techniques. Having to part with my knowledge and skills is something I can't imagine at the moment as making has become a part of my identity.

Because I live aboard, away from my family, I always try to connect with my heritage and family through my projects. I use craftsmanship in order to do so. I created a parting ceremony in which the tools used during the ceremony as well as the carpet on which it takes place are all hand crafted by me and my family.



# INTRODUCTION

Parting is a part of our lives. It is something that we deal with willingly or not. Especially during these unusual times, being apart has become a standard. This project will focus on parting and exploring what these moments mean. Creating a ceremony around the theme of parting gives us a chance to stand still and explore the moment more in dept. The misplacement of the ceremony that was designed for a specific location in Anttola in the east of Finland, in the Netherlands is one of the ways in which the parting is already visible within the framework of the ceremony. I am creating a ceremony in order to create connections with strangers and learn from their experiences. It also gives my guests a moment to stand still and explore what is most meaningful for them.

The research is done from the perspective of all the components used in the ceremony. It will be displayed in the form of a guidebook for the Ceremony of Parting. In order to create this ceremony I have done research into my Finnish heritage. I look into the history and traditions of Etelä-Savo. Research into my cultural background is combined with my interest into exploring food and drinks and creating experiences. The research into craftsmanship and material is also used to explore the theme of parting. I show the value of materials as well as the techniques used to work with the materials.

Looking into my personal heritage has always been intriguing, as it feels so far removed from my reality in the Netherlands. The history of your family and country influences your life even now; therefor exploring your heritage can help you understand your present.

The preservation of craftsmanship and material research are also important as nowadays the standard has become mass-produced pieces. Seeing the time, effort and care that has been put into the pieces of my ceremony will show that a carpet or cup can become meaningful. By creating this ceremony I want to reach out to individuals of the public and create a shared experience.

As parting is something normal and a daily occurrence it will be interesting to see what it actually means. Standing still and exploring this moment will give time to reflect on our values. Standing still and being more aware of our consumption and products we use and consume will also help us create and understand our values. Craftsmanship and materials in general have lost their importance in this society where mass-produced products have become the norm. How can we bring value back to craftsmanship and materials in the society of today?







Growing up abroad you are constantly confronted with cultural differences. Something that seems so normal in your home seems foreign as soon as you step out of your front door. “Finnish design is prominent in every Fins live.” (Pantzar). It is practical and non-elitist so you can find it in every Finnish persons home. However it is not found in a Dutch home. This creates a contrast and foreign feeling. Another big element that came from my Finnish upbringing in Dutch society comes with my experience of craftsmanship. Finnish education has a bigger focus on craftsmanship than the Dutch. The social conditions of being surround by well-crafted objects in my home as well as crafting women close to me shaped in me a motivation and aspiration for quality, a character trait fit for a craftsman. Being a craftsman in a mass-produced world you feel out of place.

The location the ceremony is designed around is Anttola, a village in the East of Finland in the Lake District. “The Anttola parish was founded in 1872.” (Anttola.fi). This means next year it will be 150 years old. This town is a location I have visited almost every time I have been to Finland. It is a place filled with memories and has become symbol of comfort in my life. It is the location my parents are building their home for their retirement, close to family but far from their children. They are going back to their roots after trying to leave the confinements of the small hometown in their youth, coming back a more experienced person with a newfound appreciation for this spot in the world as time has become more precious.

HEALING IS ABOUT RECONNECTING  
TO YOUR ROOTS AND RECLAIMING  
WHO YOU REALLY ARE. WITHOUT  
THIS SENSE OF RECONNECTION TO  
YOUR ROOTS, YOU WOULD BE LOST  
IN WHERE YOU ARE GOING.

Mayuzumi

This means I will be parting with my parents. It distorts my view of home. Home often is visualized as the childhood home you grew up in with your parents. After you leave this space you have to create a new definition of home. This distorted home view based on living abroad and the disappearance of your family connections, made me choose the location of Anttola, as one of my homes has moved abroad. This chapter shows the context in which the ceremony is connected to society and the reason I am creating it. It lays the framework of thinking when coming into the ceremony space and introduces me as the host.

# Parting

part-ing | \ ‘pär-tin \

Definition of parting

noun

: a place or point where a division or separation occurs  
parting of the ways

1: a point of separation or divergence  
2: a place or time at which a choice must be made

adjective

: given, taken, or done at parting

The creation of the Ceremony of Parting starts from the realization that sharing meals create a space for connections and open conversations. The setting of a meal opens people up to talk about a variety of subjects. It helps open the door for connection between strangers. “Cooking food begets the idea of heating for other purposes; people who share parts of a cooked deer begin to think that they can share parts of a heated house; the abstraction “he is a warm person” (in the sense of “sociable”) then becomes possible to think.” (Sennett, 129). Might even a difficult subject be discussed comfortably over a meal?

My ceremony is based around the idea of parting. The ceremony symbolizes the process of parting and creates a connection between two places, you and the other or your past and your future. It is based on my personal experience of having two home countries. This means that you are home in both but always missing the other. Life has become a continuous cycle of parting and coming home at the same time. One of my homes is the Netherlands, where I live and have gone to school, and the other is Finland, where my family lives and I spend my vacations. In our current reality living abroad feels more difficult as travelling becomes more of a luxury and even dangerous.



# CRAFTSMANSHIP

A history of craftsmanship exists in my family and is still being continued by the younger generations. As my grandmother has slowly lost her ability to create my mother and her sisters and their daughters are working with different crafts. I myself have become an ambassador of crafts as I try to learn and understand every different techniques and materials. “Craftsmanship is dying out due to the fact that in a master craftsman’s workshop their individuality and distinctiveness dominates, tactile knowledge is also likely to dominate. Once the master dies, all the clues, moves and insights he or she has gathered into the totality of the work cannot be reconstructed.” (Sennett, 78). Sennett gives a great reason for why crafts are slowly disappearing. The master crafters should pass their experience on to a younger generation. This asks patience from master crafters and the younger generations, who are more used to the society of mass consumption. However the younger generations becoming more active and able to make these changes. The unusual circumstances we are facing at the moment also help us reflect on the things we are used to.

## Mass consumption

During the renaissance due to trade and a greater number of artisans there was a larger number of products available to the consumer. During the eighteenth century thanks to the industrial revolution the market was further flooded with products and therefore also created more anxiety and worry, how to use these products well, what abundance might be for, how not to be spoiled by possessions. (Sennett, 82-83). The abundance of machine-produced objects dulls the senses,= as it issues no personal response. People are buying the potential of the product rather than what they will actually need and use the product for. This is also visible in the growing amount of waste we view as a problem today. This society of mass consumption is creating by the large variety of products available. These products are shaped perfectly without a trace of a making process or personal touch creating by a craftsman. Therefor people are buying without emotion and this makes it easier to part with the things we buy as well. These technical advances also affect our mental wellbeing as it adds new worries.

## Downfall of perfection

From the point of a craftsman instead of the consumer technological advanced first were helpful. As machine culture matured the craftsman in the nineteenth century appeared ever less a mediator and ever more an enemy of the machine. Now against the rigorous perfection of the machine, the craftsman became an emblem of human individuality, this emblem composed concretely by the positive value placed on variations, flaws and irregularities in handwork.” (Sennett, 84). Instead of being allies the machine and craftsman are slowly placed on opposite sides. The value of perfection has increased as an innovative characteristic of products. “The bubble or the uneven of a piece of glass can be priced, whereas the standard of perfection allows no room either for experiment or for variation. The pursuit of perfection may lead human being to grief rather than to progress.” (Sennett, 104). Sennett expresses how innovation and technical advances really can affect ones mental state. The possibility of machine made perfection can’t be reproduced by even by the best craftsman.

## New craftsmen

In order to bring value back into our consumption, the modesty of craftsmanship should be embraced in present day. Flawless mass-produced pieces cannot be reproduced by hand. Therefor value should be given to flaws and maker’s marks as they are more time consuming to make and require thought. “Symbolic value is inseparable from awareness of the material condition of an object; its creators thought the two together.” (Sennett, 129). Another factor that could help with the amount of waste we create is to repair what is broken. We are so used to buy a new version of the one that is broken or even buy a new one before the older version is able to break. “Repair is fundamental category of craftsmanship. An expert is someone who can equally create and repair.” (Sennett, 248). Finding value in the imperfections and cracks is something that adds value to the piece by making them more unique and personal to the user.

## Conclusion

Craftsmanship can help us with our mental wellbeing that has been deteriorating in the age of mass production and consumption, on both the consumer and maker side. It will help us connect to the items we buy and helps tear down the expectation of perfection we are used to with machine-produced products. Rethinking our consumption will benefit us in the long run. In the ceremony this concept is present in the tools as well as in the actions of the host and participants.





# CEREMONY

I see the ceremony as a form of craft and focus on the role of the host as the craftsman. The Ceremony of Parting is a symbol for parting, as it also inevitably will end. The ceremony is inspired by the Japanese tea ceremony, parting ceremonies and the coffee ceremonies used in Finland. I combined customs from each of them in order to create my own.

Uchiyama's article on the Japanese tea ceremony explains the goal of a ceremony as quiet contemplation and reflection. Therefore the ceremony doesn't permit small talk. The ceremony takes multiple hours and has multiple steps, each step done for a specific reason. There is a preparation that happens before the ceremony in order to promote the sense of humility as well as create the mindset needed for the ceremony.

Parting ceremonies differ but most of them share similarities in activities and symbols present during the ceremonies. Harris writes that there are similarities visible in the form of the events as well as in the conversations had during them. Food and (alcoholic) drinks are present in them as well as conversations reflecting on the past, present and future. Food is used for the purpose of creating a comfortable atmosphere. The ceremony itself helps bring closure to the parting parties as they can refer back to this event as an ending.

The Finnish coffee ceremony is a typical event that happened multiple times a year and is recognizable for each Fin. Roberts explains that this ceremony stems from a history of hierarchy. Even though the ceremony is not planned out, the event seems to always follow the same steps. This uniformity in the ceremony makes the ceremony easy to perform by the hostess, as it almost needs no conscious thought. This might be because of the social norms and upbringing in Finland. In the Netherlands these events would have a different form, as the social context is different.

In both the Japanese tea ceremony as well as in the Finnish coffee ceremony the hostess takes the role of a server, who is the facilitator. However in the Finnish coffee ceremony her role or the quality of her prepared food and coffee will be judged rather than in the Japanese ceremony, the focus is more on the steps you take during the ceremony as its underlying purpose is different. The role of the host is like a craftsman, whereas the ceremony can be seen as the craft and the courses as the end product of the process, created for the public to enjoy.



The Ceremony of Parting takes elements of each of these types of ceremonies and makes a completely new one. The ceremony is framed by the area research. It focuses on the making process and starts already while crafting the pieces used during the ceremony, the carpet and tools. I use foods and drinks relevant for the area during the ceremony. It is important for me to create a calm atmosphere in the ceremony space. This could be created by sound or the lack thereof, just as in the Japanese tea ceremony all the senses are used during the preparation for the ceremony as well as during the ceremony itself.

“When food is set right in front of us, we can encounter many complexes. We do not just eat food, but also eat the connected memories and emotions that symbolically reside within it. The connection and the interaction of symbolism and metaphorical properties flow endlessly through us.” (Lee,23). By sharing dishes with my guests I let them experience something new and unfamiliar. The ceremony will show the value of craftsmanship because it makes you stand still and appreciate each small part happening during the ceremony. After experiencing the ceremony I ask my guests can give me a recipe in return for the once I gave them as a memory to cherish after the parting.



# Carpet

The anchor of the ceremony is the carpet it takes place on. This carpet was handcrafted by my mother, my mother's mother and me. Three generations of women worked on it in two different countries. During the process of creating the carpet I worked in multiple locations, in my home, my studio and an exhibition space. All these spaces influence the meaning of the piece. A carpet in an old abandoned home feels completely different from a carpet in an office building or in your home, even if it is the same exact piece. A carpet contains symbols. It gives of an illusion of security and safety and a home. It is viewed as a part of a home, to bring warmth into a room.

Seeing that I am reusing my mothers and grandmothers carpet as well as repurposing old sheets from my family and friends, this piece is made sustainably and becomes more connected to me. Both of my homes are connected in this carpet and it as become the symbol of home. By inviting guests to take part in the ceremony on the carpet I am inviting them into my home.

I create the suggestion of a table by placing a piece of glass onto the carpet. It is both symbolizes a table but is also practically used as a table during the ceremony. The transparency does not take away too much attention from the carpet as it framed details on the carpet.



## THE TOOLS



# Ceramics

The ceramics used during the ceremony are another important aspect of the ceremony. These will be the tools used to carry out the ceremony. Ceramics were introduced to Etelä-Savo around 5300 BC from their Eastern neighbors. As hunter-gatherers ceramics were adopted as useful technology for storage of food and food preparation. Signs of repairing damaged vessels show that ceramics held significant value. The fragility of these ceramic vessels could be the cause of a move towards sedentism. The way pottery knowledge was spread to new areas was through women marrying into different tribes. (Pesonen, Leskinen. 299). Women brought this innovation to Finland. Women used to be seen as artisans before the middle ages. They were seen as important members of the tribes they are a part of. “The manufacturing of pottery brought a new important task into society and potters may be valued members of their groups. Pottery expressed the social status of a family or group, the skillfulness and artistic capabilities of women, the plenitude of food and thereby the competence of hunters.” ( Pesonen, Leskinen. 306).

These first pots made in Etelä-Savo during the comb area inspired the tableware used during the ceremony. Although pots with a round or pointed bottom were useful in the time that they were made, it does not apply to the western urban life where we do not store our dishes on the ground but inside of cupboards. There is a pattern on the comb ware pots. I took inspiration from these historic pieces and made them current by using a light colored clay and minimalistic design. I wanted to keep the comb ware basic shape as I wanted to make unconventional dishes that could help my guests rethink dinnerware and create an immersive experience because they have to eat more mindfully and use the ceramics more carefully. This meant that i had to design a holder for the cups in order to make them useful today. I also wanted to keep the pattern but decided to it more modern as well. Therefore I created a texture on the pots that is more simple and uniform. I used a natural sponge to create this texture as a way to incorporate more of a connection to the more primitive style of pottery.

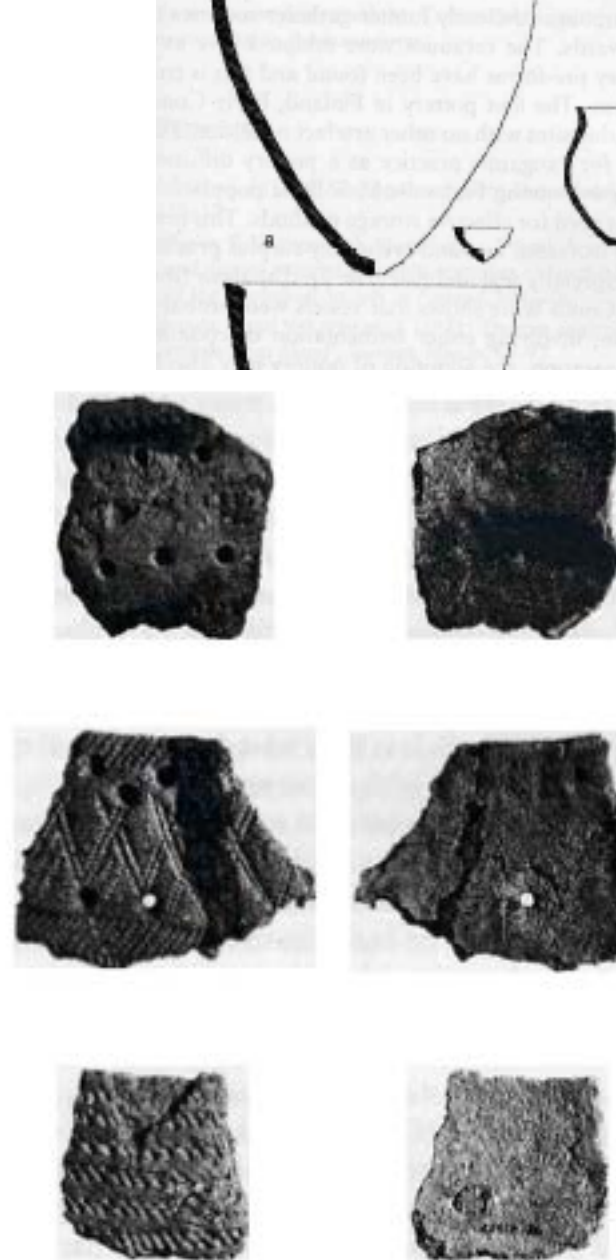


Image 1



Image 3

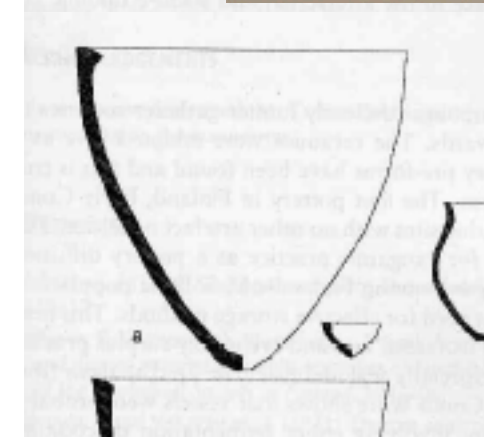


Image 2

## THE TOOLS



For the utensils used during the ceremony I wanted to go for some simple ones, spoons. I made a few designs but could find any that could bring another layer to the experience that I want to create for my guests. I looked into form and function. I wanted them to be minimalistic and functional, but still look handcrafted. I came up with a design for a spoon that has a straw build into it. The multiple functions make them interesting and adds another interaction between the user and the object. After making this design I realized that it reminded me of the goldsmithing technique of making tube. Connecting two crafts within an object brings two worlds together that used to be separate.





# FOOD AND DRINKS

Sharing a meal is a big part of connecting with our friends and family. It creates a comfortable space to connect and share our thoughts. Food culture and cuisine is connected to our identity and they differ from country to country. Etelä-Savo has a nomadic history and used to be a poor area. “Hunters and fishers came to the area in the spring and left after summer was over. The harvest banquets were held before a departure back to the south. They held ritual banquets and drank beer they brewed locally at these banquets.” (Korpela, 43). These banquets are a ceremony of parting as it signals the end of their stay in this area (see recipe DRINK). Finland still has kept a foraging culture from the age of Hunter-Gatherers as “The Everyman’s Rights” exist in Finland meaning that everyone can pick their own berries and mushrooms as long as they treat nature respectfully ([visitfinland.com](http://visitfinland.com))(see recipe STARTER, DESSERT and DRINK).

Another factor that influences the food culture is the geography of the area. Etelä-Savo is an area with a lot of lakes. Therefore fish is a big part of the Savo food culture (see recipe APPETIZER and STARTER). Kalakukko is a distinctive dish for the area as it combines two prominent elements of the food culture, fish and rye bread. (Kookas.fi.) The food in the area is often quite simple and has clear base ingredients. Bread and fish are part of the food culture in many different forms. A lot of meals are prepared using the oven or cooked for a long time (see recipe MAIN COURSE). In this way tasty food can be made from limited ingredients and with a low budget. Rye is an ingredient often used in this area. Main ingredients of a Savo meal are bread, potato and fish. (Ruokatieto.fi.) (see recipe APPETIZER). These meals I would eat every time I am in Finland. It is the food I identify with my Finnish home. There are similarities with Dutch cuisine. Potatoes and fish are eaten a lot here, as it also in a country surrounded by water.

Together with Finnish chef, Hanna Buttigieg, I was able to compose the dishes I am serving during the ceremony. I wanted the dishes to be rooted in the food culture of the area as well as be somewhat performative in nature in order to be a part of the ceremony. Most of these dishes are simple to make and do not use unusual ingredients. Creating these dishes in the Netherlands brings a connection between the Netherlands and Finland as I use my memories of Finland and combine them with Dutch elements.



## APPETIZER



### Salmon soup

#### Ingredients

- 300gr salmon
- 1 l water
- 1-2 broth cubes
- 1 medium sized onion
- 700 gr potato
- 1 dl cream
- 10 peppercorns
- 10 white peppercorns

#### Instructions

Boil water in a pot. Add the broth cubes and peppercorns to the boiling water. Peel and chop the onion and add it to the broth. Bring to a boil and cook for about 5 minutes. Dice the salmon and potatoes. Add them to the soup. Season with salt and pepper and simmer under the lid for 3-5 minutes until the fish and potatoes are cooked. Finish the soup with cream and dill. Serve with rye bread and salted butter.



# STARTER



## Muikut with mushroomsalad

Ingredients	Instructions
125gr Muikut (canned)	Open the can and drain the oil of the fish.
1/2 dl Rye flour	Prepare the rye flour on a plate and mix in the salt and pepper.
1 tsp salt	Dip the fish in the flour and fry them in a oil and butter mixture.
pepper	
5 dl mushrooms (canned)	Dice the mushroom and onion.
1 onion	Whip the cream and mix in the rest of the ingredients.
1 dl cream	Place in the fridge for the taste to settle.
1 dl sour cream	Serve garnished with chives and rye bread.
salt	
pepper	
2 tsp lemon juice	
chives	

# Beer-meat stew with carrot casserole

Ingredients	Instructions
400 gr slow cookin beef	Cut the meat into 2 cm cubes and brown them in a pan.
400 gr pork chop	Transfer them to a covered pot with the spices.
2-3 tbsp oil	Pour the beer and boiled water into the pot until the meat is just covered.
1 1/2 tsp salt	Cover with a lid and cook in the oven at 200 degrees for 1 1/2 hours.
1 tsp rosemary	Chop the onions and vegetables and add them to the pot.
10 peppercorns	Cook for 1 hour in the oven.
2 bay leaf	
1 dark beer	
water	
2 onions	
2-3 carrots	
2 garlic cloves	
200 gr parsnip	
1 kg carrots	Chop the carrots into 2 cm pieces and boil them in a pot seasoned with salt.
1 1/2 dl dessert rice	After taking out the carrots boil the dessert rice in the carrot water.
2 dl cream	Puree the carrots.
1 dl milk	Add the cream, rice, milk, egg, syrup and spices to the puree.
1 egg	Pour the mixture into a well greased pan and add breadcrumbs on top of the puree.
1/2 tsp salt	Bake in the oven at 200 degrees for 45 minutes.
1/2 dl syrup	Serve with the stew and cowberry jam.
1/4 tsp nutmeg	
1/4 tsp white pepper	
2 tbsp breadcrumbs	



# MAIN COURSE



# DESSERT



## Kiisseli

### Ingredients

- |          |                |
|----------|----------------|
| 5 dl     | frozen berries |
| 8 dl     | water          |
| 1 1/2 dl | sugar          |
| 4 tbsp   | potato starch  |
| 1 dl     | water          |

### Instructions

Put the berries, water and sugar in a pot and heat to a boil.  
Once it boils turn of the heat.  
Mix the potato starch with water and slowly add this mixture to the pot while mixing.  
Heat the mixture up to a boil and let it cool.  
Serve with whipped cream.

## Blueberry beer

### Ingredients

- |     |             |
|-----|-------------|
|     | Blueberries |
|     | jam sugar   |
|     | water       |
| 1/2 | Lime        |
|     | Dark beer   |
|     | Ginger beer |
|     | Rum         |
|     | cinnamon    |

### Instructions

Add the berries, sugar and water into a saucepan.  
Bring to a simmer and lightly crush the blueberries.  
Strain the blueberry syrup into a container.  
  
Squeeze the lime juice into a clean glass.  
Add blueberry syrup to taste.  
Add the rum, beer and ginger beer.  
Stir well and add cinnamon on top.



# DRINK

# THE PROCEEDINGS

The ceremony is based around crafting and the making process. This is visualized in the ceremony by creating a quiet and simple ceremony based around the process of making dishes. This ceremony requires a lot of preparations for the dishes as well as the tools used during it. I make this visible in the ceremony by preparing the dishes in front of the guests. I also wanted my guests to prepare for the ceremony. I will ask them to prepare a recipe to share with me in exchange for my dishes and a story connected to it. I do this in order to create a meaningful experience for both the host and the guests.

## Act 1

The ceremony start with all the cups on the carpet, empty and quiet. Then I invite the guests to come and sit on the carpet. After they find themselves a comfortable position to sit on the carpet I will get up and get the ingredients for the drink. I will ask the guests to hand me a cup or bowl to serve the drink in. Then I prepare the drink in the chosen dish in front of them and serve it to. This drink serves as a opening to the ceremony and gives a taste of what is to come later. After they tasted the drink and set it down on the carpet I get up and empty the table.

## Act 2

I will then bring the ingredients of the first dish I will be serving. This will be the salmon soup. This soup is a light starter and open up the appetite to the rest of the meal. After serving the soup in a cup of their choice, I will wait till the guests finish this course before I empty the table.

## Act 3

Next I get the ingredients for the starter, muikut with mushroom salad. This is again prepared on the table and served to the guests. After serving this dish to my guests I will get up and empty the table.

## Act 4

I will get the main dish, the beer stew and carrot casserole. I will set the components of the meal on the table and ask the guests to give me a dish to serve it in for them. After serving the dish I will wait until the guests finished this course and empty the table.

## Act 5

The dessert is served next in the last two clean cups of the carpet, signaling the nearing end of the ceremony. The flavors of this dish refer back to the ones of the drink that opened the meal.

## Act 6

I bring out a bowl of treats. As I invite the guests to take a treat, it is also the first time I will eat during the ceremony, opening up the conversation to talk about the recipes my guests brought with me to the ceremony as well as discuss the dishes I made for them.



Participants need to be conscious during the ceremony. As placing the cup on the bare table will end up falling, spilling and staining the wood and carpet. By letting them hand me the dishes they are more conscious of the design of the dishes.



# CONCLUSION

How can we bring value back to craftsmanship and materials in the society of today? Mass-consumption and mass-production have caused a departure from craftsmanship and a meaningful connection with the products you consume as well as the materials they are made of. In the Ceremony of Parting I have addressed this problem. By connecting the things I create to my social and cultural background I create objects with bigger value. This value of imperfect handcrafted goods should outweigh the mass-produced uniform goods we are used to. Taking the time to find a special piece or get a special piece made would help people live more presently and more aware of our consumption.

The ceremony is about preparing a dinner for my guests. Interactions between me and my guests and my guests and the handcrafted tools happen as a result of the actions of the ceremony. Exchange of meaningful recipes makes the guests think about their relationship with the meals they eat, how they eat them and the memories connected to them. The ceremony will help us rethink our consumption by consuming in a new way.



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Page 14	1 Early and Middle Neolithic pottery from Finland, Photographed by T. Mökkönen, 2017
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