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*finland*

# INDEX

- 03 LEEVI HAAPALA: FUTURE PROPOSALS. ART AS BECOMING...**
- 06 PHOTOGRAPHIC CENTRE PERI**
- 10 MUU GALLERIA**
- 14 GALLERIA BECKER**
- 18 JONATAN HABIB ENGQVIST: COLLABORATIVE IDEALS & IDEAS**
- 22 TITANIK**
- 26 GALLERIA SCULPTOR**
- 30 FILMVERKSTADEN**
- 34 HILLA TUOMINEN: FINNISH GALLERIES AT SUPERMARKET ART FAIR 2015**
- 35 CONTACT & SUPPORTERS**

# LEEVI HAAPALA: FUTURE PROPOSALS. ART AS BECOMING...

Artists have the ability to project into the future *through* and *with* art, enabling them, like the disparate discourses of science and politics, to propose possible futures in a rich array of virtualities. Artists do this by conducting conceptual and material experiments, by posing questions and by taking risks. They are future-seeking and future-oriented, although that future is yet unknown. Contemporary art can be characterised using the Deleuzian concept of ‘becoming’, wherein there is an intrinsic element of surprise and a desire to experiment with different possible modalities of living and being. ‘Becoming’ is something processual rather than a conscious step-by-step pursuit of any given future.<sup>1</sup> What is most radical about these contemplations on the nature of time, be they philosophical or artistic, is the implicit idea that limitless potential lies buried within each of us in terms of what we might choose to become.<sup>2</sup>

Photography has been called the new art. During the golden era of painting photographs were used for sketching. Landscapes, portraits and interiors used to be depicted in paintings. Nowadays photographers capture them in a much greater scale. Photography and the techniques based on it and works using moving picture have slowly taken the center stage in Finnish and international contemporary art during the last couple of decades. Different lens-based media have become the chosen ways of expression of our time.

Contemporary art is by its very nature curious, critical, unpredictable, committed - even indecent. It aspires to reach out to the future and thus forget earlier definitions for a moment. Artists try to act in open situations before they are tamed. Contemporary artists tolerate uncertainty and

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1 Elizabeth Grosz, *Time Travels: Feminism, Nature, Power*. Series: Next Wave, Duke University Press, Durham, 2005, 2, 58.

2 John Rajchman, ‘Deleuze’s Time, or How the Cinematic Changes Our Idea of Art’, *Art and the Moving Image. A Critical Reader*. Edited by Tanya Leighton. Tate Publishing in association with Afterall, London, 2008, (307-327), 313-315.

# LEVEN

base their actions on it. The way I see it, contemporary art is art made by our contemporaries. The artists visually, auditively and conceptually shape our culture and surroundings and the way we perceive it. Contemporary art escorts our everyday lives into different dimension.

Our everyday imagery consists of photography-based messages and consumer pictures: news pictures, brash advertisements, mobile photos and holiday pictures uploaded to Facebook. We are used to using, looking, reading and producing photographs and videos in our everyday lives. TV-news, movies, music videos and YouTube clips as well as new applications for mobile phones, the net, computer games and social media using moving pictures are everyday things for the young people of the last couple of generations. In a similar way, photography and video offer a wide variety of technical innovations and possibilities for artists who are creating new and expressive ways of using them in a creative way.

Dutch literary historian Ernst van Alphen writes about two different ways of looking at pictures and reading: affective reading and reading for meanings. The first one is based on the work's at-

## **“THE WAY I SEE IT, CONTEMPORARY ART IS ART MADE BY OUR CONTEMPORARIES.”**

mosphere and the emotions it evokes. The second searches for meaning: what, if anything, does the work mean? These two alternatives can (and often do) co-exist and intertwine. The affective way makes the viewer slow down and stop in front of the picture. When we hunt for meanings, we usually try to rush to our goals. There is a risk that we interpret what we see in the most obvious imaginable way. The hidden potential is left unfound. When we stop for a moment, the emotional aspect helps our thoughts wander and we hit upon something essential, something not yet known. When we look at photographs our thoughts can take new routes.

A single photograph, a series of photographs and their continuums make us feel things. They cause physical sensations that, when combined with our earlier memories, can leave new traces. The works' way of perceiving the world can restore significance and our faith in life that goes on after the great stories have all been told. Familiar and weird encounters confine and shape our ways of perceiving ourselves in relation to the changes going on around us. We look for meeting points and signs we can find and recognize.

## ...AN ART FAIR AS NETWORKING

Supermarket 2015 presents six galleries from Finland: *MUU Gallery* and *Galleria Sculptor* from Helsinki, west coast galleries *Photographic Centre Peri* and *Titanik* from Turku, Jyväskylä-based *Becker* and *Filmverkstaden* from Vaasa. Finland has a strong tradition of artist-run spaces, which are commonly organized by the artist associations specialized in selected mediums of art.

Today cross-media artists and flexibility in artists' identities can easily be noticed in expansion of the profiles of galleries. The interest in diversity can be seen in the presentation of art, both in distribution and production. Sound art is one of the priorities for *Muu for Ears* recording series and *Titanik's* international artist residency. Artist-run galleries have expanded their activities to productions, workshops, seminars, residencies and test sites for new experiments. There are around 30 Finnish artists and artist groups participating in Supermarket 2015, representing different generations, mediums and ways of working. The lens-based medias from the almost obsolescent analogue methods, such as zoetropes, accompany new digital applications, videos, animations, installations, sculptures, stereo images and sound art.

Supermarket's main task is to response to an increasing interest of international networking between these platforms, which share mutual goals, joint discussions, shared ideas of operating models. An optimistic idea is to build together a new vision for the future. New and strengthened collaboration models for artistic residencies, workshops, exhibitions and project plans would directly effect the horizontally networked art scene.

*PhD Leevi Haapala a professor of Praxis – Master's Programme in Exhibition Studies at the Academy of Fine Arts – will begin as the new director of Kiasma Contemporary Art Museum in June 2015.*

LEEVI HAAPALA IS THE NEW DIRECTOR OF KIASMA CONTEMPORARY ART MUSEUM

HAAPALA

# PERI'S BOOTH IS PRESENTING AN EXPERIMENTAL JUNGLE OF PHOTOGRAPHIC ART.



# PERI



# THE DUAL NATURE

In a heart of an every couch hugging Finn there are vast mythological woodlands with ancestors struggling away through harsh pitch-black winters. Killing bears with their bare hands, bathing in the midst of ice and having nothing to bite on but pine bark. Northern Tarzans who battled the nature and won.

Through these Tarzan goggles we make our way in nature. Looking safely from a far, like tourists in our own backgarden, never truly blending in. The duality escapes with the point of view; though it is our primeval home, we would no longer know how to live in it. Our natural habitat has altered and it has left us pondering on midst the oppressive flood of knowledge of the state we left the nature in.

We ennoble the nature through imagery. Framing excludes parts of the reality inevitably, securing the mythical to thrive. It is the human imprint that keeps getting plugged aside. We exclude ourselves from the picture stating that we are unnatural.

The Dual Nature celebrates the ambiguity of this relationship through contemporary photography from Southwest Finland. It donates a range of techniques and approaches to the theme that rose from the works at hand.

*Curator Heli Kontinen*

## WORKS BY ARTIST MEMBERS

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**LILLI HAAPALA, MARI HOKKANEN, SADE  
KAHRA, MAIJA KURKI, TIMO MARILA, LAURA  
MIETTINEN, RENJA LEINO, PÄIVI SETÄLÄ, IJU  
SUSIRAJA & JULIA WECKMAN**



Timo Marila: *See the Sky About to Rain*, pigment print on aluminium composite, 2014

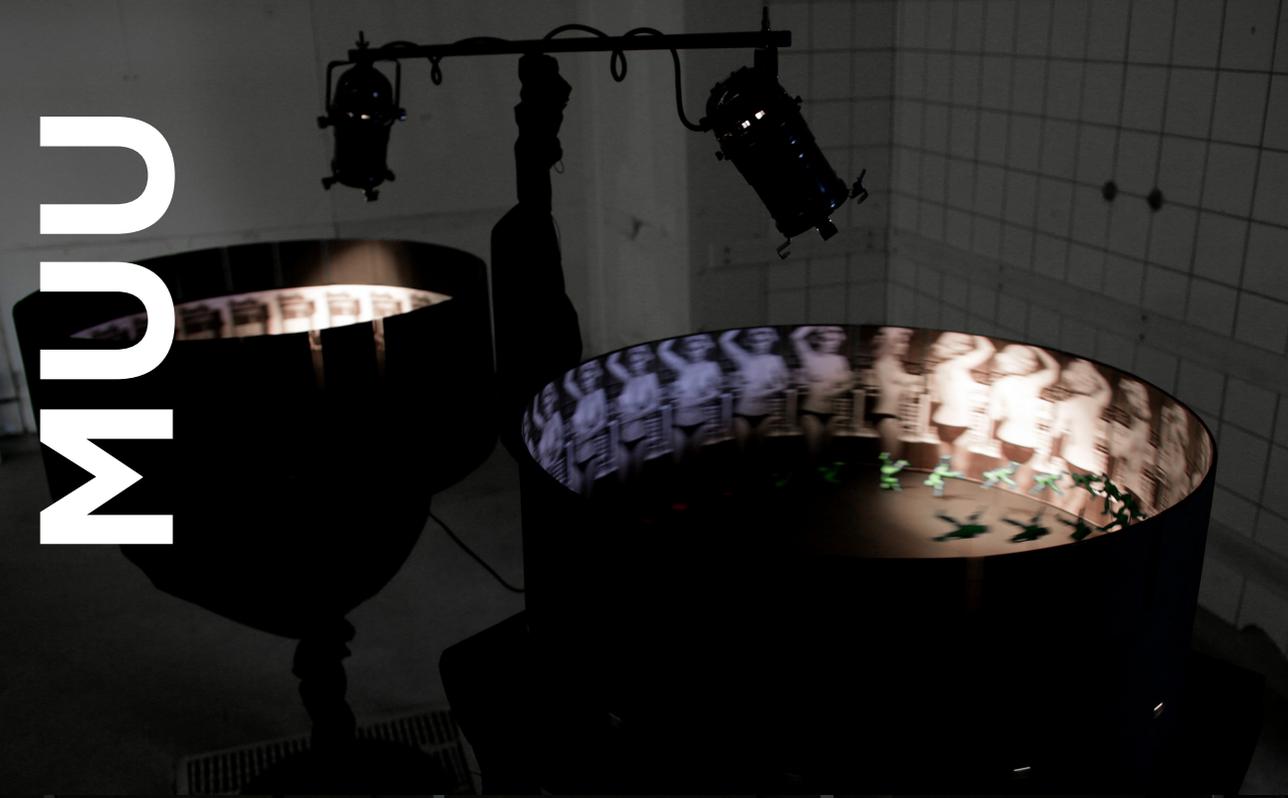


VALOKUVAKESKUS PERI  
FOTOCENTRUM PERI  
PHOTOGRAPHIC CENTRE PERI

**ITÄINEN RANTAKATU 38 (WAM)  
20810 TURKU, FI**

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WWW.PERI.FI**

# MUJ



Leevi Lehtinen: *Mortal Sin*, installations & installation detail. Photos: Leevi Lehtinen

**STEREO PICTURE STORIES,  
ZOETROPES,  
A SOUND BOX,  
AND A WALL PAINTING  
PERFORMANCE AT  
SUPERMARKET WILL BE  
PRESENTED BY:**

**JOHN GAYER  
LEEVI LEHTINEN  
MARJO LEVLIN  
HANS-PETER SCHÜTT  
MUU FOR EARS 13**



Marjo Levlin: *The Unbelievable Adventures of Jac Levlin*, installation in MUU Gallery 2015  
Photos: Sinem Kayacan

Founded in 1987, Artists' Association **MUU** promotes professional artists working across a wide range of disciplines. In April 2015, the association had 650 artist members.

**MUU CABLE** is a new venue opened 2013. Together with **MUU GALLERY** it hosts exhibitions, screenings, concerts and performances by artists and curators from Finland and abroad.

**MUU MEDIA BASE** is a digital working space for producing media art that employs new technologies.

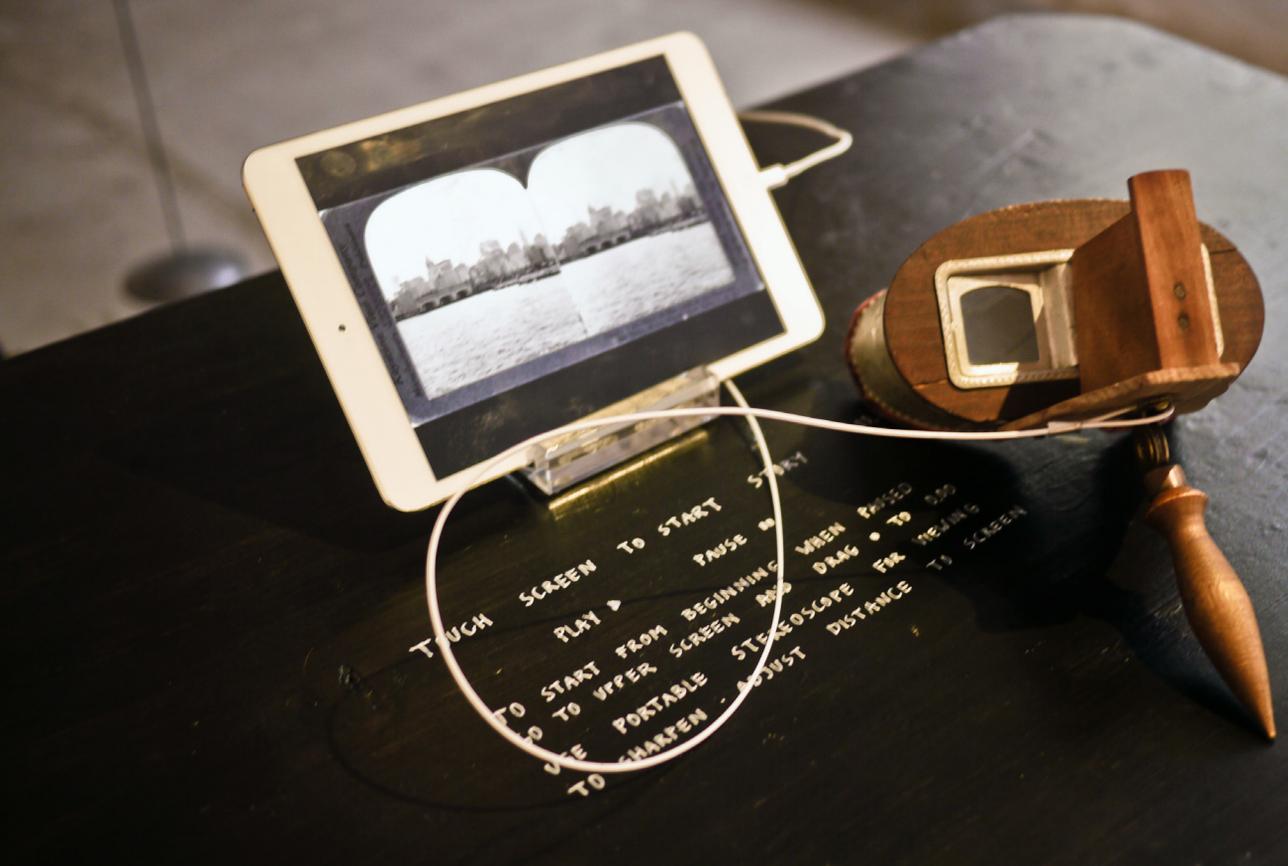
The **AMORPH!** International Performance Art Festival has been organised since the mid-1990s. **PERFORMANCE ART BANK** is dedicated to presenting Finnish performance art.

**PERFORMANCE VOYAGE** is a collection of international video performances. Since 2011, a new collection has been curated annually for a worldwide tour.

**MUU FOR EARS** is a series of sound art CDs that presents Nordic and international sound art.

**SOUND ART BANK** is a new database that showcases Finnish sound art.

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The **ART FAIR SUOMI** event has been organised in Helsinki since 2005 by MUU in association with the Photographic Artists' Association. In 2015 Art Fair Suomi invites artist-run galleries from outside of Finland to participate in the fair.

**WWW.PERFORMANSSI.COM**  
**SOUNDARTBANK.FI**  
**WWW.ARTFAIRSUOMI.FI**

**MUU**  
GALLERIA

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**WWW.MUU.FI**

# THE JYVÄSKYLÄ ARTISTS' ASSOCIATION

**JOHANNA JUVONEN & BIAGIO ROSA  
KRISTIINA LEMPIÄINEN-TRZASKA  
MINJA REVONKORPI  
JUKKA SILOKUNNAS  
RUNE SNELLMAN  
PEKKA SUOMÄKI**

**BECKER**



The Jyväskylä Artists' Association is an association of professional artists in Central Finland. Founded in 1945 and currently holding over 120 members, the artists' association promotes fine arts in the region of Central Finland and works to better the social and professional benefits of artists in organizing exhibitions, maintaining an art gallery and art rental, as well as sustaining close ties with cultural professionals and organizations. It strives to actively participate in the cultural politics of the City of Jyväskylä and more extensively in the region of Central Finland, in order to protect the rights of artists, artist associations and art institutions.



Jukka Silokunnas:  
*Elinkaara*  
Blue-ray 16:9  
Duration 1:20 min  
Sound: Stereo  
2011

## **GALLERY BECKER**

56 m<sup>2</sup> exhibition space, two separate rooms  
(height 3.2 metres)

Large garden area around the building can  
also be used as part of the exhibition space

Regular exhibitions are organized in the  
gallery at three-week intervals

Presenting, for the most part, contemporary  
Finnish art

## **THE ART RENTAL SHOP**

Prints, paintings, sculptures and photographs  
Appr. 1000 works

100 different, professional artists

The art rental shop has been a very impor-  
tant part of the Jyväskylä Artists' Association  
since 1985. The available collection consists of  
prints, paintings, sculptures and photographs  
which can be bought or rented by all art lovers:  
individually, collectively, as a company or public  
corporation.

The Jyväskylä Artists' Association's Gallery Becker, Art Rental Shop and Recidency Apartment are located in a beautiful, wooden, 1903 house situated in a historical area near the Jyväskylä University, the Alvar Aalto Museum and the Museum of Central Finland.

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## RESIDENCY APARTMENT

Furnished apartment 31 m<sup>2</sup>

One-bedroom, a large kitchen and a newly renovated bathroom (toilet and shower)

The rent includes a washing machine, bed-sheets, blankets, dishes and other basic necessities



INVITED BY:

**SUOMEN POHJOISMAINEN TAIDEIITTO**  
Nordiska Konstförbundet i Finland | Nordic Art Association in Finland

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# JONATAN HABIB ENGQVIST IDEALS AND IDEAS

## NORDIC

**WHETHER IN COUNTRIES THAT SUPPORT ALLIANCES BETWEEN ARTISTS' OR UNDER MORE HOSTILE CONDITIONS, ARTISTS TEND TO CREATE THEIR OWN COMMUNITIES.**

In some respects, the desire to create these spaces stands in direct correlation to what it means to be an artist. Artists tend to create the space that they need in order to do what they do. Contrary to the story we often hear, the impetus and aspiration often goes beyond a number of individual artists wanting to show what they do because no one else is showing it. That might be a perfectly good reason to start a space; the point here is nonetheless that venues for artists, run by artists, often become places for discussion and experiments. They often respond to a specific need. Marcel Duchamp's *Boîte-en-valise* responded to one demand, *Muu*, *Sculptor*, *Titanik*, *Peri* and *Filmverkstaden* respond to others.<sup>1</sup>

A few years ago, I curated the exhibition, *Independent People*, named after the title of Icelandic Nobel-prize winner Halldór Laxness 1934 novel.<sup>2</sup> The multi-venue exhibition dealt with artistic collaboration and followed trajectories of artist-initiated practices from the Nordic countries from the past forty years. In this way, the exhibition, its seminars and a subsequent book inevitably became associated with the 'Nordic' community.<sup>3</sup>

## THE NORDIC MODEL

Many artists and arts professionals in this geographical and discursive region read 'Nordic collaboration' and think 'funding', not least at times of economic pressure. Needless to say, the main-financial sources that made the exhibition in Reykjavík possible in the aftermath of the Icelandic

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1 Marcel Duchamp's *Boîte-en-valise*, or box in a suitcase, is a portable miniature monograph including sixty-nine reproductions of the artist's own work.

2 In 2012, the exhibition *Independent People* inhabited the majority of Reykjavík's art venues and ended up being the largest Reykjavík Arts Festival to date. The show comprised approximately 30 groups, most of which had connections to the Nordic region.

3 Jonatan Habib Engqvist & Torpedo Press, *In dependence – Collaborations and Artists' Initiatives*, Torpedo Press, Oslo, 2013

# ST: COLLABORATIVE

crunch – including national arts councils and the Nordic Culture Point – provide examples of notions of the Nordic more or less tied to money. Another, less obvious but important factor of the peer-to-peer networks encouraged by Nordic funding bodies became clear in the part of Independent People exploring ‘alternative’ histories of the artist-run. Rather than merely functioning as exhibitors, venues or galleries displaying other artists’ work (as they might do in the context of an artist-run fair for instance), the groups were invited to a situation where they could reflect upon themselves as producers. For instance, Supermarket illustrated their own development and Gothenburg-based, Box, assembled a research group consisting of several members of their organisation as part of an on-going investigation into parallel histories, or a ‘history of alternatives’, in their region.

Nýló + Archive of Artist-Run Initiatives echoed this method by opening an office housing an archive of most of the artist-run projects to have taken place in Iceland over the past five decades. Nýló is the colloquial nickname of the Living Art Museum. Founded by twenty artists in 1978 this space is still key to Icelandic art history and contemporary international exchange. They employed an art historian for 6 months to physically work in the installation. The archive included objects and documentation from conceptual galleries like Gúlp! (contained within a shoe box) and Gallerí Barmur (a wearable badge in which exhibitions took place) to larger artist run-venues including themselves. During the course of the exhibition, a timeline was created which sketched out the rise and fall of these phenomena alongside with concurrent economic, political and environmental factors.<sup>4</sup> What became clear in this research was that the typical life span of an artist initiative in the Nordic region is about two years, regardless of the political government or market changes.<sup>5</sup> Anything lasting longer seems to demand the development of a structure that does not uniquely rely on the labour of love. ‘Sorry no cash’, or ‘for common good’, or ‘good for your résumé’ only lasts so long.

MODEL

4 This investigation was partly modelled on and inspired by the extensive research project, exhibition and publication *Parallell historia Skånes konstarener 1968–2008* [A Parallel History – The Independent Art Arenas of Skåne 1968–2008], by Signal Centre for Contemporary Art in Sweden.

5 See also *Parallell historia – Skånes konstarener 1968-2008*, Signal, Center för Samtidskonst, Malmö, 2008; *Institutions by Artists: Volume One*, Folio series C, Vancouver, 2012 and *Artist-Run Spaces*, ed. G.Detterer & M.Nannucci, JRP RIngeier, Zurich, 2012.

Many of these ‘survivors’ in the Nordic region have been working with their archives in the past 5-10 years. A quick scan of this material shows us that we appear to be living an aesthetically conformist era. Or perhaps the boundaries being pushed by the artist-run at the moment aren’t the ones of art. Instead there seems to be turn toward structured, and perhaps more sustainable forms of self-organisation. Instead of counterbalancing artistic traditions or questioning norms and structures, the search for artistic independence seems to be taking a different route; through the formations of self-organised support structures. There is an ideological shift in society at large to which this development might be a response. Stina Herbert even argues that it “is dangerous to claim that self-organisation holds transformative potential in itself [because] that could be mistaken for business management jargon.”<sup>6</sup> And self-organisation is about is about economy, about survival even. But it is also about understanding. When we organise – we don’t just expand networks – we work towards possible ways of interpreting the world, toward another reading of society. In Jan Verwoert’s words: “We do so when we produce a form of consciousness that is more than this or that knowledge which could be traded off as capital (in return for credit points or something to list on your CV.)”<sup>7</sup>

## COLLABORATION

That collective work is not an antidote to all things bad by default is obvious from the history of the avant-garde (where groups turn into schools or movements with one torchbearer and a lot of exclusions). There are undeniably propagators of collective processes who claim that the solution and the only way to go is to work together - who at the same time are impossible to cooperate with, while highly egocentric artists can be silver-tongued in common efforts.

It is also clear that participation, collaboration and sustainability have become buzzwords in both (Nordic) contemporary politics and art. I also work in a number of different collective bodies. Among other things currently co-curating a biennale in Norway.<sup>8</sup> This time we are four curators who have put together by an external part and been exposed to the pros and cons of imposed collaboration. It is stimulating and a great learning experience, and probably similar to that of artists who suddenly find themselves thrown into a complex group show.

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6 Stina Herbert in *Self-Organised*, ed. Stina Hebert & Anne Szefer Karlsen, Occasional Table, Hordeland art Centre, 2013, p 15

7 Jan Verwoert, *All the wrong Examples*, Ibid. p134

8 Tunnel Vision, the 8th Momentum Nordic Biennial of Contemporary Art, June 2015

## “COLLABORATION IS NEITHER A SOLUTION, NOR A REQUIREMENT FOR CREATIVITY.”

With this in mind, one might add that collaborative practice automatically isn't something independent of market forces, or even the solution to a particular problem of production or action, but still can be highly relevant. When two or several people find that they are thinking about a similar vague idea, good or bad, a particular synchronicity and evaluation arises that can make it quite stimulating to try to work it out through a process involving a social element rather than a solitary one. The Otolith group (Kodwo Eshun and Anjalika Sagar) once said that they work together because they could find “not courage to face the world, but to face oneself.”<sup>9</sup> Indeed, once individual needs for control are set aside, one might find that what first seemed to be a bad idea on a personal level can turn out to be a reasonably good one when it is realised through a social process.

Collaboration is neither a solution, nor a requirement for creativity. Sometimes it can provide an atmosphere where certain ideas grow. Similarly the task of curating collectively, or as a group of artists (especially in a larger scale), is almost a form of choreography and inevitably a ‘third position’, which at once represents all and no-one’s individual position. In this way collective work also addresses the ways in which the discourse and history of art tends to be written around named individuals as a result of a fixation on singular authorship. When working, or inviting artists to work in this way it becomes clear that one cannot merely choose artworks to place in a room. It is providing infrastructure and setting in motion. Engendering, rather than simply illustrating, collaboration encourages non-authoritarian and deliberate strategies of bracketing, hybridising and even expanding certain ideas of what exhibiting is and does by the propagation of traces of a specific production beyond foreseeable scope.

*Jonatan Habib Engqvist is a curator and theorist currently based in Stockholm. Co-curator of the 8th Momentum Nordic Biennial of Contemporary Art, teaches at several Nordic Art schools and editor in Mischief of tsnoK.se*

JONATAN HABIB ENGVIST IS A CURATOR AND THEORIST

HABIB ENGVIST

Press release

SUN  
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INDEPENDENT  
ART

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realities of life

Invisibility  
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world. Art Space  
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talks education.

experiment  
from Finland.

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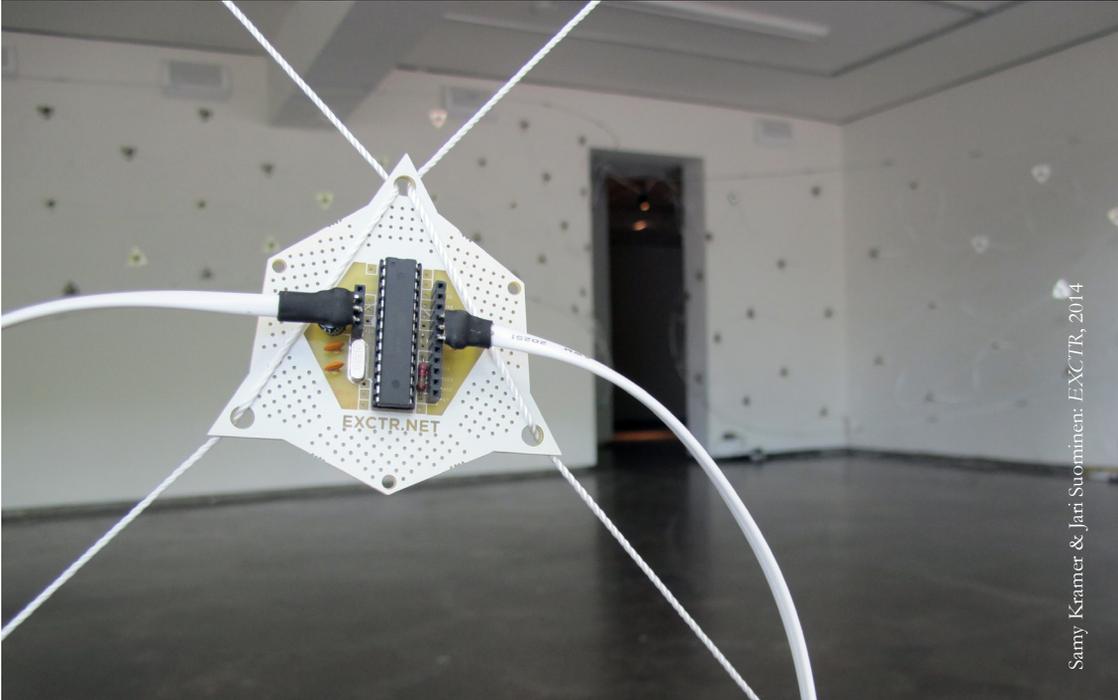
between

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CE



Heini Aho: *Nature Cuts Like A Knife*, 2014



Samy Kramer & Jari Suominen: *EXCTR*, 2014



REA-L

ARTTU

SAN

JAN

OKS

MSL, 2014

T I T A N



HEINI AHO  
MINA BRUNOU  
IMMANUEL  
JRIELOVIRTA  
MY KRAMER &  
RI SUOMINEN  
MSL  
RHINOCEROS  
SANEN-WEST

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# SCULPTOR



Overview at Galleria Scultor during William Dennisuk's exhibition.

## **PIRJETTA BRANDER** (B.1970)

IS VISUAL ARTIST LIVING AND WORKING IN HELSINKI, FINLAND. SHE MAKES DRAWINGS, PAINTINGS, SCULPTURES, ANIMATIONS AND LARGE SCALE INSTALLATIONS.

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**[WWW.PIRJETTABRANDER.COM](http://WWW.PIRJETTABRANDER.COM)**

# GALLERIA SCULPTOR AND THE ASSOCIATION OF FINNISH SCULPTORS

The Association of Finnish Sculptors is a national union of professional sculptors founded in 1910 and at present there are 430 members. The Association arranges exhibitions on Finnish sculpture both in Finland and abroad, publishes various publications on sculpture, provides services and help for those in the process of purchasing or commissioning a work of art, coordinates and monitors sculpture competitions in Finland, informs the public of recent developments in sculpture and promotes international contacts between sculptors. At the union-owned art gallery, Galleria Sculptor, there are not only changing exhibitions but also a comprehensive sales collection. Galleria Sculptor is mainly focused on contemporary Finnish sculpture, but it also makes room for artists from foreign countries and from different fields of art.



Pirjetta Brander: *Single Room*, 2D computer animation, 2007

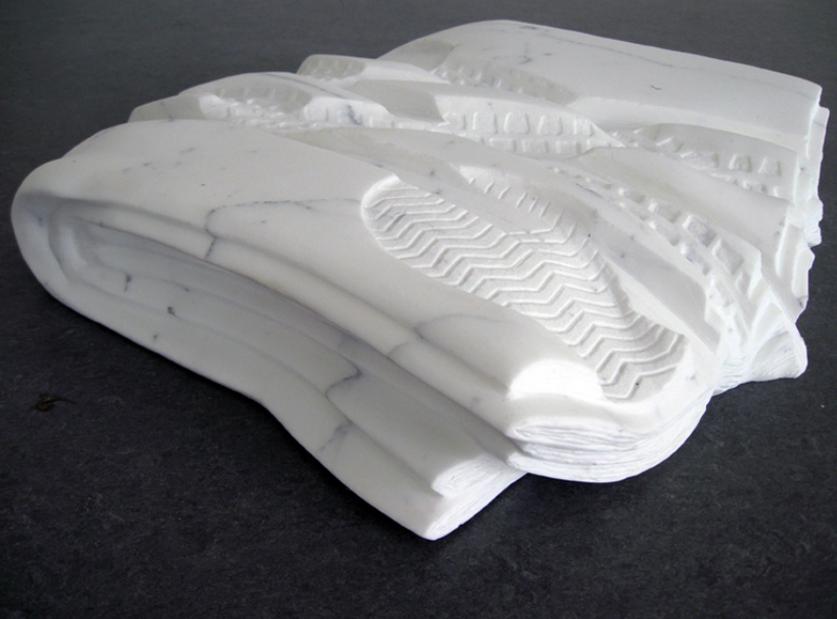
# **KAISU KOIVISTO** (B.1962) EARNED HER MFA AT THE UNIVERSITY OF ART AND DESIGN HELSINKI. SHE LIVES IN HELSINKI, FINLAND.

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Installations, photography, drawing and video are integral aspects of her artistic practice. The common denominator of her works is uncomfortable matter. Materials, objects and structures carry information about the past. Koivisto contrasts the burden of materials and the pleasure of objects with the transience of materials. She photographs natural scenery blemished with signs of exploitation as well as redundant military sites where massive concrete structures crumble.

**[WWW.KAISUKOIVISTO.COM](http://WWW.KAISUKOIVISTO.COM)**





# VILLE MÄKIKOSKELA

(B.1975) IS A SCULPTOR  
FASCINATED BY MIRACLES OF  
EVERYDAY LIFE AND STORIES  
FROM THE STREET.

[WWW.VILLEMÄKIKOSKELA.FI](http://WWW.VILLEMÄKIKOSKELA.FI)

Ville Mäkikoskela: from the series *CITYSCAPES: Yesterday's News*, carrara marble, 2011

At Supermarket Art Fair 2015 Galleria Sculptor will present three of the most innovative Finnish artists: Pirjetta Brander, Kaisu Koivisto and Ville Mäkikoskela. These artists will bring the fair an interesting variety of modern Finnish art and sculpture using different, alternative and experimental materials and ways of expression or surprising combinations of theme and materials. Pirjetta Brander will present her sculpture *Wasteland* (installation of “knäckebröd” made of concrete) and also a “living painting” *Single Room*, a video animation of one of her paintings. Kaisu Koivisto will bring to the fair a sculpture installation made of recycled materials combined with video art. In his sculpture Ville Mäkikoskela deals with people, being human and a persons place in the world.

GALLERIA | SUOMEN  
SCULPTOR | KUVANVEISTÄJÄLIITTO

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# FILMVERKSTADEN

Having a soft spot for experimental art, Filmverkstaden is all about **ANALOGUE FILM, PHOTO** and **SOUND ART**. Being an artist-run initiative, it is a place for cross-over and experiment, exchange of knowledge and inspiration, a place where artists can meet, create, develop, show and share their work.

Filmverkstaden provides working facilities with access to resources that might be difficult to obtain such as a diy film- and photolab, masterclasses and workshops, film screenings and concerts.

At Supermarket Art Fair 2015, Filmverkstaden showcases short filmloops made in Finland in the installation **LOOP TO THE MOON**. The secrets of the hand-made analogue world will be revealed through on site filmmaking and processing and inspiration from the analogue spheres shared at live cinema performances.

**DIARISTIC LOOPS,  
DESTROYED LOOPS,  
LOOPS ON LOSS  
OF DIRECTION,  
LOOPS WITH SPACES  
OF ELSEWHERE,  
LOOPS BETWEEN THE VISIBLE  
AND THE INVISIBLE;**





**MAREK PLUCIENNIK**  
**LASSE VAIRIO**  
**ANDREAS WESTERBERG**  
**BRITT KOOTSTRA**  
**ARVID VAN DER RIJT**

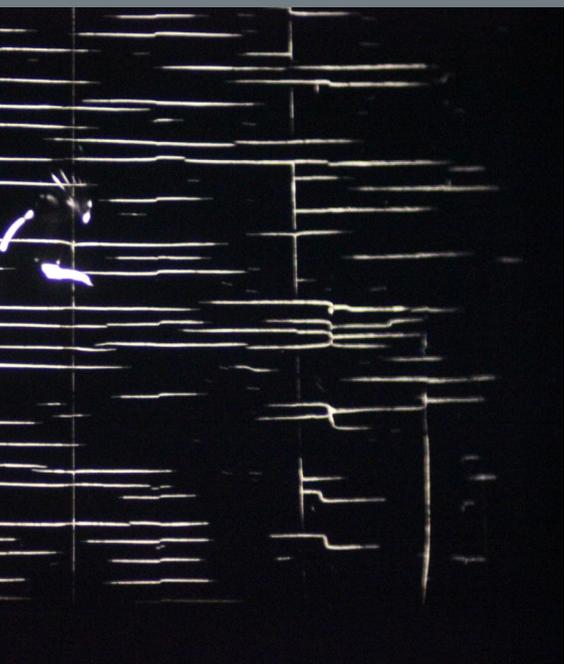




Andreas Westerberg:  
*The golden watch*, 2015  
Videoloop, 3min  
HD Video, 1080P



Britt Kootstra & Arvid van der Rijt:  
*Northern Lights*, 2014  
live cinema performance, 16mm filmloops,  
5 projectors, sound mixer, effects



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## HILLA TUOMINEN: FINNISH GALLERIES AT SUPERMARKET ART FAIR 2015

Supermarket Art Fair 2015, the international art fair for artist-run galleries, will present 6 Finnish galleries at Svarta Huset (The Black Box), located in the creative area of Telefonplan in Stockholm, from the 16th to the 19th of April 2015. These invited Finnish galleries are Filmverkstaden (Vaasa), Galleria Sculptor (Helsinki), MUU Galleria (Helsinki), Gallery Becker (Jyväskylä), Titanik Gallery (Turku) and Photographic Centre Peri (Turku). Along with 60 other exhibitors from more than 25 countries and the artist-run fair committee they will create one of this year's most interesting art events in Stockholm.

Supermarket is not only an excellent opportunity for Finnish galleries and artists to show their work, but it is also a great chance to network with other international exhibitors. For this reason the Finnish institute in Stockholm is more than happy to support Finnish representatives' participation in this event. Our own gallery at Snickarbacken 4 is an important stage for contemporary Finnish art in Stockholm and it's been delightful to see that many Swedish art institutions have also lately taken a more active role in showcasing Finnish artists (Anu Tuominen at Galleri Mårtensson & Persson 2015, Riitta Päiväläinen at Galleri Andersson/Sandström 2014 and Hans Rosenström at Moderna Museet 2011, to mention a few). Supermarket's role as a venue for international galleries, there among Finnish galleries, is unique and invaluable in both creating a mix of and building bridges between galleries and artists from Stockholm, with its international and vibrant art world has traditionally been the first stop on an international tour for many Finnish' artists, and this is something we take great pride and pleasure in supporting.

*Hilla Tuominen works as a Cultural Producer in The Finnish Institute in Stockholm.*

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