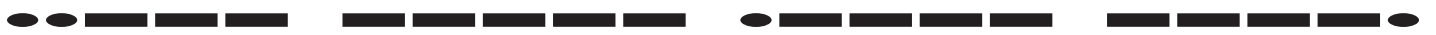


OPEN STUDIOS



SPRING
2019

Current residents:

- ① Ivana Momčilović
- ② Antti Salminen &
Saara Hannula
- ③ Karoliina Hellberg
- ④ Jonathan Mayhew
- ⑤ Marie-Andrée Godin
- ⑥ Andrey Bogush
- ⑦ Sangkyun Kim
- ⑧ Saddam Jumaily &
Kholod Hawash
- ⑨ Caitlin Yardley
Martta Tuomaala
Tereza Jindrová
Clelia Coussonnet
Dilşa Perinçek

①

IVANA MOMČILOVIĆ

IVANA MOMČILOVIĆ is a playwright, poet researcher, translator and editor based in Brussels. Her work is focused in exploring the relationship between fiction and ideology, researching relations between (aesthetic) education, art, politics (knowledge/institutional knowledge) and collective intelligence. Her work is also focused on the displacement of philosophy and art in various spheres of everyday life. She co-founded the Cultural Committee for 13 charged workers of the steel factory Clabecq and Renault Belgium, the Cultural Committee for the Movement of Undocumented Immigrants, Belgium, and gave artistic support for the “Universal Embassy” project, which consisted on the occupation of the former Somalian Embassy in Brussels by the undocumented immigrants.

Ivana is one of the founders of Ei-migrative Art Collective, which reclaims the impossible gathering of ex-Yugoslav citizens during the wartime as an artwork. She also created ‘Edicija Jugoslavija’ (2009), focused on the theory and poetics of emancipation and equality, publishing the work of contemporary theoreticians, philosophers, and Yugoslav surrealists. From 2007 she initiated a *Ph.D. in One Night* as a collective practice that researches the role of art, artists, and aesthetic education — for

all — in the transformation of society towards equality and emancipation.

DURING THE RESIDENCY

In Helsinki, during my residency, I would like to continue work on “Indisciplinary symphony”, the collective creation inspired by texts on Indisciplinarity by the philosopher Jacques Rancière, claiming that indiscipline abolishes boundaries and separations between knowledge, precisely “between those who know and those who don’t know, those who think and those who don’t think”.

Poems from which we learned strives to summarize the various activities of collective over the past 10 years. The film is based on documentation material of *Ph.D. in One Night* collective’s experiments that have been gathered via various haphazard and improvised arrangements, as well as materials from the film history — therefore the whole material has, in its treatments and its use, the appearance of found footage.

Ivana Momčilović will host a public event on Saturday, 1 June in Oodi from 1 to 6 PM, open for the general public.





Class on inexplicable, PhD in One Night, interdisciplinary learning,
Image credit : Benjamin Boar.



Picture of the sound, Class on inexplicable, PhD in One Night, interdisciplinary learning, Image credit: Benjamin Boar.

② ANTTI SALMINEN & SAARA HANNULA

ANTTI SALMINEN is a writer, researcher, and editor. His literary works include *Energia ja kokemus* (*Energy and Experience*, 2013, w/ Tere Vadén), *Kokeellisuudesta* (*On Experimentalism*, 2015), *Elo ja anergia* (*Life and Anergy*, 2018, w/ Tere Vadén), the experimental novel *Lomonosovin moottori* (*Lomonosov Engine*, 2014) and its stand-alone sequel *Mir* (2019). In his writing, he experiments with nonlinear and fragmentary poetics that question the structures and topoi of contemporary speculative fiction. His research fuses energy studies with posthuman perspectives, artistic and political experimental traditions, and creative writing. During the past years, he has specialised in post-fossil theory, contemporary experimentalism(s) and environmental philosophy.

SAARA HANNULA is a Helsinki-based artist and researcher. Her practice consists of context-specific artistic research processes that are shared through performative events, installations, workshops, expositions, and publications. During the past decade, she has initiated multiple transdisciplinary research projects and organized events in various venues and festivals, such as Kiasma Theatre, Baltic Circle, Mad House Helsinki, and HIAP. Her current work is concerned with the energetics,

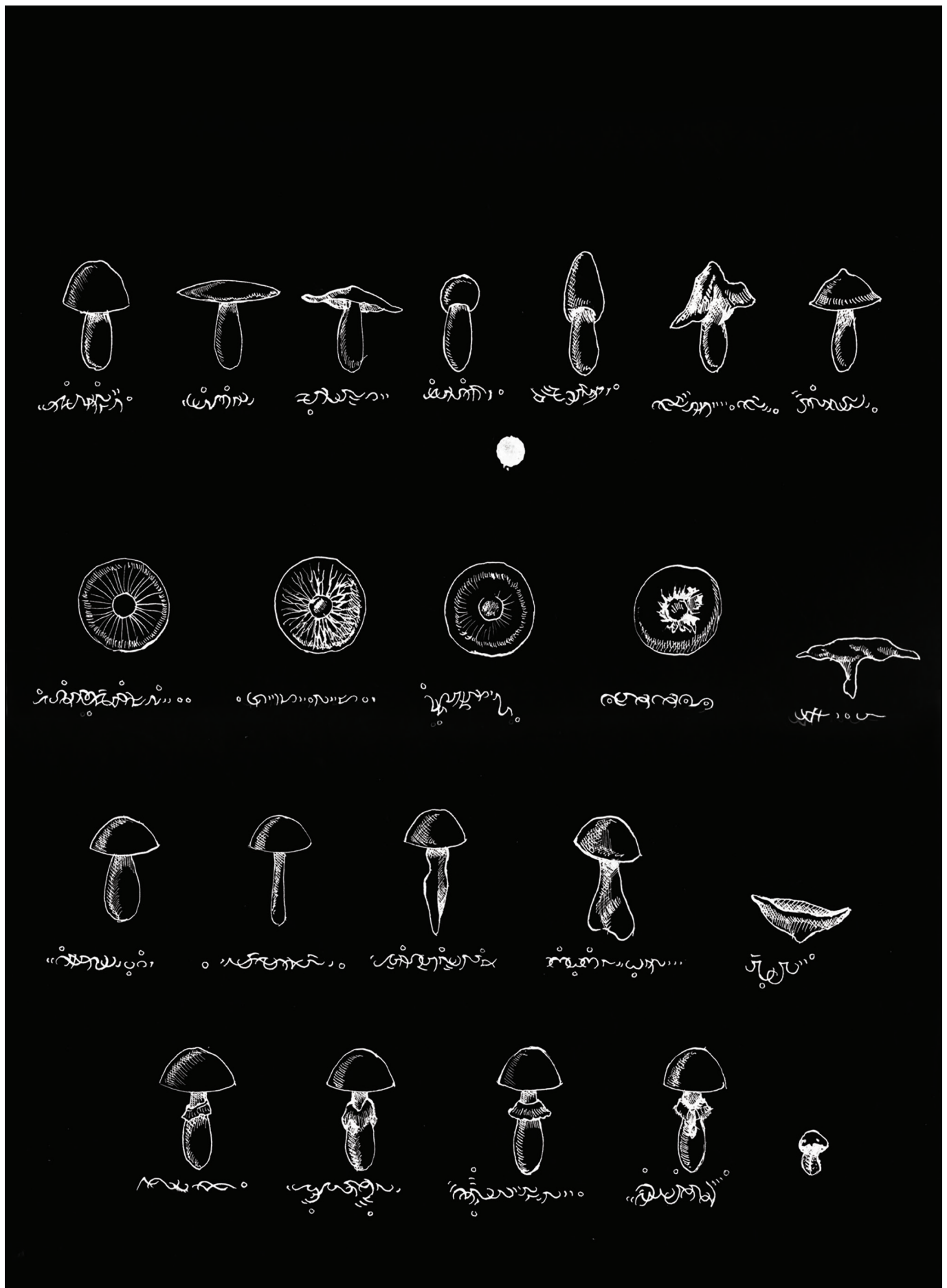
materiality, and processuality of postnatural environments, as well as the practices and politics of land use. She is a doctoral candidate at the Theatre Academy of the University of the Arts Helsinki since 2017.

DURING THE RESIDENCY

During the residency, we will be working on a variety of projects, including an experimental novel, a series of site-sensitive performance installations and expositions, and an essay collection on post-fossil aesthetics and philosophy. Meanwhile, we hope to develop new forms of collaboration that build on both of our practices. Our shared research focuses on the material, experiential, and conceptual reverberations of the ongoing rupture of fossil modernity: rather than building on anthropocentric and resource-oriented narratives, it approaches post-fossil forms of life from posthuman, decolonial, and ancestral perspectives with a particular fascination with the mycosphere.

Antti Salminen & Saara Hannula are on a 11-month residency at HIAP in the frame of the three-year collaborative project Post-Fossil Transition, realised in partnership with Mustarinda. The project is supported by KONE Foundation.





③

KAROLIINA HELLBERG

KAROLIINA HELLBERG graduated from the Finnish Academy of Fine Arts in 2015 and has been working at HIAP since October 2018 as part of the residency programme offered for Finnish artists. Karoliina works mainly with painting and drawing, in addition to other materials such as glass, textiles and ceramics. In her work, Karoliina tries to draw or paint the unseen; to capture or represent aesthetic ghosts.

DURING THE RESIDENCY

During my one-year studio-residency in Suomenlinna I will work on two solo-shows in Helsinki; Didrichsen Art Museum's Pro Arte-exhibition opening in January 2019 and for an exhibition in Galerie Anhava, opening in May 2019. My mediums for these exhibitions are painting, drawing and glass.

Outside the work at the studio I am joining in at the HIAP's programme, lectures and meetings which are organized for us residents. In my painting practice I have been investigating new materials and will continue this throughout the summer until the end of my residency.

The one-year residency and studio space for Karoliina Hellberg was granted by The Academy of Fine Arts Foundation in collaboration with HIAP.





Karoliina Hellberg, Slippers, 2018. Ink and watercolour on paper. Image credit: Jussi Tiainen.

④ JONATHAN MAYHEW

JONATHAN MAYHEW is an Irish artist based in Dublin. Using poetry, literature, technology and theory, he manipulates physical and invisible materials creating works in a variety of media. He is interested in how we think about data, how we use it and how it uses us; and how fiction is blurring into reality.

Recent Exhibitions include: 'digital_self', Irish Museum of Modern Art, 2018; 'Zurich Portrait Prize 2018' National Gallery of Ireland; 'Sørlandsutstillingen,' Kristiansand Kunsthall, Norway, 2017; 'I Wanted to Write a Poem' Wexford Arts Centre, 2017, where he was the 2015 EVA award winner.

Upcoming: Carlow Arts Festival 2019, Visual Carlow, Black Church Annual, Sep, solo show at Pallas Projects, Dublin, Oct & a three person show The Bomb Factory, London, Oct-Nov 2019.

DURING THE RESIDENCY

'Readings' is an on-going project in which I explore the world through the lens of literature and poetry. We live in an age where we have access to all knowledge at our fingertips 24/7 and yet with all this data, truth and fiction are starting to blur together. Information has become increasingly important and everything now is generating or collecting it. I'm very interested in how narrative in our Web 2.0 world has become incredibly important to our everyday lives. Joan Didion starts the White Album essay from the late 70's with 'we tell ourselves stories in order to live...' and nothing is more true now, everything we do builds stories of us, from our clicks and likes, to the things we share and consume. I'm interested in how technology changes us, and how we in turn change it.

Jonathan Mayhew's residency is realised as part of a residency exchange between HIAP and Temple Bar Gallery + Studios, Dublin, in collaboration with the Finnish Institute in London. The residency is supported by The Arts Council of Ireland.



I WAS THINKING
ABOUT AN OCEAN
THAT WAS ONCE A
MOUNTAIN.

Jonathan Mayhew, *Different Thoughts Various Evenings*, 2017, film still.



Jonathan Mayhew, *AutoPortrait (Everything I can google about myself and some secrets they couldn't find)*, 2017.

5

MARIE- ANDRÉE GODIN

MARIE-ANDRÉE GODIN is a visual artist based in Finland. She has an M.F.A from Laval university and is now conducting a doctoral research in arts on Magic and Postcapitalism at Aalto University, Finland.

She has been granted several working grants and scholarships, for example from Québec Council for Art and Literature (CALQ) Canada Council for the Arts, and Arts Promotion Center of Finland, to name a few. Her work is based in the fields of installation and performance-art and has been shown in Canada, the United-States, Japan, Finland and Italy.

DURING THE RESIDENCY
WWW³ (WORLD WIDE WEB / WILD WO.MEN WITCHES / WORLD WITHOUT WORK) is a cycle of artistic research that undertook in 2017. How can Magic and Postcapitalism be

intertwined to manifest the future? How can art occurrences (exhibitions, workshops, laboratories, performance events, open studios, reading groups, or else) activate the sharing of various postcapitalist ideas.

During the residency in HIAP, I plan to host a series of meetings to discuss the topics of Magic-Feminism, Postcapitalism, Women's Work, and Posthumanism. Those non-mix for women and non-binary people meetings are going to be filmed, and the footage to be used as a base material to produce one or many art pieces.

Marie-Andrée Godin is on an 11-month residency in Cable Factory as part of the HIAP Residency Programme for Finnish or Finland-based artists and other art professionals.





Marie-Andrée Godin, *While the Internet Plays Hard to Get, I Can Imagine the Waves Forming Drawings of Revolutionary Aesthetic – WWW³ (WORLD WIDE WEB/ WILD WO.MEN WITCHES/ WORLD WITHOUT WORK)*, Performance, 2018. Image by the artist.



Marie-Andrée Godin, *While the Internet Plays Hard to Get, I Can Imagine the Waves Forming Drawings of Revolutionary Aesthetic – WWW³ (WORLD WIDE WEB/ WILD WO.MEN WITCHES/ WORLD WITHOUT WORK)*, Film still in Performance, 2018. Image by the artist.

⑥

ANDREY BOGUSH

ANDREY BOGUSH probes the unstable nature of image production by transferring digital images onto various analogue materials. Often taking photographs from their personal archive and from resources online, they develop pictorial compositions using digital manipulation and CGI technology. Manifesting these works from computer screen to exhibition space, their work often results in highly sculptural forms. Images are printed onto industrial vinyl curtains, and placed onto walls, floors and ceilings.

Their works have been performed and exhibited at Museum of Contemporary Art Kiasma, Helsinki, NRW Forum, Düsseldorf, The Finnish Museum of Photography, Helsinki, PS120, Berlin, Titanik gallery, Turku, SIC gallery, Helsinki, TATE Modern, London, Taidehalli, Helsinki, Chelsea Art Museum, New-York, and internationally. Their works have been published in Foam Magazine, Artforum, Objectiv Magazine, British Journal of Photography and elsewhere.

DURING THE RESIDENCY

During my 11 month residency, I will perform 'I DONT NEED YOU I NEED A BOAT' and 'we will have only a future tense' projects creating partial objects and situations in the studio and on the island. Beyond that, I will work on the series of jugs, curtains, images and diagrams, and conduct research on pleasures, necessities and flesh. What interests me now is the experience of the desire for the impossible as in fictions, dreams and deliriums. The work is supported by the Arts Promotion Centre Finland.

Andrey Bogush is on an 11-month residency on Suomenlinna as part of the HIAP Residency Programme for Finnish or Finland-based artists and other art professionals.





Installation view, *Proposal for image placement* (curtain, stretched), Museum of Contemporary Art Kiasma, Helsinki, 2017.



Installation view, *When Everything Is Over So We Can Discuss*, The Finnish Museum of Photography, Helsinki, 2016.

⑦ SANGKYUN KIM

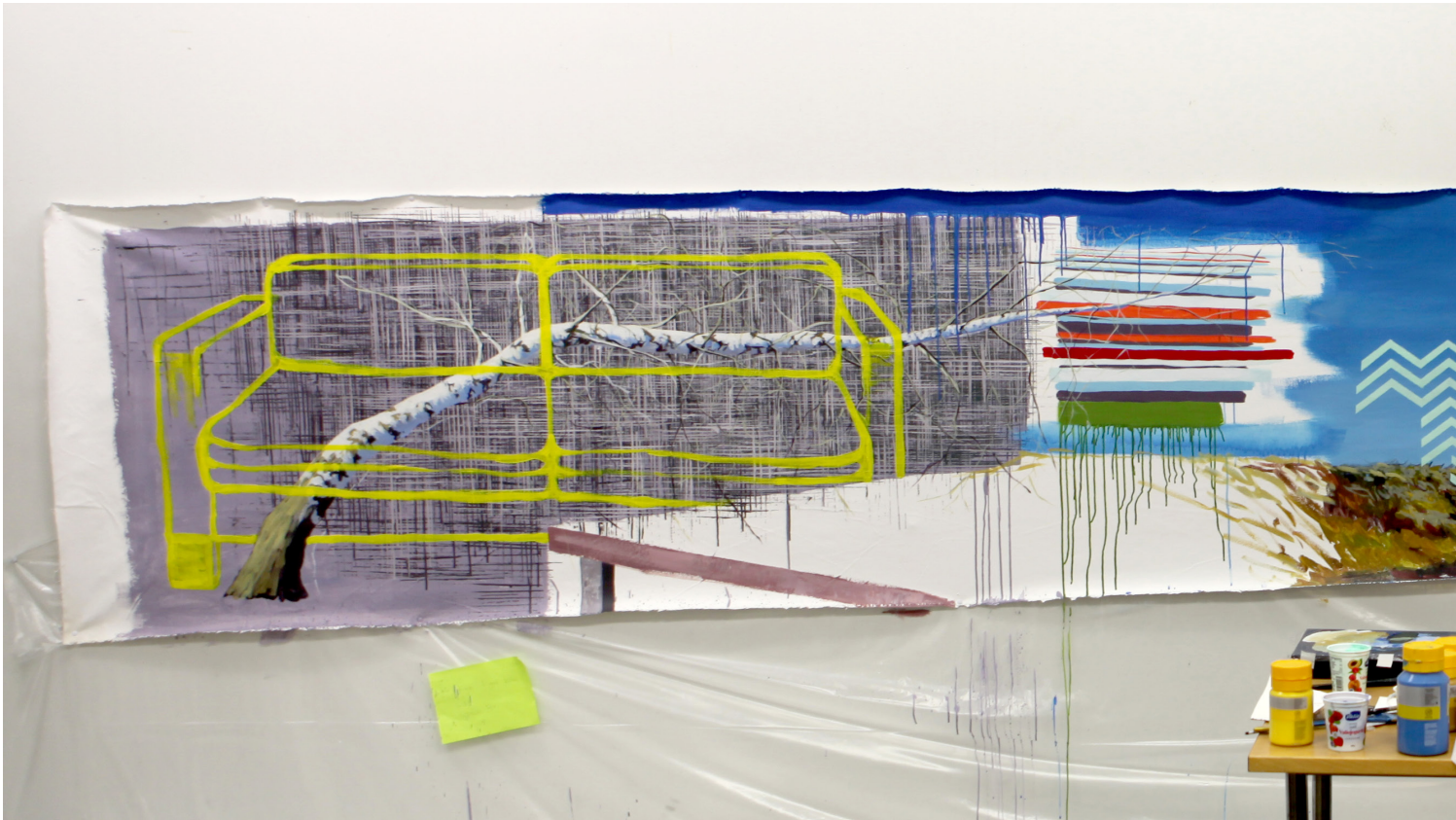
SANGKYUN KIM is a Korean visual artist. He has worked with video but currently works in painting. In the past, Sangkyun documented his pictorial process on video. This work reflects what he intends to research. Sangkyun explores the nature of each form or mode. He brings every form into question, asking "How does each form work for the artist who forges it and the viewer who appreciates it?" Afterwards, Sangkyun did his paintings by collaging diverse pictorial surfaces into one. He is now troubled by the problem of what such multifarious surfaces mean to the artist and the viewer.

DURING THE RESIDENCY

A journey is a process to discover both the unfamiliar and the similar together. I will try to discover what I have to maintain and what I have to change in my work during the HIAP residency period.

First of all, I will make a foray into transforming one of my already preexisting works. That is to adopt an object I have experienced as my work's subject matter. In this process I will observe what objects are to be represented as a painting. I will also observe how and why objects are arranged in the process of turning an object into a painting. My activity at the HIAP residency is expected to serve as an opportunity to look at my work from a new perspective in a new environment and to find what I have to advocate more concretely.

Sangkyun Kim's residency is realised as part of a residency exchange between HIAP and SeMA NANJi, Seoul, in collaboration with the Finnish Cultural Foundation.



Sangkyun Kim, Yet to be titled, 2019.



⑧ SADDAM JUMAILY & KHOLOD HAWASH

SADDAM JUMAILY (born Saddam Al Saeedi in Basra) is a painter and sculptor with a significant following in his country, where he is known for works that use symbolism to deal with memory and nostalgia. From 1999-2000 Jumaily studied for a Bachelor's degree in Visual Arts (Painting) at Basra University College of Fine Arts, Iraq, where he also completed an MA. He later became a respected lecturer at the university, where his thinking and art was much valued by his students.

KHOLOD HAWASH is a self-taught textile artist born in Basra, Iraq. Her work is inspired by the heritage and archaeological landscapes of the region she is from. Its bold symbols and forms convey strong local narratives. Kholod has participated in many group exhibitions in Iraq and Jordan as well as having held solo shows at Jacaranda Gallery (2010) and Dar Al Anda Gallery (2018) in Jordan.

DURING THE RESIDENCY

During our stay in Helsinki we are planning to work on ongoing and new projects as well as develop further our practices.

Saddam and Kholod are currently in residency at HIAP Suomenlinna as part of the new longer-term AR-ICORN Safe Haven Helsinki Residency. This programme is curated by Perpetuum Mobile - PM and co-hosted By PM and HIAP. It is funded by the Department of Culture and Leisure of the City of Helsinki.

With the City of Helsinki becoming a member of the International City of Refuge Network (ICORN), one AR-Residency per year is designated as an AR-ICORN Residency, forming an integral part of AR-Safe Haven Helsinki's longer-term-stay programme.





Saddam Jumaily, *Liquid*, 2017. Acrylic on canvas.



Kholod Hawash, *Dream*, 2018. Cloth, hand sewn.



Kholod Hawash, *King*, 2018. Cloth, hand sewn.

⑨

CAITLIN YARDLEY

CAITLIN YARDLEY is an Australian artist currently based in London. Her practice draws on institutional research, documentary and material abstraction as methodologies to consider the archive and its relationship to constructions of distance, influence and narrative.

Recent exhibitions and screenings include: Mobile Composition, Maison Louis Carré with Association Alvar Aalto, Paris (2017); The Surface as Site, Oxford Artistic and Practice Based Research Platform (2017); The Legacy Complex, Nordic Art Association, Stockholm (2016); Epic Narratives, Perth Institute of Contemporary Arts (2015); Medium, Moana Project Space, Perth (2015); One Way Return, Peter Von Kant, London (2014); Tavern with

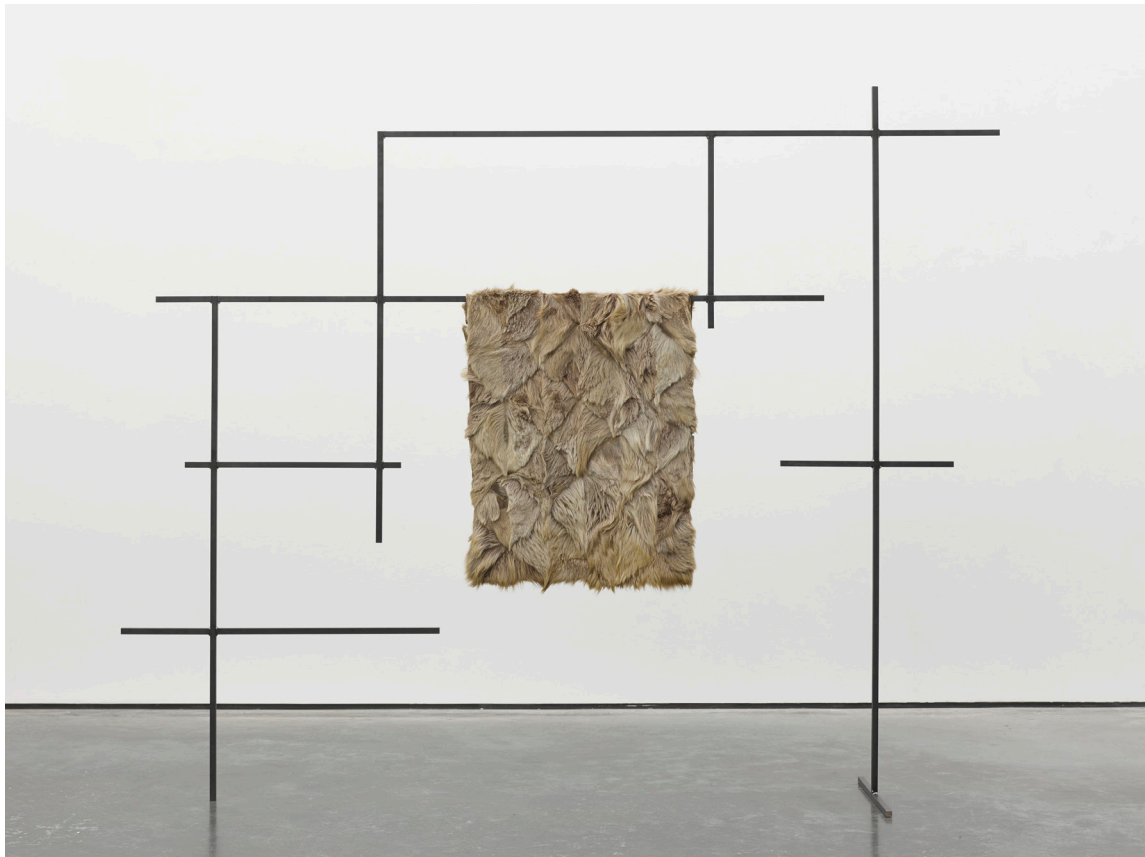
Pendant A110, Sunday Reed, London (2014); Open Cube, White Cube, London (2013). She undertook an MFA at Goldsmiths, University of London in 2012.

DURING THE RESIDENCY

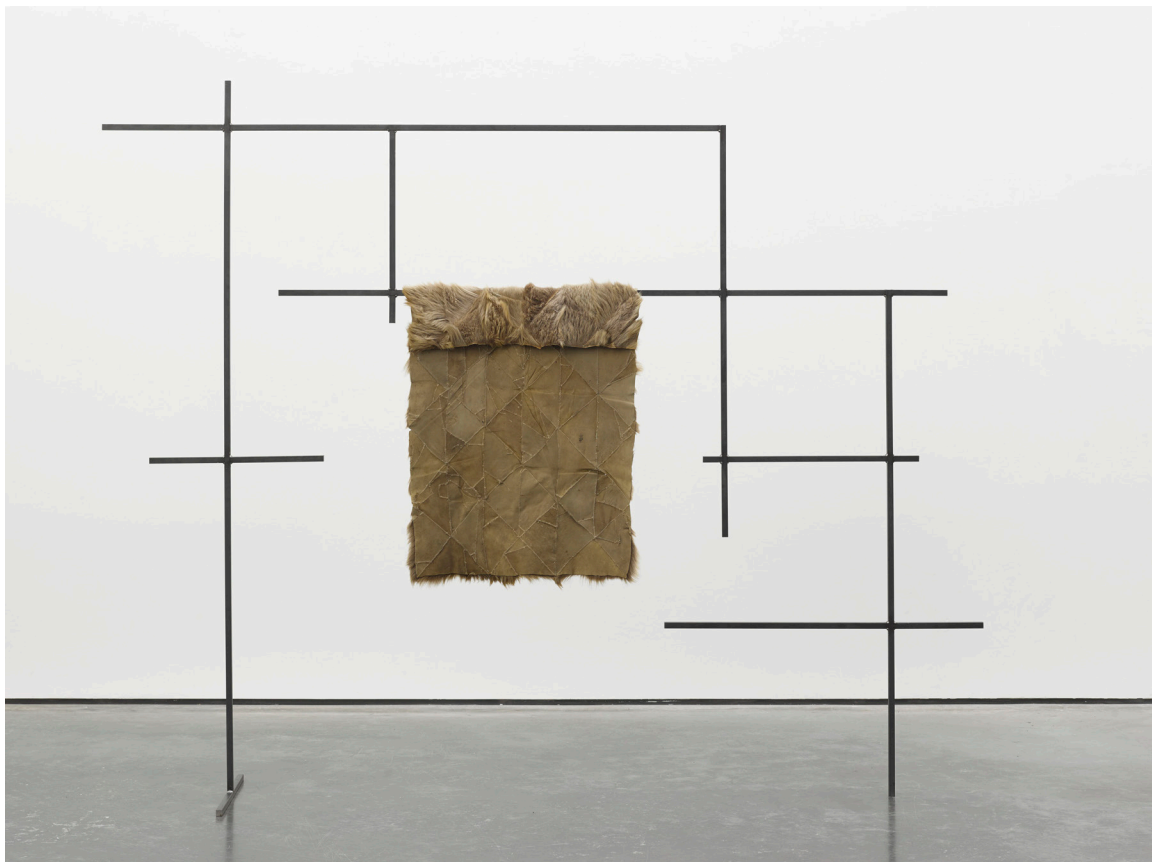
During my residency at HIAP I will be undertaking research within the image archives and object collection of the Design Museum, Helsinki. This research period will be instrumental in establishing the direction of new work, investigating the way images and objects are framed by cultural narratives and how institutional and personal narratives might intersect, giving meaning to the object in contingent circumstances.

Caitlin Yardley's residency is realised with support from the Australia Council for the Arts.





Caitlin Yardley, *Peripheral Orbit (b)*, 2012. Image credit: Ben Westoby. Courtesy of White Cube.



Caitlin Yardley, *Peripheral Orbit (b)*, 2012. Image credit: Ben Westoby. Courtesy of White Cube.

MARTTA TUOMAALA

MARTTA TUOMAALA is a multidisciplinary artist based in Helsinki. She graduated as Master of Fine Art from Aalto University in 2014. Tuomaala focuses on various forms of film, video and installation. Her artistic practice involves elements of socially engaged art and militant research. Common themes in her artworks are workers' everyday life, struggles of different individuals and communities, and abuse of power. Tuomaala has worked in different low-income fields for several years, and her own experiences have inspired her to create projects emphasizing workers' rights issues. Her artworks have been exhibited in various museums, galleries and festivals internationally.

DURING THE RESIDENCY

During my HIAP Residency, I plan to focus on a film that deals with the position of workers in the field of leisure sports (such as personal trainers and gym instructors), as part of my broader multidisciplinary project exploring work-related topics and women's role in today's precarious society. There isn't any collective agreement for the sports sector workers: zero-hour contracts and poor working conditions are common in the industry. I will concentrate on the research and pre-production of this specific artwork. I'm particularly interested in body politics and the conflict between physical appearance and reality.

Martta Tuomaala is on a three-month residency in Cable Factory as part of the HIAP Residency Programme.





Martta Tuomaala, FinnCycling-Soumi-Perkele! Vol. 2, film still, 2018. Cinematographer Kerttu Hakkarainen.

TEREZA JINDROVÁ

TEREZA JINDROVÁ is a curator and art writer. In general, she is interested in methods of creating curatorial 'frames' to layer different interactions between artists, artworks and the public. Recently she has focused on the topic of human-animal relations, environmentalism, rational and irrational aspects of healing, irrational beliefs and magic, and gender stereotypes in the context of artistic creativity. In the past two years, she curated Alexandra Pirici's performative project *Delicate Instruments of Engagement* at National Gallery, Prague; *Healing* at Czech Centre Berlin; performance project of Barbora Kleinhamlová at *Art in General*, New York; or *Apparatus for a Utopian Image* at EFA Project Space, New York.

DURING THE RESIDENCY

During the residency in HIAP I want to focus on research connected with my forthcoming shows and program at the Entrance Gallery,

an artist-run space I'm collaborating with. I'm especially interested in artistic and curatorial practices in connection with (eco)feminism and environmentalism because these spheres of thinking are often present in the context of Northern Europe.

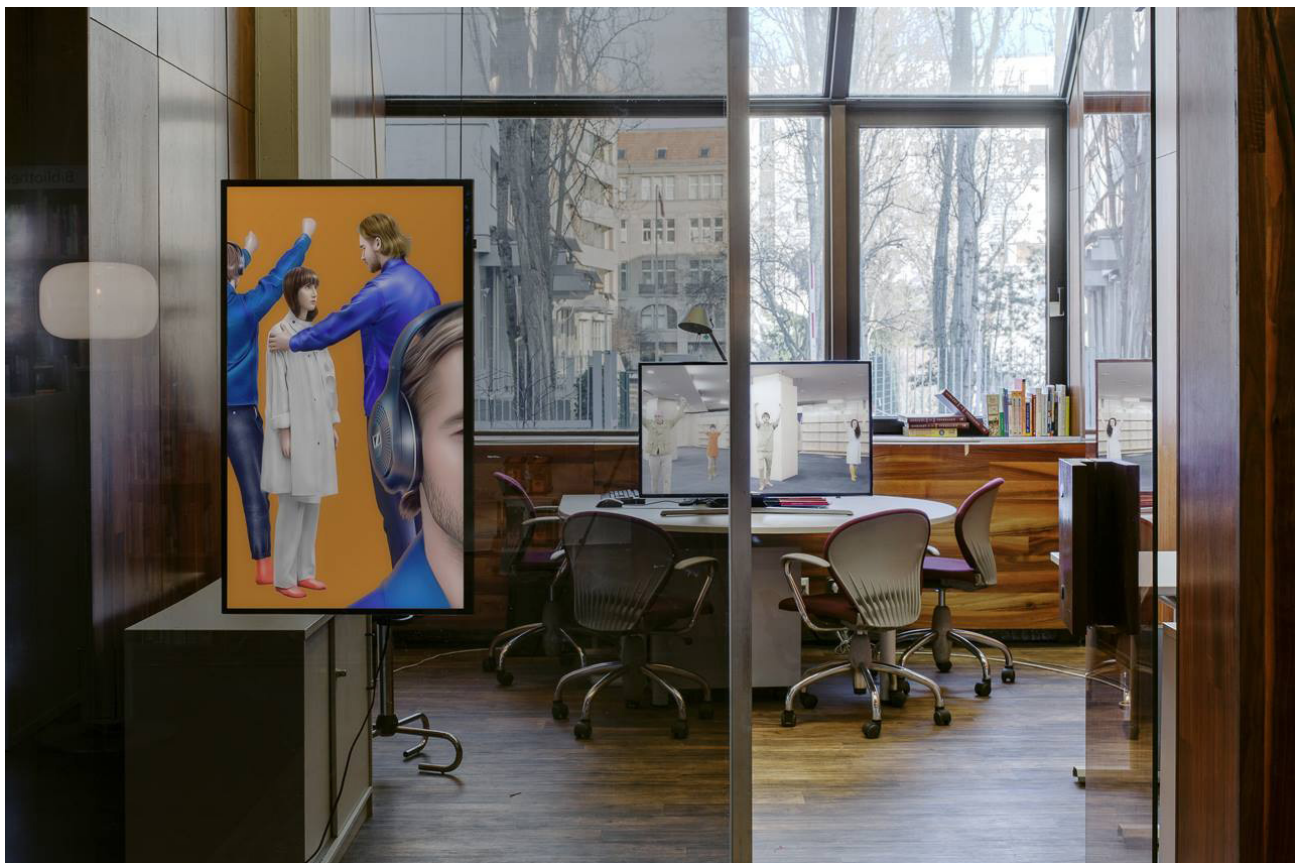
I'd like to set up a temporary reading group for sharing texts and knowledge about ecology, feminism and human-animal relations. With the assistance of HIAP, I am planning to network with local art professionals - artists, curators, writers to discuss and explore the mentioned topics and themes.

The residency is realised in the context of HICP - Helsinki International Curatorial Programme, a collaboration between Frame Contemporary Art Finland and HIAP.





Healing 2.0, Exhibition view, Meetfactory Gallery, Prague, 2019. Image credit: Tomáš Souček.



Healing, Installation of "Spiritual Fitness" by Jakub Jansa, Czech Centre Berlin, 2018. Image credit: Michal Ur.

CLELIA COUSSONNET

CLELIA COUSSONNET is an independent curator, art editor and writer. She is interested in creating interdisciplinary projects outside of traditional art circuits, particularly in contexts linked to craft or heritage and in spaces previously unused for cultural projects. Lately, her research has been revolving around botanical politics and power structures, resulting in the exhibitions *Botany under Influence*, apexart, New York, USA (2016) and *Leave No Stone Unturned [Remuer la terre]*, Le Cube - independent art room, Rabat, Morocco (2019). Clelia likes to explore how visual cultures tackle political, social and spiritual issues in different, or complementary, ways than other disciplines.

DURING THE RESIDENCY

During my time at HIAP, I am interested in

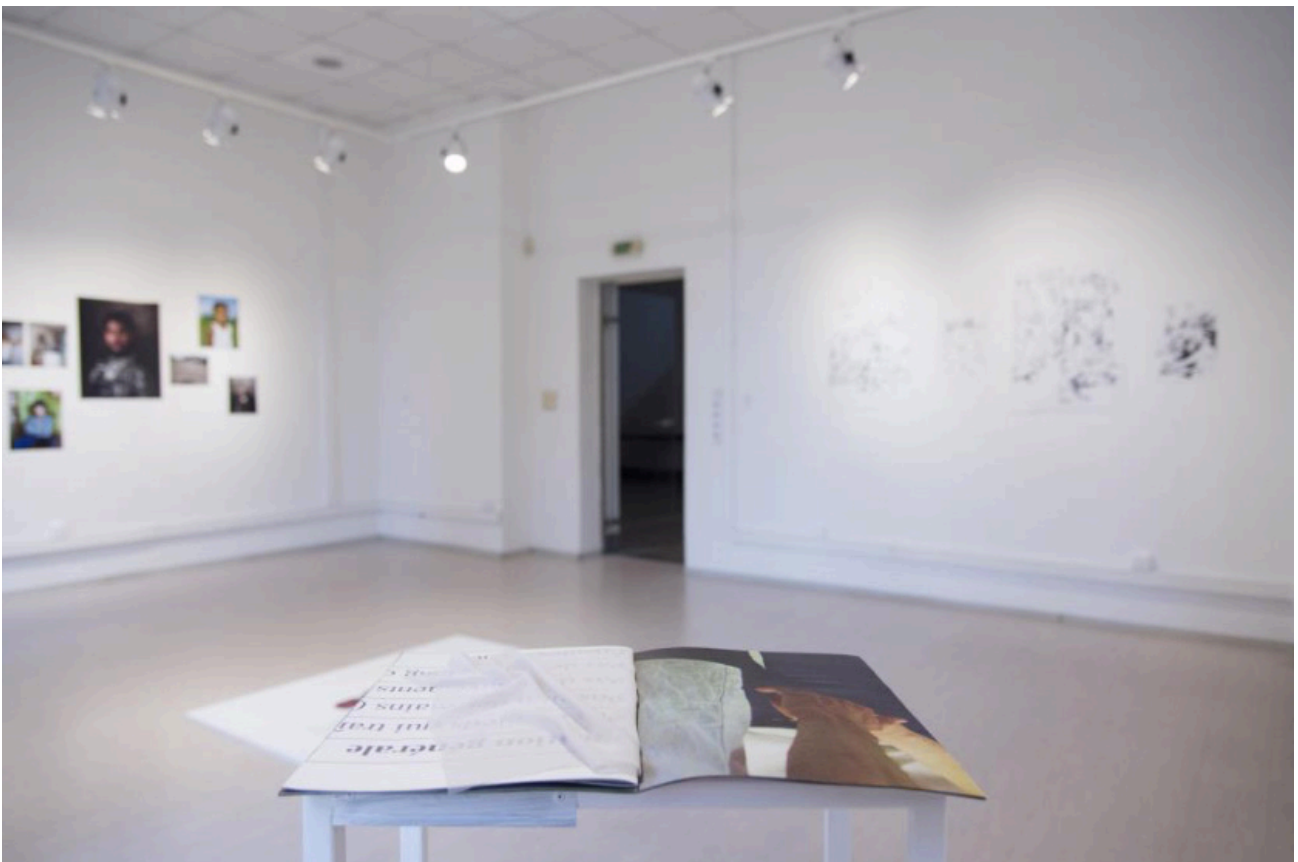
meeting Finnish visual artists, designers and craftsmen working with textile, and would like to explore if, and, if so, how their practice is connected to storytelling, knowledge production and transmission. I am eager to understand how we produce, share and exchange knowledge between individuals, communities and generations; and what can be learned, and unlearned in contexts of cross-cultural dialogue. I wonder if the practice of textile art in Finland can inform us about specific political, economic and social conditions, and if it may reveal margins and overlooked social realities.

The residency is realised in the context of HICP - Helsinki International Curatorial Programme, a collaboration between Frame Contemporary Art Finland and HIAP.





Exhibition view from 'Botany Under Influence' at apexat, NYC, 2016.



Exhibition view from Alter Me Alter You at Goethe Institut, Sofia, 2018.

DILŞA PERİNÇEK

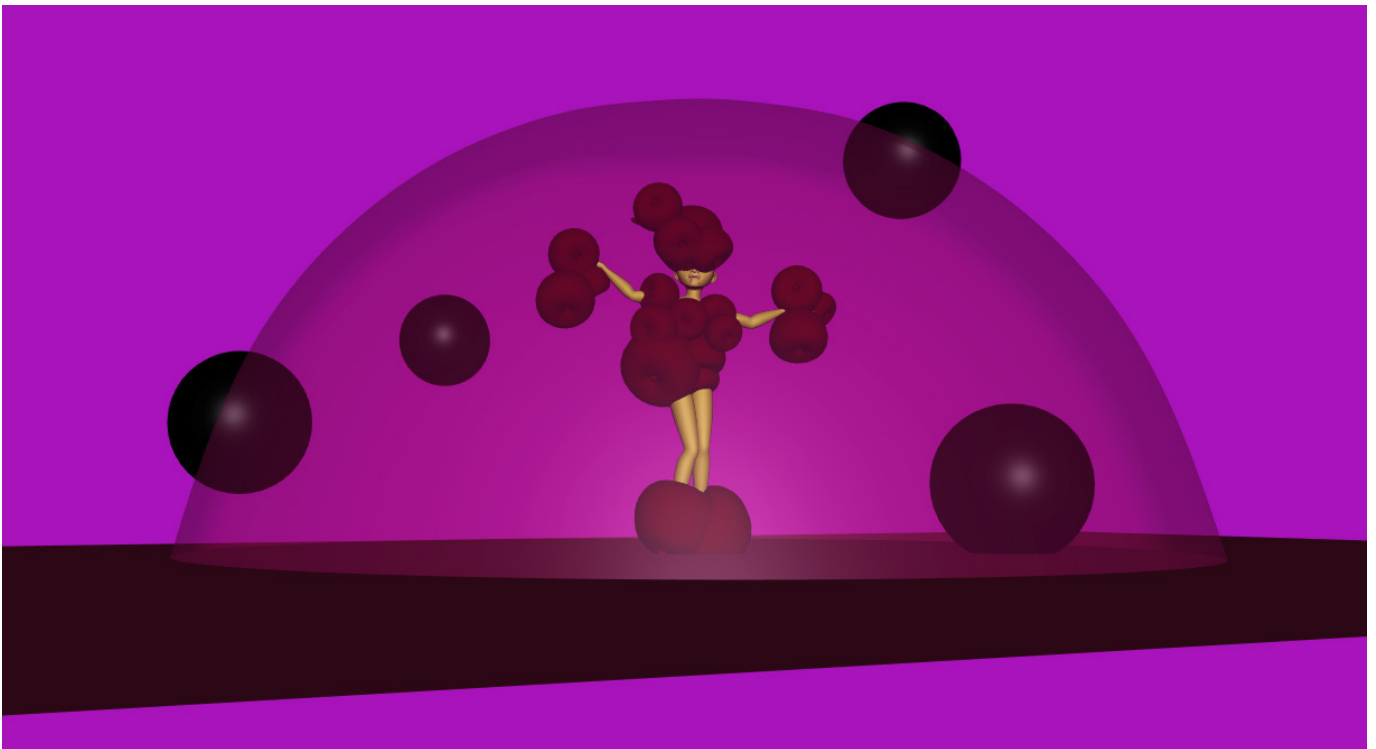
DILŞA PERİNÇEK is a writer, digital artist from Diyarbakır. Perinçek studied Radio, Cinema and Television at Marmara University – Communication Faculty, İstanbul, having previously studied Ancient Languages at Ankara University. She has extensive experience in communication and the arts, working across varied disciplines including writing, media and communication technologies. In 2016 Perinçek produced several cartoon films for Kurdish children. Perinçek's research focuses on the impact of new technological productions on society focusing on the interplay between new

technological usages and an as yet only imagined future.

DURING THE RESIDENCY

During my residency in HIAP, I aim to focus less on my main researches but work towards of liberating inner creativity by wandering in action universe of How rather than What and Why.

Dilşa Perinçek is a MOBILE Resident at HIAP in Helsinki. This programme is curated by Perpetuum Mobile - PM and co-hosted by PM and HIAP on the island of Suomenlinna.



HIAP – Helsinki International Artist Programme (HIAP) is an international artist residency organisation which was established in 1998.

The HIAP residency programme offers time and space for developing new work in dialogue with the local art scene. The goal is to support experimental, cross-disciplinary art practices and to actively contribute to topical debates within and around the context of art.

The residency durations at HIAP are between 1-11 months and there are three main residency seasons: spring (March-May), summer (June-August) and autumn (September-November). The open studio events are arranged towards the end of each season - in late May, August and November. The open studios are an opportunity to see the work-in-progress by the current residents. There is no obligation for the residents to produce finalised pieces of work during their residency.

SUPPORTING CURATORS

The supporting curators for HIAP spring season in year 2019 are Marten Esko & Laura Toots. The supporting curators visit HIAP approximately once per month to meet up with residents to have a dialogue about their work.

MARTEN ESKO is a curator, writer and art-worker based in Tallinn. His practise in general has focused on different formats or platforms of exhibiting and exhibition-making, with both material and conceptual approaches towards the production of knowledge and awareness. Marten is one of the managers as well as board members of Contemporary Art Museum of Estonia (EKKM). He is also a board member of the Tallinn Print Triennial Foundation and the publishing collective Uus Materjal (New Material).

LAURA TOOTS is a curator and educator based in Tallinn. Toots studied photography at the Estonian Academy of Arts (MA 2011) and at the Aalto University School of Art and Design, Finland and Bergen National Academy of the Arts, Norway. Since 2008, she has taught at the Estonian Academy of Arts, working on numerous exhibition projects with students from various disciplines. Currently Toots works as the artistic director of the Tallinn Photomonth contemporary art biennial and as a curator at the Contemporary Art Museum of Estonia (EKKM) in Tallinn.

HIAP CREW

HIAP crew in spring 2019 consists of Juha Huuskonen (Director), Eleni Tsitsirikou (Residency Manager), Stephanie Roiko (Administration & Partnerships), Paul Flanders (Technician) and interns Helena Aleksandrova, Danaï Anagnostou and Eveliina Tuulonen.

For this season's HIAP Open Studios, Stephen Stamper has assisted as additional technician.

FUNDERS

The main funders of HIAP are Taïke Arts Promotion Centre Finland, Ministry of Education and Culture, City of Helsinki and Kone Foundation (Post-Fossil Transition Project)

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