

2016



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All material by artists unless
otherwise stated.

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New Performance Turku Festival

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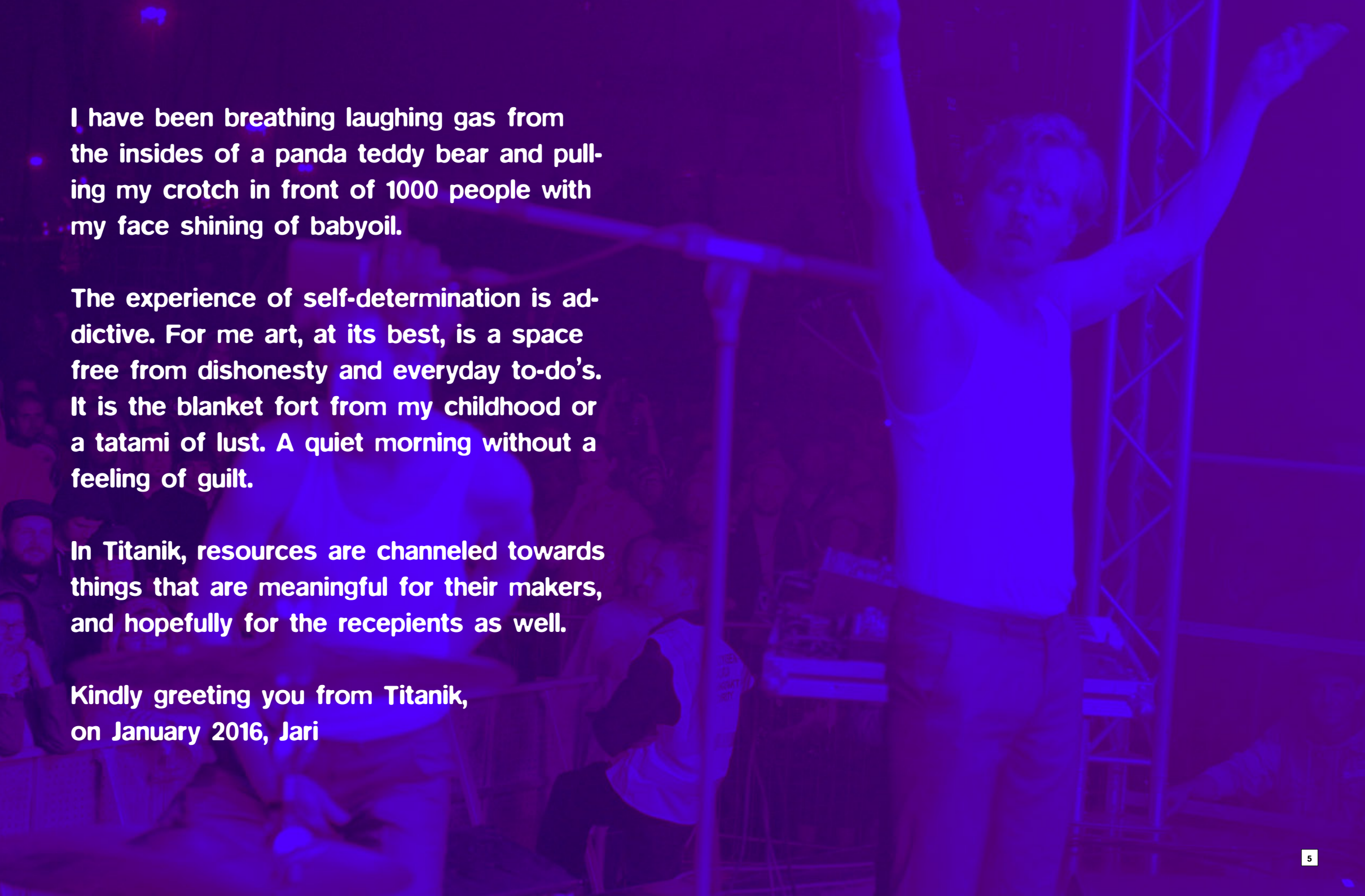
BACKCOVER

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Jari Kallio

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EXCEED YOUR VISION



I have been breathing laughing gas from the insides of a panda teddy bear and pulling my crotch in front of 1000 people with my face shining of babyoil.

The experience of self-determination is addictive. For me art, at its best, is a space free from dishonesty and everyday to-do's. It is the blanket fort from my childhood or a tatami of lust. A quiet morning without a feeling of guilt.

In Titanik, resources are channeled towards things that are meaningful for their makers, and hopefully for the recepient as well.

Kindly greeting you from Titanik,
on January 2016, Jari



Jenni Kokkomäki: Concerning sameness and what was

said

Jenni Kokkomäki is an artist working in the field of Live Art, her body of work consists of both video installations and live performances. Kokkomäki has a MA degree in Live Art and Performance Studies (University of the Arts Helsinki). Themes of body politics, structures of power and visual culture interest Kokkomäki in her artworks.

Concerning sameness and what was said is a series of videos looking into the performances and performatives at work in places where ideas of coherence, control and authority are formulated.

We are called into social being somewhere between words and images that always already precede us. In the technologized era we are instantaneously available everywhere, yet within the predetermined visual and linguistic order. The interweaving of how we are present as ourselves with how we are presentably possible within the hierarchic matrixes of the predetermined field of culture interests me in this work.

My work is inspired by the questions of how the notions of power are transmitted and perceived in and through mediatized performance. The term power is used here to reference the Finnish word *valta*, one of the significations of the English term. This signification connotes an idea of omnipresence, an inability to be permanently contained into any object, term or form - and be dealt with as such singular effect. This nature of unattainability and uncontainment bears an interesting similarity to what digital video work does - it is rarely as work confined into the gallery space where the artwork is shown, but it resides as is on my computer, in my external hard drives, as well as in viral form. In my opinion, video work has a potential to perform a sense of untouchability similar to power - the actual work is not stopped nor does it cease when the projector is turned off within the marked space of a gallery. It will resume elsewhere. Also a video - with its potential for continuous looping as is in contrast to live performance - performs the sense of indefatigability as do coherence, authority and control.

<https://www.youtube.com/watch?v=kDv9hCIIi0E>
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Juha Forss is a Helsinki-based visual artist working in a variety of mediums. He has graduated from University of the Arts Helsinki (MA), and from Turku Arts Academy (BA). His works explore the social, cultural, political and ideological structures and the context of contemporary capitalism.

Juha Forss: Politics of Boredom

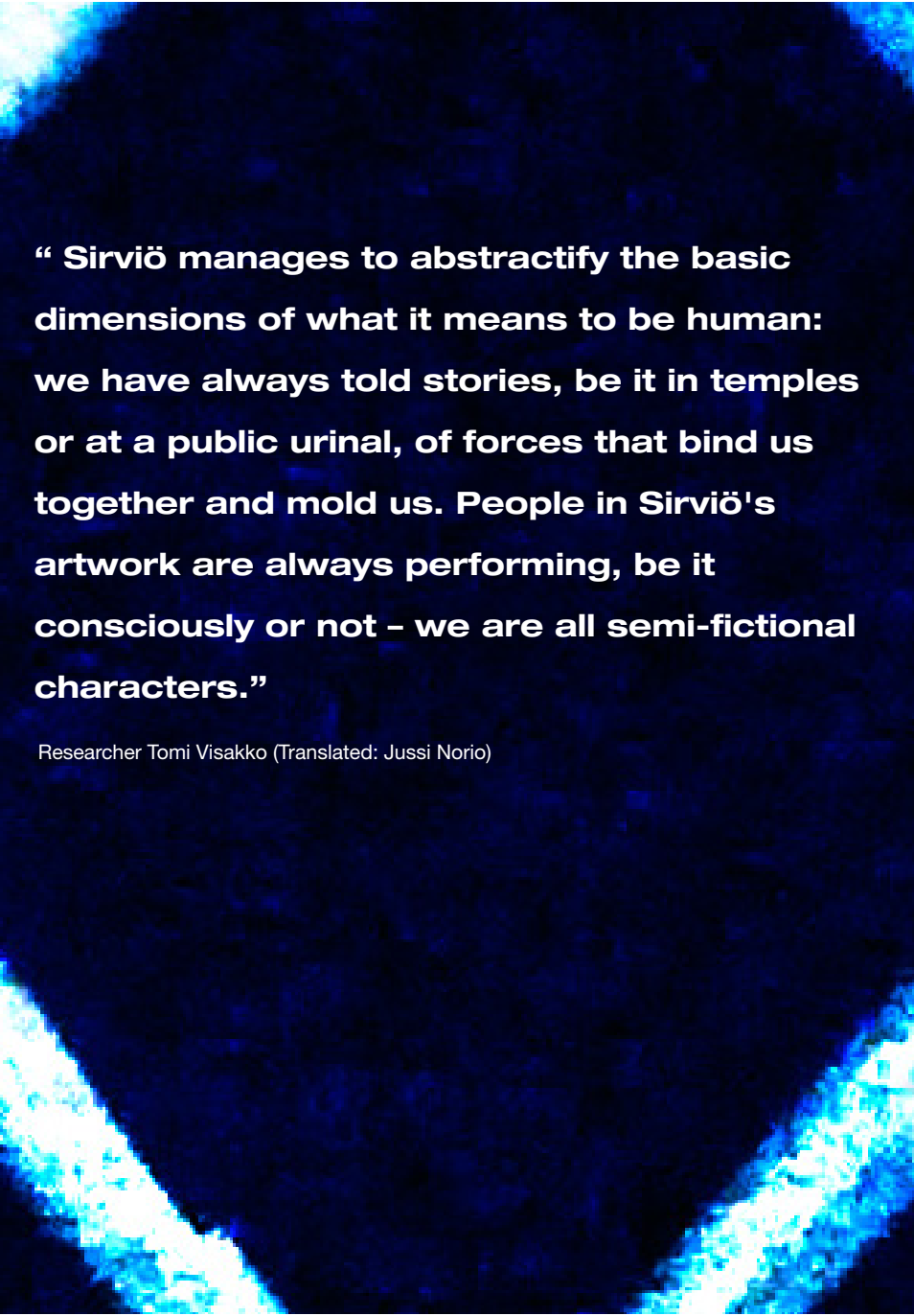
At the heart of boredom is meaning haunted by its own disappearance.



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Sneeze on Monday, sneeze for danger. Sneeze on Tuesday, kiss a stranger. Sneeze on Wednesday, sneeze for a letter. Sneeze on Thursday, something better. Sneeze on Friday, sneeze for woe. Sneeze on Saturday, a journey to go. Sneeze on Sunday, your safety seek—for Satan will have you for the rest of the week!



“ Sirviö manages to abstractify the basic dimensions of what it means to be human: we have always told stories, be it in temples or at a public urinal, of forces that bind us together and mold us. People in Sirviö's artwork are always performing, be it consciously or not – we are all semi-fictional characters.”

Researcher Tomi Visakko (Translated: Jussi Norio)

Sauli: Can you hear that electric buzz?

Mummy: Look at that, looks like an antic thing...

Sauli: Yea, but that sound? It started when I put this thing on. That worries me a lot.

Mummy: I bet there is a dead body buried somewhere in here.

Sauli: I don't know how to call this in English, but you guys are all covered by these.

Pete: Yea, it's a burdock.

Sauli: Yea, we call them as takiainen.

Mummy: By the way, did you get rid of that paper?

Sauli: Shit, it's still in the trunk. I didn't have time to think about it.

Mummy: You know what, they can actually trace us by that single piece of paper... What is that light, is it a car?

Sauli: No, I think it's just a spotlight. It's not moving at all.

(5 minutes of lurking in dense bushes and going uphill)

Sauli: This hill is kind of nice place to hang around. You can hear all the sounds from the neighborhood, for example that dog barking somewhere far away.

Pete: Yea.

(Pete sneezes three times)

Sauli: Bless you.

Pete: Thanks.

Sauli: In Harlem, Smiley sneezed eleven times in a row and nothing bad happened, so I think you should be fine. I think three times brings you good luck, right?

Mummy: There is a car parked on that dead end alley and some guy just stands there.

Sauli: Yea, our car is parked next to it.

Mummy: Yea, it seems to be a van, an old one. It's probably nothing to be worried about. If someone comes, then we have to stick together and not to be scared. They can sense your fear.

Sauli: Yea, we have to keep the high status and act like we belong here.

END OF CONVERSATION voc_150927-0040.wav

The conversation was recorded in Fern Rock, PA on Sunday 27th of September 2015, between 2am and 3am.



MASDURAUD
BELLINI



VILLE KUMPULAINEN

O U T
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TEXT *Ville Kumpulainen*

EDITED & TRANSLATED IN ENGLISH *Hanna Seppänen*



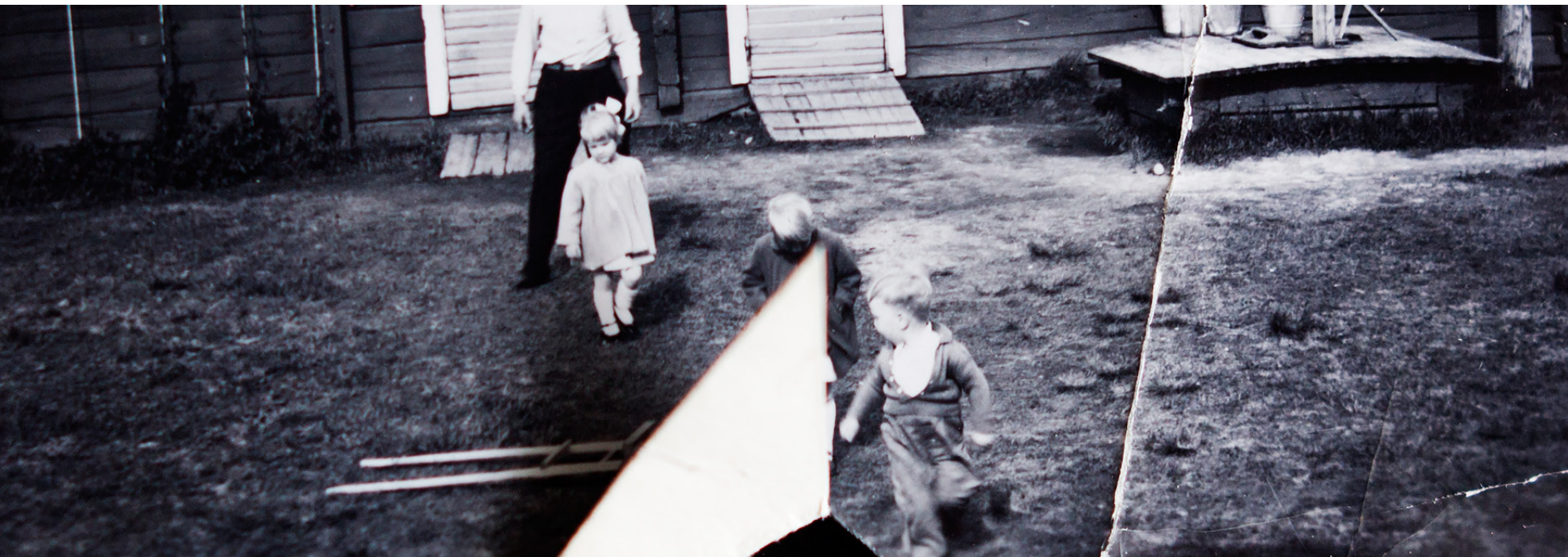
Untitled, 2015

Photoalbums, diaries and other objects associated with memories are like ghosts from the past as they keep staying with us in the flux of time, reminding us of our personal history as well as the continuity between generations. What intrigues me the most about memories however is the feeling of disconnection that is formed between the past and our current place in time.

I use archive material in my work to enable a conversation with the past, but at the same time a void between the past and the present becomes felt. I'm interested in imagining the rather mythical moment when the memories connected to images or objects originally take place and a fracture in time begins, turning living events into relics. Since the past itself remains forever out of sight, the material relics become immersed with mystery.

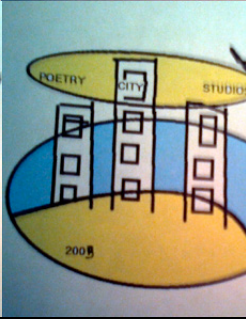
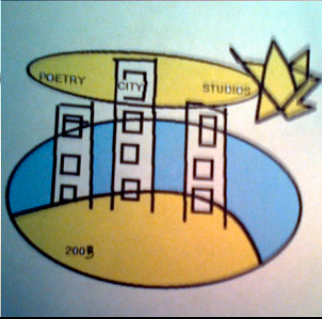
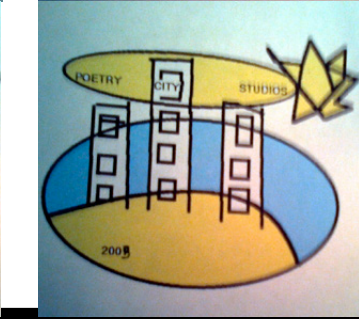
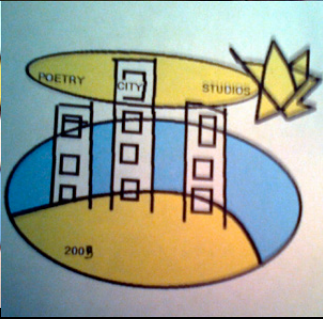
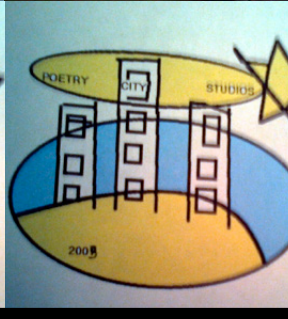
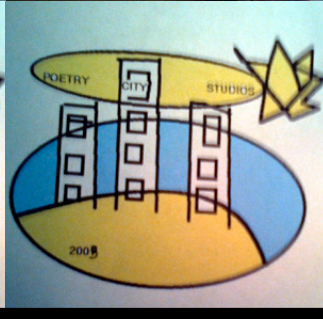
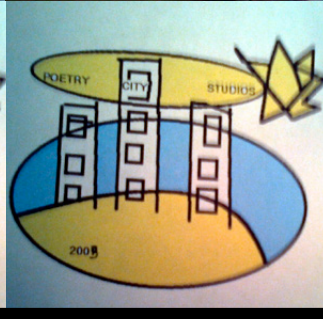
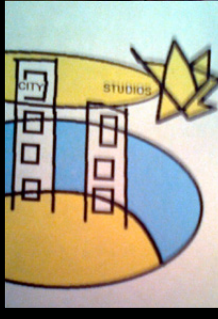
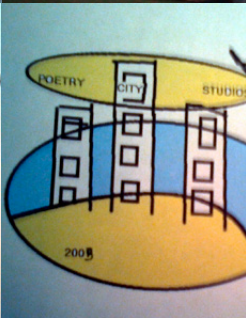
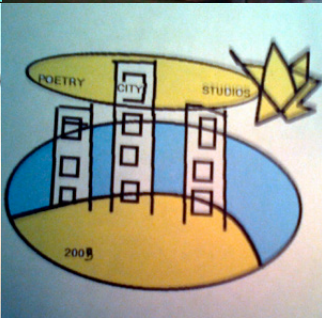
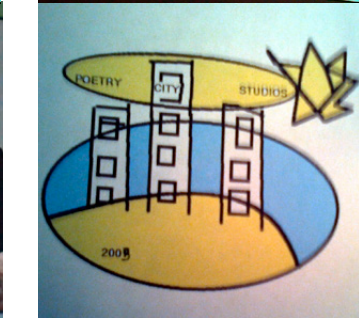
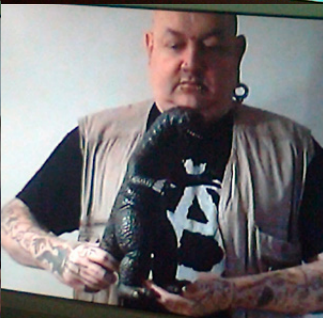
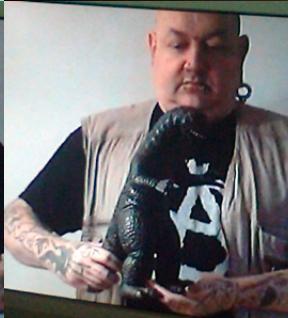
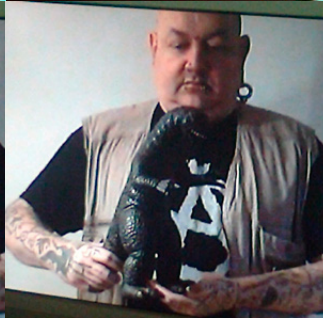
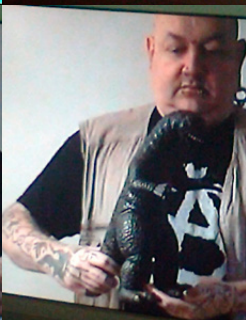
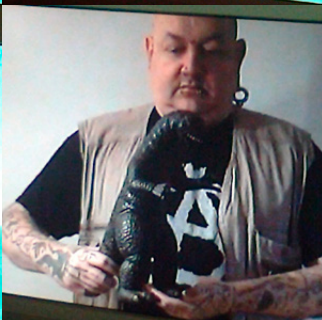
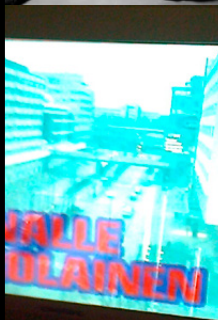
By cutting and reassembling old photographs and objects I initiate processes of deconstruction and rewriting in order to work against my experience of discontinuity. In these evocative processes – connected to the logic of metaphor – fragments of the past become enriched with new possibilities of meaning suggesting imaginative events and memories.

In my coming exhibition *Out of Sight* I use photoalbums, diaries and other objects belonging to my family that are dated between 1930 and 1988. The archive material is fused in the exhibition with my own photographs taken between 1996-2015. □



Unknown for everyone 1, 2015
Unknown for everyone 2, 2015
Out of my sight, 2015

Ville Kumpulainen (b.1988)
 is graduating from **Turku Arts**
 Academy as a **photographer**.



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ART HOUSE TELEVISION TEXT *Anneli Nygren*

EDITOR *Saskia Suominen*

Art House Cinema is usually quality drama for smaller audiences, that in a certain niche can achieve commercial success. Art House Television could be something similar. Some productions on HBO or Netflix flatter themselves by claiming they are for the intelligent consumer... Well, let them be.

The first time I used the name, the logo – and even the song – “Art House Television” was in a sitcom called KREISI GALLERIA (Crazy Gallery). The series was shot between 2007 and 2008, when Titanik was celebrating its 20 years of existence. We made six episodes of sitcom-orientated videos on the life of an art gallery with the real staff of Titanik acting as themselves.

This, as well as my many other documentaries on exhibitions, happenings and individual artists, also refers to the name of the “studio”. Art House Television is not so much art itself (something that can be said about Art House Cinema) but something about art: using simple, familiar forms and genres.

Like many other indie film directors, I’ve always loved the formal elements of film and television: opening credits, theme songs, regular characters, studio logos... for some period of time in my youth they seemed to be even more important than the actual content... And if you go to Youtube, you can see that every new generation wants the same: their own title sequences, star characters and genre-orientated stuff. (By the way, not even every cultured person knows television genres... for example KREISI GALLERIA was called both soap opera and reality tv..)

There is also the question of being experimental enough. Once, in a meeting with an alternative TV channel M2HZ, a man raised a question: Is it really alternative, if everybody just wants to interview other people? Well, what can we say? Not much. Just that many people like to do interviews, many people like to be interviewed – and some people even like to watch them. Now, after several years, no one is interested if the programs of an alternative tv channel (at least the documentary programs) are experimental enough... Maybe we don’t even know what is experimental for the actual viewer. What are the real differences between Art House Television and regular television? They can be rather small things, for example different episodes of the same series can be of different lengths.

You have seen the shaky cameras so many times that it’s almost mainstream. (Note to self: is it real rebellion to use a tripod?) Can the action parodies of young boys and girls be considered as criticism towards the media or just a narcissistic play? Actually, I don’t care. Is there room for parody and commentary? Probably. Is there something more? Hopefully.

My ideal wife would have a lot of bacon, bring it all home, and have a TV station besides. – Andy Warhol

One of the three is a good start. ☐

Writer is a media studies drop-out

“HOW DO SPACES MEDIATE MEANINGS?”

“WHAT KIND OF CRITICAL
PROCESSES CAN THE
RESTRUCTURING OF SPACE
GENERATE?”

Jean-Luc Na
(What's This)



Loop (On Black), 2013



Anssi Pulkkinen & Taneli Rautiainen:
Arch, 2014

For major part of my current artistic practice I take a place or a site as a point of departure. Through the site-specific orientation I'm mapping the intersections between sculptural practice, architecture and space, the ruptures or breaking points the work of art is able to generate in the surrounding space or in the spatial experience of the viewer. Here, both the space these objects occupy and the space that surrounds them are of essential importance.

I am looking into the processes of production of meaning and imagery by adapting forms, constructions and representations of reality that surrounds us. I seek to address questions of how we experience, construct and recreate spaces around us, challenging our relationships with systems and structures that are at work in our day-to-day environment, and that frame and direct our actions and interactions.

I'm attempting to adopt a critical yet playful attitude, diverting and deconstructing the familiar, everyday objects and preconceived notions by means of video and three-dimensional practice. These playful explorations often rise from a collision between subjective experience or endeavor and its surroundings. Such deformations of the meaning and purpose of things, while at the same time using and retaining their formal qualities does not result in destruction. The aim, rather, is a fresh configuration and an alteration of meaning, that generate spaces and scenes of disruption. □

“AD HOC LA” THE REBEL ART SCENE

by Kio Griffith

The rain may be scarce and may not arrive on time for us Angelenos, but we have lived through a prolonged drought of another kind; unworldly mention and earthly credibility of having one of the most diverse, undiscerning, habitual multinodal and uber-ethnic segues patched, woven, interconnected but loosely without consciously unaware of any system. This unbordered urban sprawl knows no rules, flirting at the city limits with boundless experimentation, the city's creative meter needle lights up the red peak signal ruthlessly. For every stereotyping expectation that an outsider brings to L.A., there's a slap in the face realizing that they are outsiders, but also survivors, fatalists who keep on playing the game regardless of the odds.

Fomenting an uncontested range of artistic disciplines, the city shelters street sprung murals, graffiti, California abstraction, conceptualism and injections of post modernism that linger here and there. Los Angeles's vast expanse allows art to be everywhere. Resident artists are a curious mix of transplants and locals without any reason to leave. At the epicenter of cool, Los Angeles in the 1960s had no modern art museum and very few galleries. The Wild West compared to New York or Paris but likened by many daring artists of that time. Ed Ruscha from Nebraska, the late Chris Burden from Boston, David Hockney from Yorkshire, England with homegrown artists such as Judy Baca, Mark Bradford and James Turrell. There was a notion that the city was unconquerable in its exploration. Freedom from an established way of seeing, making, and marketing art fueled their creativity, which in turn inspired the city. Today Los Angeles has four museums dedicated to contemporary art, few hundred galleries or art spaces and counting, and tens of thousands of artists.

Curate.LA is a user driven website that maps the fast growing LA arts community where geography or clustering doesn't matter anymore. Only in the last few years, hundreds of new brick-and-mortar art spaces have materialized and risen among the dilapidated mini-malls, commercial properties, offices, storefronts and mega-warehouses. Recent art graduates and studio artists have started their own artist-run operations. Existing institutions, MOCA, LACMA and the Hammer have set up pop up exhibits utilizing untapped neighborhoods, evaluating the artistic influences upon its communities. In the downtown vicinity of the almost dry run LA river, New York-based empire galleries (Hauser, Wirth & Schimmel, 356 Mission, Maccarone, Museum as Retail Space (MaRS), Venus Over Los Angeles) have stationed their outposts in museum sized warehouses while other galleries from Europe, Asia and South America are converging on Culver City and Leimert Park, areas decades ago were mostly overlooked. South of Downtown has been garnering the new trendy arts district, with galleries such as the galvanic giants Night Gallery, the Mistake Room and Francois Ghebaly accompanied by surrounding longtime veterans CB1, Rosamund Felsen and artist collaborative space Durden and Ray. Silverlake has the non-profit architecture and art space Materials and Applications, performance and gallery venue South Of Sunset. Hollywood holds its giants, the blue-chip Regen Projects, Matthew Marks and the non-

profit LACE (Los Angeles Contemporary Exhibitions), an internationally recognized pioneer institution founded in 1978, which has nurtured the growth of several generations of artists and a core influence of the LA creative infrastructure.

Cultural start-ups such as the environmental research and artistic intervention Center for Land Use Interpretation, and curatorial groups, ARTRA Curatorial, Coagula Curatorial, Machine Projects have formulated from the necessities of experimental curatorial projects. My involvement with ARTRA Curatorial begun in 2011 which is founded by bonafide curator and museum director, Max Presneill and Colton Stenke. “Here and Now” at T-Lofts, a micro-community live and work complex converted into gallery rooms, “Co-Lab”, a non-profit art initiative in co-op with a commercial art fair, and “MAS Attack”, a one night (Mutual Appreciation Society) showing of over one hundred artists, are a few of the alternative projects in which I have co-curated. Through these projects I have met artist and gallerist entrepreneur Ichiro Irie who runs JAUS Gallery, which has a unique programming of commissioning guest curators to explore show concepts. In March of 2011, I have organized an arts fundraising event for survivors of the devastating and prolonging northern Japan earthquake and tsunami disaster at the Torrance Art Museum with Max Presneill and later in May I have guest curated a group show at JAUS under Ichiro Irie's guidance titled, “Home On La Grange,” a show of appropriated books and printed matter.

Ichiro Irie's activities in Los Angeles and international art are phenomenal. With an undergrad in film and communications at UCSB, professionally working in television and film throughout his twenties but unsatisfied he started organizing shows in cafes, offices and clubs with his friends in his late 20's. After acquiring a graduate degree in visual art at Claremont, he has organized over 50 shows in the US, Japan, England and Europe. His Fulbright Fellowship has brought him to Mexico City where he resided for 5 years. During this time, he founded a quarterly artist-run contemporary art magazine RiM and published 13 issues from 2002 - 2005 acting as chief and collaborative editor. A one year project space spun off from this project, RiMJAUS (pronounced RiM House).

Returning to L.A. in 2006, he worked as gallery director at Steve Turner Contemporary and soon after launched JAUS in September 2009. What started as a two-show per year program, by 2014 has expanded and developed into an every 6 week program with international shows featuring artists from Finland, Sweden, Paris, London, Tijuana, Tokyo, Australia, Germany and the U.S. with notable artists Do-ho Suh, Marcos Lutyens, Jane Callister, Dani Tull, Rafael Lozano-Hemmer, Tameka Norris, Brian Dettmer, Daito Manabe, Alexander Melamid (of Komar & Melamid), Gina Osterloh, Alejandro Almanza, Yoshua Okon and with notable curators KJ Baysa, Carl Berg, Clayton Campbell, Marcela Quiroz, Etienne Bernard & Celine Kopp. Many intercontinental projects have spawned through these achievements of which the next artist exchange project at Titanik Gallery is one that will explore the collaborative practice between creators. Ichiro has brought me on to co-curate this show which will launch in late May 2016 titled, “Lazy Susan.” The project will be produced under a new curatorial banner which Ichiro and I have founded to raise the platform of exhibitions in Latin American countries and Asia, QIPO. □

KIYOMI + TETSUHIRO UOZUMI

Perception Of Stories

Kiyomi Uozumi and Tetsuhiro Uozumi, who have been collaborating since 2004, have sought to use the medium of storytelling to comprehend and share fragile worlds. It is easy to use a language system to share the outline of a story, but sharing everything that it made you think or feel is difficult, because it is hard to put those things into words.

Kiyomi and Tetsuhiro Uozumi create works that make us understand the gaps that emerge in a single story, and explore the real meaning of sharing by experiencing some narratives in the installation.

uozumi-uozumi.com

Drops are coming to a tub





Playing with the Dragon, 2015
Still from the video

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WORKING AGAINST *t h e* IMPOSSIBLE

– REFLECTIONS ON HEINI AHO'S ART

TEXT Hanna Seppänen

Heini Aho's works reveal a rupture in the everyday, striving towards disjunction, immateriality and anti-gravity, a sort of immortality of the objects – as she describes. Things of the universe such as black holes and blind black space are repeated in a number of ways in her works creating a counterpart to worldly associations. Being intrigued by illusions and stories her practice touches also the field of scenography such as film sets – a space where the impossible becomes possible.

Aho states that small revelations and shifts in perception can transform dull objects into something new and wonderful. One of her recollections seems particularly describing:

ON ONE MUNDANE WINTER NIGHT I NOTICED MY JACKET AND SCARF, WHICH I HAD JUST THROWN ON A TABLE, REFLECTED BY THE WINDOW AS COLORFUL PILES OF CLOTH SHIFTED IN TO THE MIDDLE OF THE YARD. SOMETHING I NORMALLY OVERLOOK SUDDENLY BECAME VISIBLE TO ME.

Aho ended up working with her newly found phenomenon in *Wishful thinking* (2012), an installation in which an immaterial reflection completes the view on the other side of the glass creating an illusionary whole. The ghostly palimpsest (layered object) formed by interrelated images suggests how presentness and memory become overlapped in our experience.

Connected to the themes of memory and passing time Aho finds inspiration in endlessly accumulating dust which in her work becomes a metaphor for the material consequences of time as in the video *Dust draws out the treasures* (2014).

Playing with the Dragon, 2015
Exhibition view, Forum Box, Helsinki



Endless renovation (2014) takes another, perhaps more abstract approach to depicting time. The installation looks like a fragment of a room comprising of strange compositions where familiar items start to lose their conventional characters and meanings. As the title “Endless renovation” already hints the work seems to picture life – as well as the production of meaning, as being always in between and never settling.

The themes of working with and against gravity and hence the impossible continue in Aho's recent multimedia installation *Playing with the dragon* (2015). In the encompassing video we see someone building an unnervingly unstable assemblage using variously shaped blocks of wood and burning candles. The outcome confirms that the moment when things seem to fall a part might as well be the moment when things fall into place, at least for a moment. The work brings to mind Aho's statement concerning the basis of her artistic practice:

THE MOTIVATION TO SEARCH FOR INTENSITY IN LIFE INCREASES AT THE REALIZATION AND ACCEPTANCE OF ITS TRANSIENT NATURE.

Heini Aho (b. 1979) graduated from Turku Arts Academy and received her MFA from the Finnish Academy of Fine Arts in Helsinki. She works and lives in Turku.

The exhibition *The Primary Force behind an Everyday Experience* presents some of her spatial works from the last years. Aho works mainly combining sculpture, installation and video.

heiniaho.com

TEXT Grégoire Rousseau

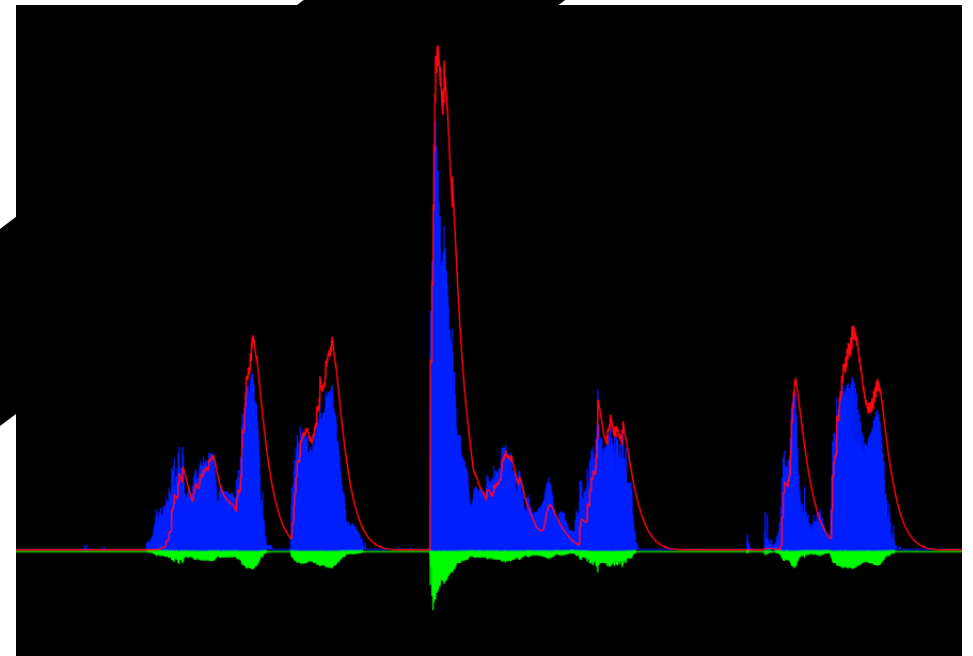
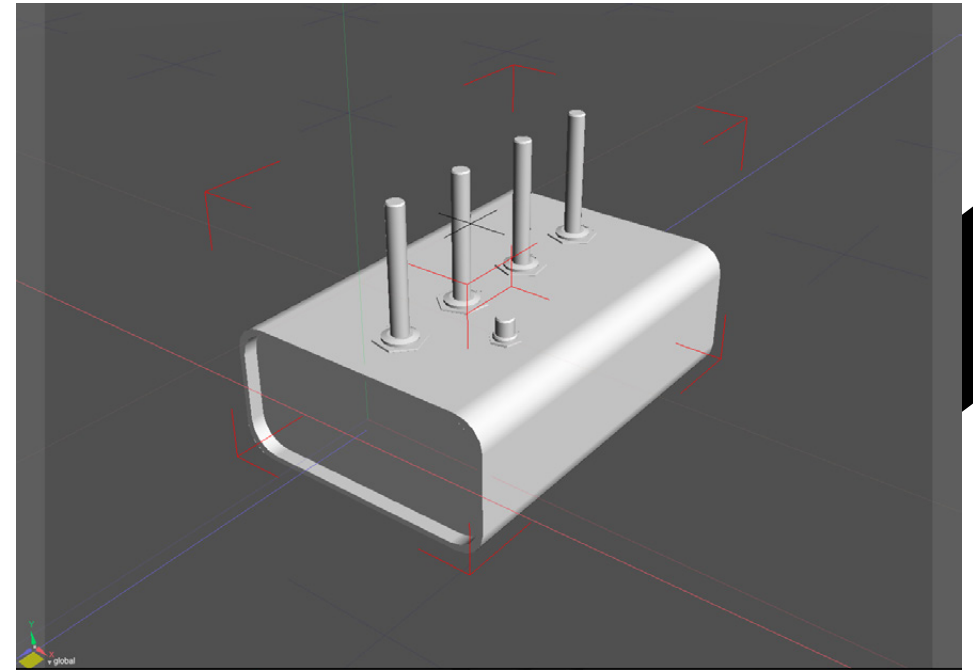
EDITOR Elisa Suwanto

OBJECT STRUCTURE SCULPTURE

The exhibition *OBJECT.STRUCTURE.SCULPTURE* by Grégoire Rousseau materializes the intersection between two specific fields within his art practice. In Rousseau's work the necessity of the form and the position of the material as a language to produce form and content, comes first. The process of the artwork deals with devices that result in demystification or attempted demystification of the process. In this context the 'deals with' does not mean 'represents' or 'documents' since the works do not document, estheticize or represent any various technical procedures. Form is meant as a formal operation, not as a composition. Also, form must be distinguished from style; otherwise it serves merely in its reactionary sense.

Rousseau's artistic practice involves technology and electricity as a language to produce artworks. This has been present ever since an audio performance in 1999 when he designed a green box modulation of square wave oscillators. As Rousseau puts it: "Electricity, a very specific form of energy, cannot be grasped. We can only experience manifestation of electricity: light, heat, sound and motion." His electronic design uses component from the market and what is produced becomes an object with a function.

OBJECT.STRUCTURE.SCULPTURE sets the onlooker in a position in which time, duration, motion, sound, and visual content operate together to activate situations where function of the object continues to contradict, play and develop its form. Rousseau's work explores, or rather experiments, with the relation between the function of an object, defined by its social usage and its image as the alienation of the object. The artworks we see in *Titanik* articulate images, volumes and kinetic sculptures, as they are an act of transformation, a sculptural process.



Immaterial material:
Sound of the so called bone conduction

TEXT *Miriam Hamann*

EDITOR *Ville Laaksonen*

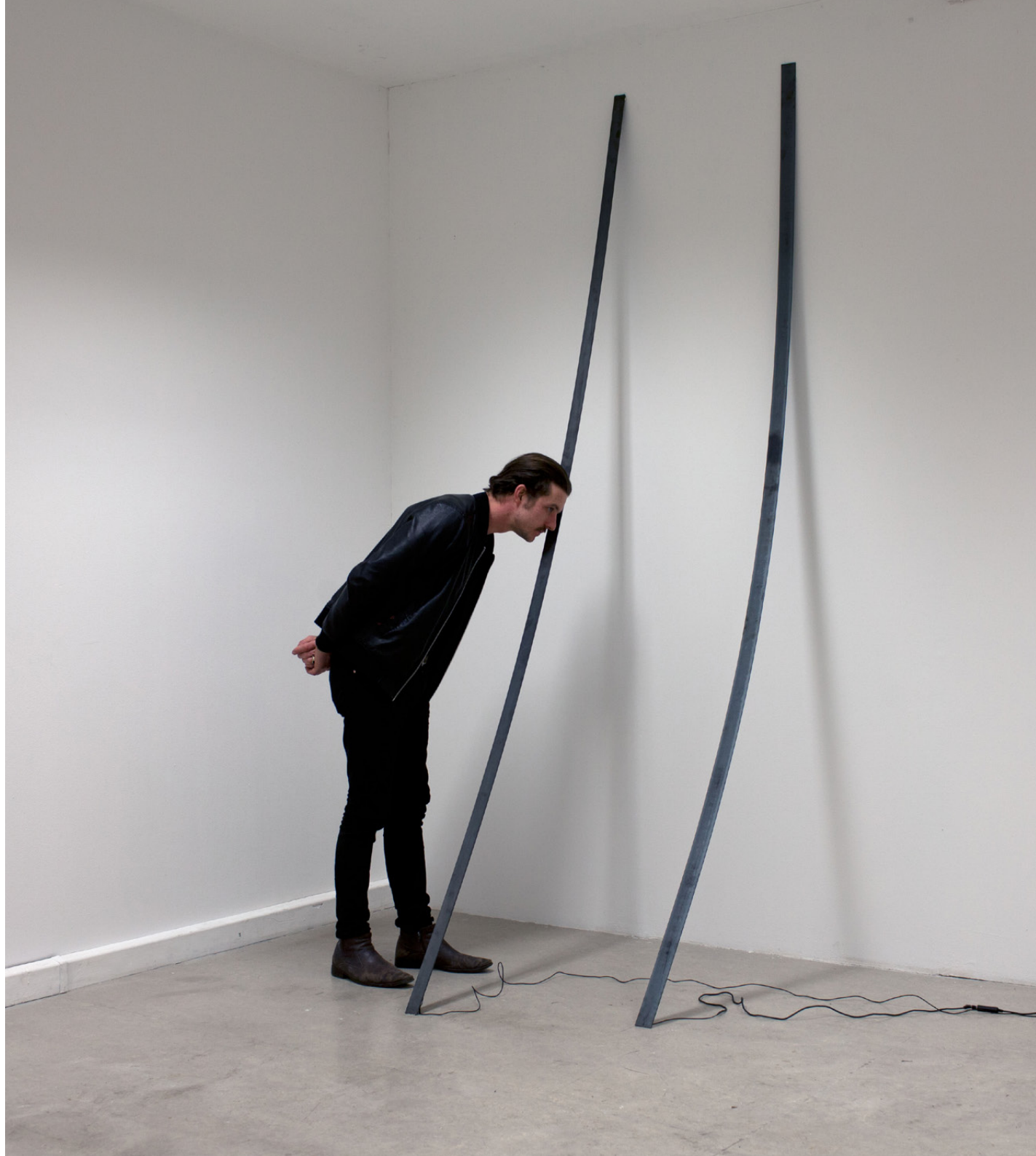
Bone conduction is a technology that allows you to hear a sound that is conducted directly to the inner ear through the bones. The bones are thus conducting vibrations to the inner ear bypassing the eardrum.

To realize a sound installation that incorporates the bone conduction technique, I am working on objects that act as sculptural elements in an installation. They give the impression of a silent, soundless installation. But the installation is not a silent one. Sound is only hearable when interacting with the oscillating objects.

By positioning their bodies in the space, the visitors are able to interfere and interact with the installation, and thus the process of hearing and seeing becomes an active and performative element as well as something individually sensible and perceptible.

I intend to “extract” sounds and aesthetic phenomena that often remain hidden within the plenty of sensations determining our everyday lives. Poly-aesthetic experience of an installation invites the visitors to abandon the usual front view - bodies and their sensations become a place for the immaterial.

Miriam Hamann lives and works in Vienna and Berlin. Her recent work focuses on installations that deal with space and an investigation into the sculptural presence of everyday objects.



*How
does one
achieve
eternal bliss?*

By saying D
A
D
A

Dada Manifesto. 1916, Hugo Ball



Sándor Vály's art didn't originally have anything to do with Dada. His recent works have been strongly influenced by this tradition. So how does one become a Dada artist?

"I am not dada. I don't do dada." Vály sees his art as a serious matter of analytical self-reflection. He couldn't make art if it wasn't about the reality and the profound basics of life on a fundamental level. Life and Death are matters that are part of this life.

Dada is dear to him, and the birth of Dada in Cabaret Voltaire hundred years ago, seems not that far away. Dada has strong roots in performance art, and performance based works are the cornerstone of Vály's recent works – although he is still more a painter than a performance artist. When painting goes out of its frames and the conventions of

TEXT & INTERVIEW *Ville Laaksonen*

EDITOR *Saskia Suominen*

IMAGES *Nea Lindgrén*

the medium, anything can and will happen. *“I hate performances. Only 1 out of 100 is any good.”*

This being said – there is no way to escape the endless fountain of creativity that spreads out to a wide range of formats and mediums that Vály works with. Sound art, as well as conceptual and linguistic collaborations have led Vály to the myth of Young Dionysus. It's an endless metaphor – a 'pataphysical concept, which spreads to a renaissance of post-religious thinking. Vály considers religion as one of those things that should be salvaged from the ruins of the great deconstruction that begun with Nietzsche and Dada. *“Jesus is an incarnation of Dionysus.”*

Apollo / Dionysus **sense / emotion** **light / matter**

Vály sees the world and art as a juxtaposition of values, anarchy and the confrontation of an endless set of opposites such as: Apollo vs. Dionysus, sense vs. emotion, light vs. matter and so forth. *“Dada is just one language that can formulate art. For me, it is important to search for the right language for a certain kind of art in order to say it right – to present it in its full potential.”*

The irrationality of man and the world could easily be explained by naming it Dada: a weird and bizarre play. The world seems to be under a constant destruction, which initially caused Dada: WW1. The First World

War is a necessary thing to consider to make any sense of Dada. WW2 ended the European Dada as most of the artists died or moved to the USA. This made Dada impossible for the next generations in Europe. Our current post-internet era, WWW-WW3, is a new possibility to regain energy to reach back to the Golden Age before wars. For Sándor Vály, it is also a possibility to be fundamental and profound.

Renaissance of men – one more time: Dionysus.



SÁNDOR VÁLY (B. 1968) IS THE FIRST ARTIST TO BE PRESENTED
IN A NEW SERIES OF INVITATIONAL EXHIBITIONS AT TITANIK.

ROBERTO

PUGLIESE

I have been interested in time and memories for a while now, especially in the way memories constitute our identity by layering over time but also by inevitably decaying and leaving space for transformation. By using media technology, I operate on memory through recording, such as sound and video recordings and still images. Furthermore, my working process is to decompose, reduce and reassemble this material in search of a condensed version that retains traits of the original shape but is hardly recognizable.

In *The Space of Year* the audiovisual recordings collected throughout a year have lost their documentation function leaving space to their reinterpretation as material to be composed.

In particular, the field recordings included the sound of footsteps on different surfaces (sand, leaves, snow, etc.) during different times of the year (ice, snow, rain, dry and wet material). In the original installation, I placed contact microphones on the floor letting people in the space activate an alternative soundscape with their footsteps. Every step produced the footstep sound recorded in that specific time of the year. The visitor re-enacted the recorded, sonic memories by walking in the installation space.

The Space of Year portrayed the passage of time during the course of a year and deconstructed visual and sonic material associated with nature and its transformation throughout different seasons. The piece was a re-composition and transformation of memories now divorced from the context they were collected in.

I like to consider my pieces also as interfaces, as lenses through which one observes the process of transformation and decay of these images. When transparent, the interface modifies the images without the viewer being aware of its presence.

Nevertheless when the interface itself changes over time, for instance being destroyed or melting, its function becomes clear: mediating the experience of what it allows to access. This duality rises an interesting ambiguity that is characteristic of memories, they are past experiences and yet they affect and color our future ones.

I find it particularly powerful to deal with childhood memories of artifacts that also have a universal value. Art and architecture from the classic tradition is the urban landscape I was born in. Those images that have been impressive and inspiring are now nostalgic and symbols of lost futures.

I try to approach those images in an effort to bring them to the surface and re-actualize memories, scraping, extracting features, digitally manipulating them and setting them in motion.

As with field recordings, by staging and re-enacting episodes and traces of them and using mediating technology to transform them, I wish to open a space for possibilities and reconsideration.

Recently I have been focusing more on the body, on its salient feature that makes it recognizable when still and when in motion. In Titanik Gallery I present *ECHOES*, an original work composed of projections, kinetic elements, multi-channel audio and video.

Memories are fluid; they vanish and re-emerge, get transformed and rewritten, yet constitute our identity. *ECHOES* further explores the theme of memory transformation through the transformation of the medium, using traces from western cultural imagery of human figures and poses belonging to the classical tradition (Canova, Michelangelo, and ancient Greek). These figures, materialized by re-enacting the original ones, appear and engage the visitor as moving portraits recognizable more in their movements than for the human features. They are like a reduced dream.

The work incorporates traits and techniques typical of my artistic research: the creation of audiovisual objects and synesthetic compositions, a materialistic approach for collecting sound and visual material, the use of custom software for the manipulation of sound and video and finally the return to the analogue medium to create a time-based process that reflects and enforces the digital one.

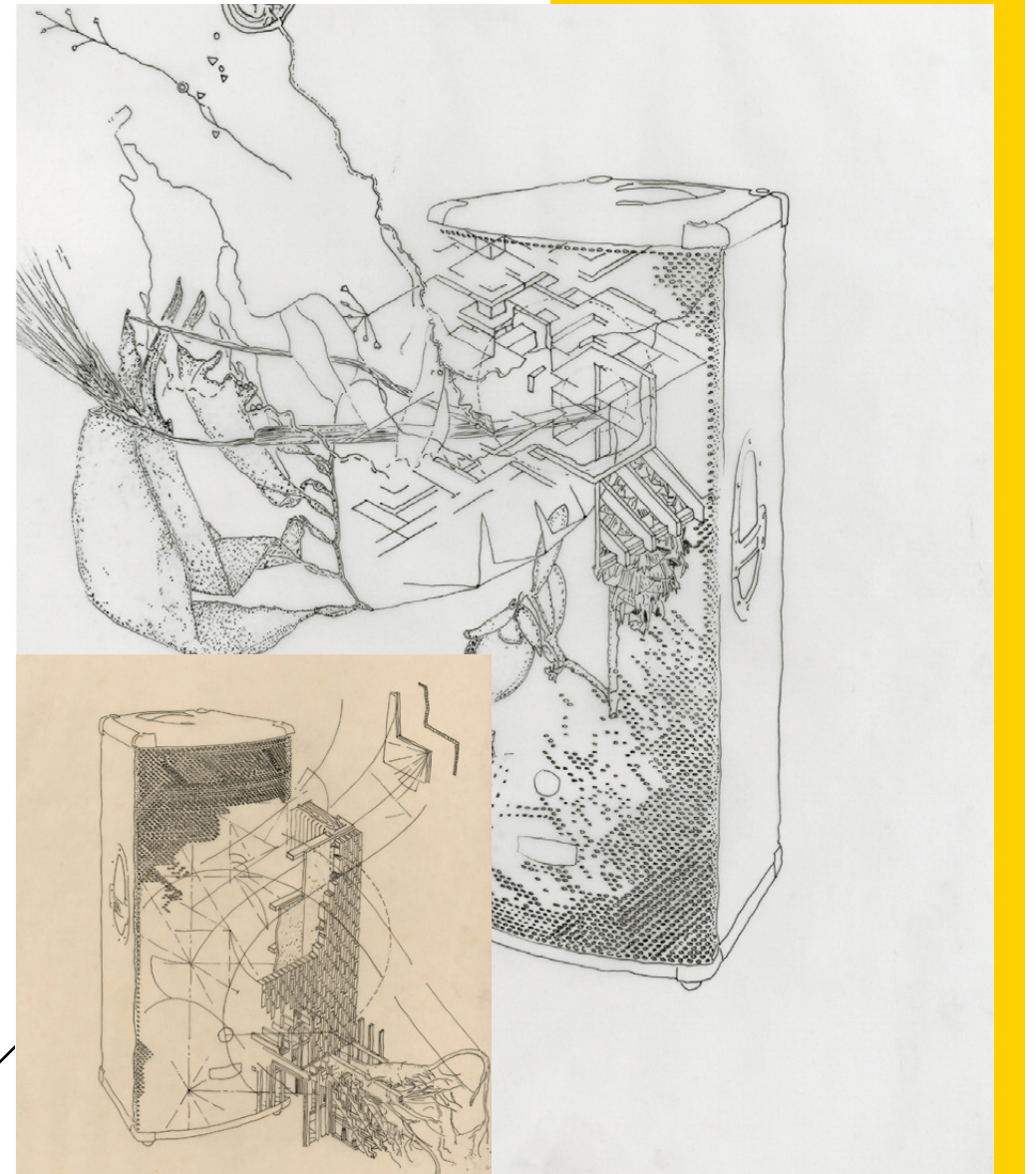


The interface is opaque, MUU Gallery, 2014. Photos: Sinem Kayacan

Curtis Tamm (b. 1987) is a site-specific, research based sound artist and filmmaker who reimagines the present-day conception of catastrophe and other confounding natural events. His exhibitions and performances proffer a cultural cosmology capable of accepting these occurrences, rather than disregarding them geological mistakes. Tamm's technically driven sound exhibitions and events of live-cinema create the perspective of a "people-to-come". His artwork appears to the public as a hologram of human culture; one that responds to confounding natural events with spontaneous group experiences of play, through sound and cinema in public space.

As a sound artist and filmmaker he is interested in re-tracing the ontogenesis of the human sensory system back beyond its mammalian form to a geological point of origin. This work destabilizes the evolutionary timeline of animals and things by hunting down the similarities between their un-relatables; such as the relationship a bird's nest might have to a skyscraper, the kinship between a volcano and the tympanic tunnel of the ear, or the movement of tectonic plates and the speed of fingernail growth. The research propagates an unlikely relationship between the mammalian sensory apparatus and surrogate ancestors found in the natural world.

CURTIS



TAMM

Tuomo Rainio: Between the figure and the background

“– – all artworks are writing, not just those that are obviously such; they are hieroglyphs for which the code has been lost, a loss that plays into their content. Artworks are language only as writing.”

Adorno: Aesthetic Theory

This text will concentrate on the moment, where the image is about to appear, to a point where it is still undone and only at the state of becoming. The process might be understood as translation, but not in the typical manner. With any concept that has the prefix trans-, also in this case, one should be prepared to stay in the middle, in-between and bare the uncomfortable fact of not finding any (permanent) results.

Space of images

The question of space is at the heart of the photographic apparatus. The *camera obscura* is a room where the *space of images* opens. It is also the space for series of translations. Instead of looking at what comes out of it, my attempt is to examine what happens inside it.

When the position of the camera and the subject are both fixed, there should be no changes in the image. Still quite surprisingly all the frames are different from each other. The differences between frames are produced by the camera itself.

In every electronical device there is noise; every signal is opposed to noise, just like a figure is depicted with its background. This noise is like electronic dust, impossible to avoid in any electronical device since it originates in the birth of the universe and radiates through all matter.

It appears very soothing that it is impossible to take the same photograph twice. Digital photograph is a proof of the ever changing nature of reality. It all comes back to the impossibility of pure repetition, famously expressed: “Everything flows, and nothing stands still.”

The notion of noise allows us to reconsider the identity of the digital image. One specific image can change without losing its identity. And this means that there is not one original but a set of images that represent the same “identity”. The borders of identity of the image are blurred and the transition from one to another is gradient.

It seems that the opposition between the image and its material background has to be reformulated in the digital era. The fundamental connection between them has become loose: digital images seem to have very little to do with the screens where they are presented. Images can come and go, leave their bodies and travel around. The bodies themselves have become empty.

The idea of an image as a screen seems like a recent development, but one might also find a long history for it. What if the sky is the first of all the screens. Changes of colour, clouds forming and deforming, storms arising and settling: sky is the infinite surface for prophecies and legends. The clear sky in the night waiting to be cultivated by thought: tiny spots connected and named, constellations representing imagined figures - or a signature as Sigmar Polke in 1969 pointed out in his work *Der Sternhimmel*. Any image might occur, any object might be found.

Signal and noise, image and background

Honoré de Balzac composes the story of the *Unknown Masterpiece* (1831) by contrasting nature and a picture. The absolute of painting is reached by the liveliness created within the picture. In the end, this absolute seems to be valued only by the capacity of the viewers. In front of the fictional painting *Belle noiseuse*, the two younger painters are incompetent to see the form (figure) among the splashes of paint. The question remains open: was there an image at all or was it mere fiction, just a story.

What makes Balzac's story interesting is the fact that there was something recognisable in the painting. A foot appearing in the corner of the canvas. This detail makes it possible to imagine all the rest. And even more as the French philosopher Michel Serres claims: "Everything is founded in the possible, all representations originate in the *belle noiseuse*, all states come to us from chaos." (Serres 1997, 24) So in the unknown masterpiece there is everything, but it all remains hidden, lost in the chaos and noise; maybe it was too perfect, too much like nature without a form, alive, and thus impossible to grasp with perception. And maybe there was something imperfect in the painted foot, something that parts it from the absolute - and makes it humane.

Material image

The very first photograph taken by Nicéphore Niépce in 1826 reminds us about the conflict between the image and the material. An eight hour exposure has lit up the buildings from both sides, and the light literally shines into the shadows. This twisted light deforms the view and makes it even harder to say exactly where does the image end and the ground of the image start.

The starting point for photography could not be more substantial, a plane of glass was covered with bitumen. It was already the people of antiquity who used to collect it. It was surfacing from the bottom of the Dead Sea. Who knows, maybe it was used already in the embalming of the mummies or in the Babylonian terraces - maybe even on the steps to the tower of Babel.

The battle between the image and the material, the figure and the background is creating the *noise*. The image needs its ground, its body. Sometimes the figure is vague and the background takes over: when it happens, do we know how to confront that sort of visibility?

Automatism and the spirits

Where do the images come from? Where do they grow, form themselves and appear? Do they originate in the *noise*?

Noise has creative energy, but it is not focused on anything - It is everywhere and limitless, but still active in any true event. It is also here, in the tip of the pen drawing these letters. A pen touches the paper and starts to move, or a typewriter if you prefer, it is the sound of typing which arouses the feeling that things are rolling. Then it stops, I am thinking about the next sentence, the pen is in the air, and I hear the refrigerator, it fades again and the mind takes over, the writing continues.

It is the same sound as in Philippe Parreno's film *Marilyn*, where a robot hand imitates Marilyn Monroe's handwriting. First time when the writing is shown, you imagine a person writing it. But when identical writing appears overlapping the first one, the concept breaks apart: the writing is not written as a message nor with a meaning, it is blank writing. And the writer? The sound of the pencil expresses everything: no letter needs to be read, no signal needs to be decoded - it is the pure act of repetition which reveals the anxiety and the madness.



Surrealists used different kind of automatism in their artistic practises. In the automatic writing method one is supposed to give his or her hand to the spirits, and then the spirits would use it to express themselves (and hopefully leave an understandable message). There is something terrible in the fact that it is not a spirit controlling the pen in Parreno's movie. It is just a machine, an algorithm without feelings of loneliness or despair.

André Breton writes in the *The Surrealist Manifesto*: "Put your trust in the inexhaustible nature of the murmur." (Breton 1972, 29-30) This request is tempting but dangerous as it guides towards the border where one has to give up one's identity.

And then some thirty years later, Breton returns to this question in a radio interview: "I still think it's incomparably less difficult to satisfy the demands of reflection than it is to put one's mind in the state of total receptivity, to have ears only for 'what the mouth of shadows says'." (Breton 1993) Breton paraphrases here a poem by Victor Hugo, but the question remains: is there a proper name for the "mouth of shadows"?

Digital sphere

How should we navigate through the world of digital images? What are the coordinates for it? Is there any map for it?

The logical consequence of the structure of today's bitmap images is that the amount of variation is finite. It also means that images are not only somewhere in the world to be captured, but already latent in the array of the pixels. Most of the combinations in this array are of course nonsense, visual noise, but among them there are also all the possible representations i.e. images.

Researcher Laura U. Marks elaborates this idea further in her book *Enfoldment and Infinity*. Instead of thinking of an image as a representation, the digital image can be understood as an interface that opens an access for the viewer to the “space of images”.

Another consequence is that all these bitmaps have a common structure which establishes relations between them. As mentioned earlier, the identity of an image is multiple and without a center. But it is not only similar images that relate to each other, but all the possible images. Images that didn't earlier (that is before digitalization) have any connections with each other are now relatives and originate from the same mathematical foundation.

What is there outside of one specific image, what is there within those folds yet unopened? The act of unfolding is like removing the curtain from the painting in Balzac's story. There is nothing and everything at the same time; and the estimation can only be done afterwards, it is about seeing, about perception; the question is, can we see the figure? Or in other words: can we name it, can we recognize what we see?

And isn't that the case in art, if art originates from the translation of the invisible to the visible, *aïsthesis*. Artistic work is a process of translation, not from one language to another, but from the unknown to the form of an art work.

The artists task is to go off the track, to go beyond the fixed and familiar points and to wander around, to get lost. And yet it is essential to stay attached to the points of access i.e. the representations in the "space of images". □

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FLYING DREAM AGAIN

Dog with pink fur and purple flowers is maybe the most beautiful thing?
Offset by ex-boyfriend with long ponytail now, some strands wont stay
And none of it real
Except for the frustration you feel
When he backs his car up into the pink and purple house made of panes of glass
Shatters through a few protective posts
And the dog comes galloping out, unharmed thankfully
And licks your hand with a thick magenta paddle covered in morning glories
Sighing in her dog way to say, telepathically, no surprise to me my sweet

AMOS LAB ORNAMENT & *Beauty*

TEXT Jan-Erik Andersson & Jan Kenneth Weckman

EDITORS Eliisa Suvanto & Saskia Suominen

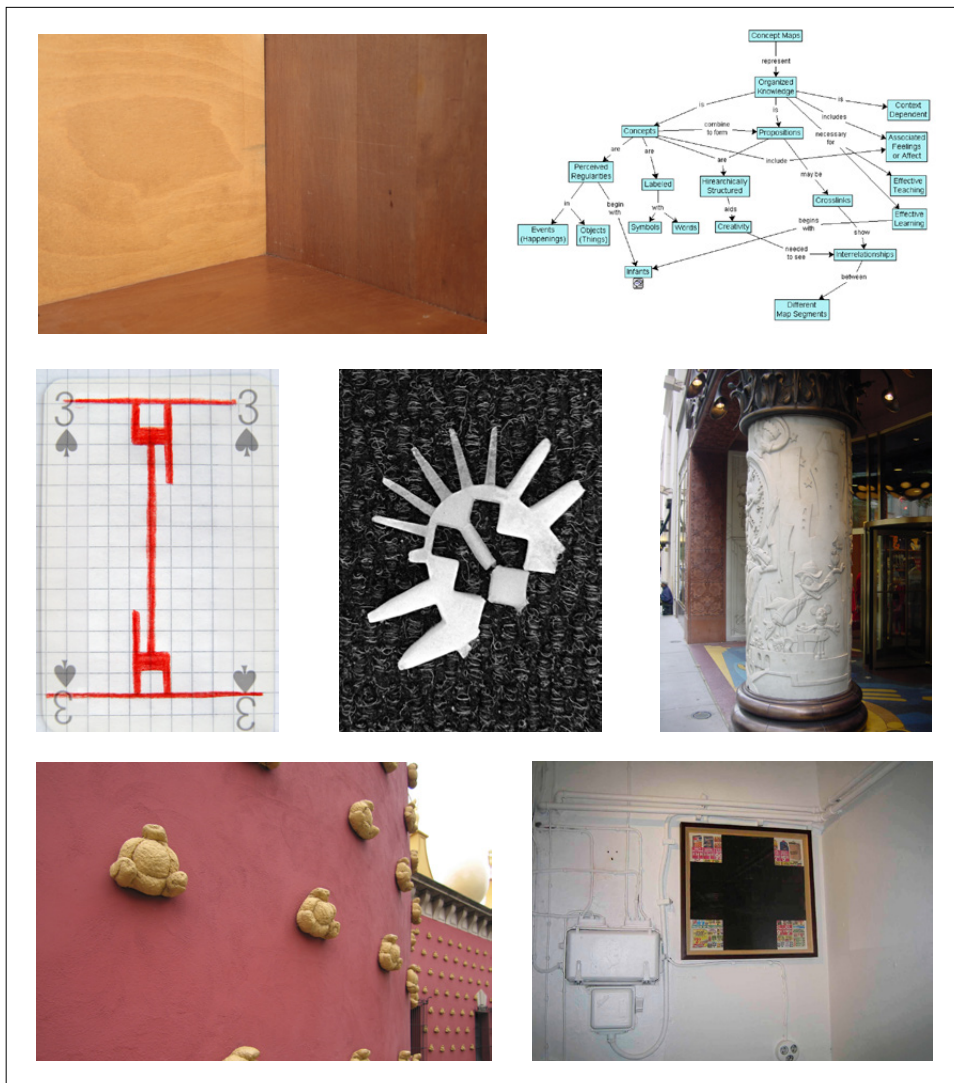
*“Let us remember the myth of Wu Tao-tzu:
he walked in to the picture through a gate he
had painted. We must also remember, that in
the case of Wu Tao-tzu, it was the matter of the
opposite of the sublime, beauty. Here, it was easier
and even more acceptable. Flat beauty does not
create a distance to images as the sublime,
it sucks you in.
The sublime prevents taking the last leap.”¹*

Painting, along with design and architecture, seems to be the only cultural aspects on art and nature where you can discuss beauty without the concept of shame. Or is this so? The term *wow architecture* indicates that it is hard to define an astonishing building with the conventional vocabulary related to beauty. The terminology of aesthetics is lacking for many reasons while discussing contemporary art. One reason could be, that the terminology of beauty has either become old fashioned or too narrow, even if the phenomenon, as a subjective and objective experience, still exists. Another reason might be that art and nature both have been permanently harnessed to different use.

We are suspicious towards everything relocated under the title of instrumentalism. On the other hand, in the field of contemporary, have we yet heard of art being seen as an *instrument* for other things such as health and well-being, competitive skills, image of the city or the brand of Finland? No, we say, that art is good or *is good* with specifications listed above. The only exception can perhaps be found while inspecting the manifests defining the core of modern art. Besides the oneness of art and science there we can also read about the oneness in art and life and even further, almost everything the mankind really needs – excluding humour since modern art was mostly very serious. In this context the tradition of repair kits of art rectifying life cannot be further investigated. It is enough to state that we submit into being postmodernists, shaped by a very long tradition, to which everything is simultaneously sacred and non-sacred. In case this sounds like an attempt of irony, it only means that this too must be further investigated.

The AmosLAB artist members Jan-Erik Andersson and Jan Kenneth Weckman say that looking into aesthetics is good, even for artists. Within the last 15 years Jan-Erik Andersson has designed an extensive range of buildings, chimneys, air vents, playgrounds, day-care centres, stables, chapels, bridges and gardens. Andersson has worked both solo and together with an architect colleague Erkki Pitkäranta. In the light of aesthetics, what should be said about all of this?

¹ Kuusamo, Altti, *The slanted surface of painting: return to picture*, text in book on works by Jan Kenneth Weckman: *My Way & The High Way*, Porvoo, PARVS 2016



The aim is to both reflect and document the aesthetical conditions and consequences of Jan-Erik Andersson's works within the artistic activities and research we have included in the founding visions of AmosLAB. A question of style is apparent. By building the leaf shaped house in Hirvensalo, Turku (2009), Andersson raised questions concerning the aesthetics behind authorities' view on what is suitable and beautiful in a housing landscape. In his book Andersson argues "... why couldn't one live inside an image or in a sculpture? Why couldn't a house inspired by stories and representational forms such as a leaf, bluebell or a Brazilian ferry be called architecture? Why isn't there more houses shaped like a flower, a hat or a shoe?" (Jan-Erik Andersson, *Life on a Leaf – My House as a Total Artwork*. MER – Paperkunsthalle (AraMER), 2014)

The house, which is also the subject of Andersson's doctoral degree at the Academy of Fine Arts in Helsinki, studies the role of art and ornament to create architectural space in practice. Besides projects AmosLAB brings out experiences, opinions and professional interests on the topics of environment, public art and architecture by adding the ballast of beauty to an already existing load, taking the problem of ornament from a moving lorry into another moving wagon. The concept of ornament is dear to Jan-Erik Andersson, both in terms of a form and as an object of research. The question of beauty, brought along by Jan Kenneth Weckman, originated of a curatorial exhibition *Beauty Box* in 2013. In 2016 AmosLAB, in co-operation with Titanik Gallery, will publish a revised catalogue text on the issue of beauty in contemporary art.

*"Why
couldn't one
live inside
an image or
in a sculpture?"*

In 12th and 13th of May 2016 AmosLAB will co-produce the international symposium *Art Approaching Science and Religion* together with The Donner Institute for Research in Religious and Cultural History, an event also linked to the Foundation for Åbo Akademi University. In conjunction with the symposium, AmosLAB will take the discussion on the themes of Ornament and Beauty further by opening an exhibition on 11th of May with the following artists: Heini Aho, Jan-Erik Andersson, Niran Baibulat, Kimmo Sarje, Denise Ziegler and Jan Kenneth Weckman.

The aim of the exhibition is to influence the issue of aesthetics and beauty in such a way that it can either be shoved to oblivion for good, or to unveil an up-to-date idea inside the stagnated historical tradition that introduces new ways of use, especially when it comes to use of ornaments.

The latter includes that we are, to some extent, able to reconnect the vocabulary of aesthetics to contemporary art. By distinguishing beauty and sublime, and bringing a group of artists to dissect the topic, Kuusamo brings these issues to the main focus of our attention – the value of beauty and ornament in art and in life.

Further reading:

http://www.amoslab.fi/?page_id=214

<http://www.galerietoolbox.com/previousexhib.html>



Heini Aho works mainly with combining sculpture and video. Her installations negotiate themes of balance and gravity. Often the body of the work creates a platform for the video to perform.

Jan-Erik Andersson is an artist whose works are dealing with primary biological, psychological and sociological energies of being human - loving, constructing, communicating, eating, dreaming, playing. His best known work is the total artwork *Life on a Leaf*, where he lives with his family. The house, a product of collaboration with Pitkäranta, was the subject for his Doctorate in Visual Arts 2008 at the Academy of Fine Arts in Helsinki.

Niran Baibulat lives in Helsinki and works with installation and environmental art. In her space specific installations the skills of ordinary life become part of space. In her recent work she investigates walking as medium for engaging with site. *"Beauty, now I am clearly embarrassed, what of it, beauty and ornament? Beauty sounds a strange concept, it does not shake me up or make me curious. Once noted one can continue elsewhere. But if I replace the word beauty with being impressed, to resonate with or to have an impact on me. This, again, one could really go on reflecting much more."*

Kimmo Sarje is a visual artist. The modern and the method of montage are the main themes and perspectives of his work as an artist. He is interested in the rhetoric of modern painting, architecture and political propaganda. *"Ornament and beauty really cannot be avoided, for they are the preconditions of art and the aesthetic. They can, however, be made difficult to read and relegated to the background. This is presumably the mainstream in contemporary art."* Sarje's work in philosophy focuses on the history of ideas with emphasis on a Nordic perspective on issues of the Enlightenment, Romanticism, the Modern and the Postmodern.

Denise Ziegler's works are traces of gestures, of human activity, of something that has occurred. She reconstructs events that refer to inconspicuous human activity or everyday things like home plants or garden fences, transplanting them into a new context. Ziegler's reconstructed events are usually three-dimensional combinations of objects, but they can also be drawings, paintings, video works, or literary-visual works. By the term 'reconstruction' Ziegler refers to the process of transforming the underlying pattern of the piece (situation, event, image or object) into a work of art. Ziegler often works in and for public space. *"I like ornaments resulting from a repeated movement and work. I like ornaments that move. An ornament does not have to be perfect: slight deviations from a rule gives rhythm to it. The gaze repairs the anomaly and sees the ornament as regular."*

Jan Kenneth Weckman works with painting and drawing, at times with artist research as well. Weckman presented his doctoral thesis on semiotics of artistic practice at the Fine Art Academy in 2005, combining linguistic semiology with pragmatist semiotics in relation to notions of sign production by media, perception, interpretation and action using art as cases for reflection. Research areas are found in visual culture and art in urban space. As a AmosLAB fellow his recent of interests connect art, science and religion. *"Asking about beauty opens a riddle. Where does this awkward feeling come from when we address the topic and use the vehicles of beauty in contemporary art?"*



Katrín Elvarsdóttir

CYCLONE 3.

Travelling exhibition

BY LILJA BIRGISDÓTTIR (IS), KATRÍN ELVARSDÓTTIR (IS),
HERTTA KIISKI (FI), MARI KRAPPALA (FI), AND MARKO MÄETAMM (EE)

THIS ARTICLE IS ABOUT TRACES OF PRODUCING CYCLONE 3. IT IS ABOUT PHILOSOPHICAL BACKGROUND OF OUR THOUGHTS AND METEOROLOGICAL FACTS OF NATURE. SOME OF THE ARTWORKS MIGHT END UP IN THE EXHIBITION, BUT MOST OF THEM ARE STILL IN THE PROCESS, WHILE SENDING THIS ARTICLE TO TITANIK. TEXT Mari Krappala

Cyclone is an area of closed, circular fluid motion rotating in the same direction as the Earth. This is usually characterized by inward spiraling winds that rotate counterclockwise in the Northern Hemisphere and clockwise in the Southern Hemisphere of the Earth. Cyclone 3. leads us to the threshold of circular motions that follow the rotational direction of the earth.

...desert country is now facing its second major cyclone within a single week... it is once again preparing for a bout of rainfall and flooding...cyclone has already wreaked havoc in a region illprepared for such anomalous weather... it struck the island on Sunday...

What happens, if we start to think, that human beings are not inherently superior to other living things, in a way that encompasses all species; human, seeds, plants, animals and bacteria are part of a system of interdependence. Cyclone 3. is an interdisciplinary process of exploring this repositioning.

French philosopher, Michael Serres calls us to listen what is said both by living beings and the sustainability of our planet as a whole, to look for ways to let the planet speak. Will it help us make sense of our flexible and multiple identities, which are fluid and changeable?

This approach would be responsive to our changing understanding of life and our world, facing biotechnologies and climate change... Cyclonic circulation is sometimes referred to as *contra solem*. Cyclones have also been seen on extraterrestrial planets, such as Mars and Neptune.

Serres aims to let the earth speak, he lets the wind speak: '...I let the ocean speak, I let living beings

speak'. Are we able to locate ourselves to be partners of all living beings and all things on the planet with ongoing environmental and social transformations?

While tropical cyclones can produce extremely powerful winds and torrential rain, high waves and damaging storm surge. They develop over large bodies of warm water. But they lose their strength if they move over land, coastal regions can receive significant damage, while inland regions are relatively safe.

While we are reaching for bridges in-between nature and mind, animal and mineral, being and matter, we might ask: What if nature would not only be considered a subject of law, but a subject that process information.

According to several sources, water temperatures in the Arabian Sea and northwestern Indian Ocean were significantly above normal, approaching record highs, when Cyclone Chapala blew through the region in the first week of November 2015. One week later, the waters were somewhat cooler because Chapala had stirred up the sea surface and left a wake of upwelled water. The combination of cooler water and the dry winds from the Horn of Africa and the Arabian Peninsula should sap much of Megh's strength, though not necessarily its precipitation.

"Process of listening to what nature tells us has nothing to do with nature in the eighteenth-century sense, 'which was a kind of décor, version of contract with nature as a master-slave relation'. Whereas now, quite the opposite, nature is as a partner: 'It's not an environment, it's something that resembles us.'





Lilja Birgisdóttir

The sun heats the tropical areas more than the polar regions. If there were no wind, then the tropics would keep getting hotter and hotter, and the poles would get colder and colder. The atmosphere's basic function is to redistribute heat from the equator to the poles, and tropical cyclones are one mechanism by which this occurs. However it is still quite remarkable that such a thing as a tropical cyclone should arise.

'Every scientist agrees that a living being, whether it's a worm or even a monocellular organism or bacteria, receives information, emits information, stores information, and processes information. '

'What do we do with information?'

'We receive information, we emit information, we process information and we store information.'

According to Serres there is something that unifies us with the inorganic elements of nature from the scientific point of view, how we understand the notion of information. It challenges the distinction between human and nonhuman counterparts.

The lifetime of a cyclone is determined by how favourable the atmospheric environment is, movement, sea surface temperatures. While most cyclones undergo a life-cycle of 3-7 days some weak ones only briefly reach gale force while others can be sustained for weeks if they remain in a favourable environment.

We are moving in biological continuum in which the human is merely one life form among many. While exploring different strands of humannature thoughts, there is an interest to provide a voice for marginal communities, organic and nonorganic parallels.

The eye of Cyclone is surrounded by a dense ring of cloud known as the eye wall. This marks the most dangerous part of the cyclone having the strongest winds and heaviest rainfall. In response to 'shared planetary threats' we might start to find ways to enter to the new kind of civilization with different forms and laws.

What could they be? □

LILJA BIRGISDÓTTIR (B.1983) STUDIED PHOTOGRAPHY AT THE ROYAL ACADEMY OF ARTS, THE HAGUE, NETHERLANDS AND RECEIVED A BA IN FINE ART FROM THE ICELAND ACADEMY OF THE ARTS. SINCE THEN SHE HAS BEEN A MEMBER OF KLING & BANG, AN ARTIST RUN GALLERY. IN 2011 SHE FOUNDED ENDEMI, AN ART MAGAZINE ABOUT ICELANDIC CONTEMPORARY ART. LILJA'S PHOTOGRAPHIC WORK INCLUDES IMAGES FOR DAMIEN RICE AND SIGUR RÓS. LILJABIRGISDOTTIR.IS /// KATRÍN ELVARSDÓTTIR (B. 1964) RECEIVED A BFA FROM THE ART INSTITUTE OF BOSTON IN 1993, AND ALSO HOLDS A BA IN FRENCH FROM THE UNIVERSITY OF ICELAND. HER IMAGES ARE STRAIGHT-FORWARD AND CLEAR, WITH A SENSE OF TIMELESSNESS, AND SHE PHOTOGRAPHS FAMILIAR OBJECTS WE HAVE NAMES FOR, BUT OFTEN THEY PARTICIPATE IN A NARRATIVE THAT IS EQUIVOCAL OR UNFAMILIAR. SHE IS A BOARD MEMBER OF THE ICELANDIC ART CENTER AND THE ICELANDIC PHOTOGRAPHY FESTIVAL, WHICH SHE CO-FOUNDED. KATRINELVARSDOTTIR.COM /// HERTTA KIISKI (B. 1973) IS AN ARTIST WORKING WITH PHOTOGRAPHY, MOVING IMAGE AND INSTALLATION. SHE HOLDS A BA IN PHOTOGRAPHY FROM TURKU ARTS ACADEMY AND MFA FROM THE FINNISH ACADEMY OF FINE ARTS. HER PRACTICE DEALS WITH THE RELATIONSHIPS BETWEEN FICTION AND REALITY, THE NATURAL AND THE ARTIFICIAL, ART HISTORY AND PERSONAL HISTORY, INDIVIDUAL OBJECTS AND THE ENTIRETY. ASSOCIATIONS AND SPONTANEITY PLAY A CENTRAL ROLE IN HER WORK. HERTTAKIISKI.COM /// MARKO MÄETAMM (B. 1965) WORKS WITH A RANGE OF MEDIA INCLUDING PHOTOGRAPHY, SCULPTURE, ANIMATION, PAINTING AND TEXT. HIS WORKS ARE TELLING STORIES WHICH HAPPEN BEHIND THE CLOSED DOORS AND PULLED CURTAINS OF THE INTIMATE TERRITORY WE CALLED HOME. FAMILY AS A LITTLE SOCIETY IS STRONGLY MANIPULATED BY THE BIG SOCIETY THROUGH THE MACROCOSMS OF ECONOMY, CONSUMERISM, AND "QUALITY-OF-LIFE" STANDARDS AND IT CAUSES DIFFERENT IMPACTS IN OUR EVERYDAY LIFE. THESE IMPACTS ARE THE SOURCES OF HIS INSPIRATION. MAETAMM.NET /// MARI KRAPPALA (B. 1968) IS A WRITER, ART THEORIST AND CURATOR. HER RESEARCH, CRITICISM AND CURATORIAL PROJECTS FOCUS ON CONTEMPORARY ART. SHE IS A DOCENT OF CULTURAL STUDIES IN THE AALTO UNIVERSITY, THE SCHOOL OF ARTS, DESIGN AND ARCHITECTURE, HELSINKI. HER PHD WORK DEALT WITH CONTEMPORARY ART PROCESSES, PHOTOGRAPHY AND LUCE IRIGARAY'S PHILOSOPHY OF THE ETHICS OF SEXUAL DIFFERENCES. HER RESENT RESEARCH TOPICS DEAL WITH AN EMPHASIS ON ARTICULATIONS OF BORDERS, ROOTS, RHIZOMES, AND NATURE CONNECTIONS, FOCUSING ON REAL AND IMAGINARY WAYS OF LIVING WITH THEM. SHE WRITES FIC-TIONS FROM THEORIES. MARIKRAPPALA.COM ///

Marko Mäetamm

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- All the quotes are from Serres, except the last one from Rosi Braidotti.



Marko Mäetamm



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