

# OPEN STUDIOS



SUMMER  
2019

# Current residents:

- ① Lisa Hilli
- ② Loren Kronemyer
- ③ Karoliina Hellberg
- ④ Robin Everett &  
Michaela Casková
- ⑤ Antti Salminen &  
Saara Hannula
- ⑥ Andrey Bogush
- ⑦ Marie-Andrée Godin
- ⑧ Nora Olearius
- ⑨ Rosalía Banet  
Saddam Jumaily &  
Kholod Hawash  
Spartak Khachanov

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 CURATOR

The supporting curator for HIAP summer season in year 2019 is Saara Karhunen. The supporting curator visits HIAP approximately once per month to meet up with residents to have a dialogue about their work.

SAARA KARHUNEN is a Helsinki-based art historian working versatily in the art field. From 2013 to 2017 she worked as a coordinator at Checkpoint Helsinki, now PUBLICS, developing the organisation and delivering a wide range of commissioned projects and events. She has also worked at the Finnish Academy of Fine Arts, Galerie Anhava, HIAP, Museum of Contemporary Art Kiasma and as a freelance producer. She is a contributor to Mustekala, an online magazine publishing art criticism and essays on contemporary culture, and is currently Mustekala's chair of board. Saara holds a Master of Arts degree from the University of Helsinki.

#### HIAP CREW

HIAP crew in summer 2019 consists of Juha Huuskonen (Director), Eleni Tsitsirikou (Residency Manager), Stephanie Roiko (Administration & Partnerships), Paul Flanders (Technician) and interns Helena Aleksandrova, Danaï Anagnostou, Eveliina Tuulonen, Emma Clear and Dana Neilson. 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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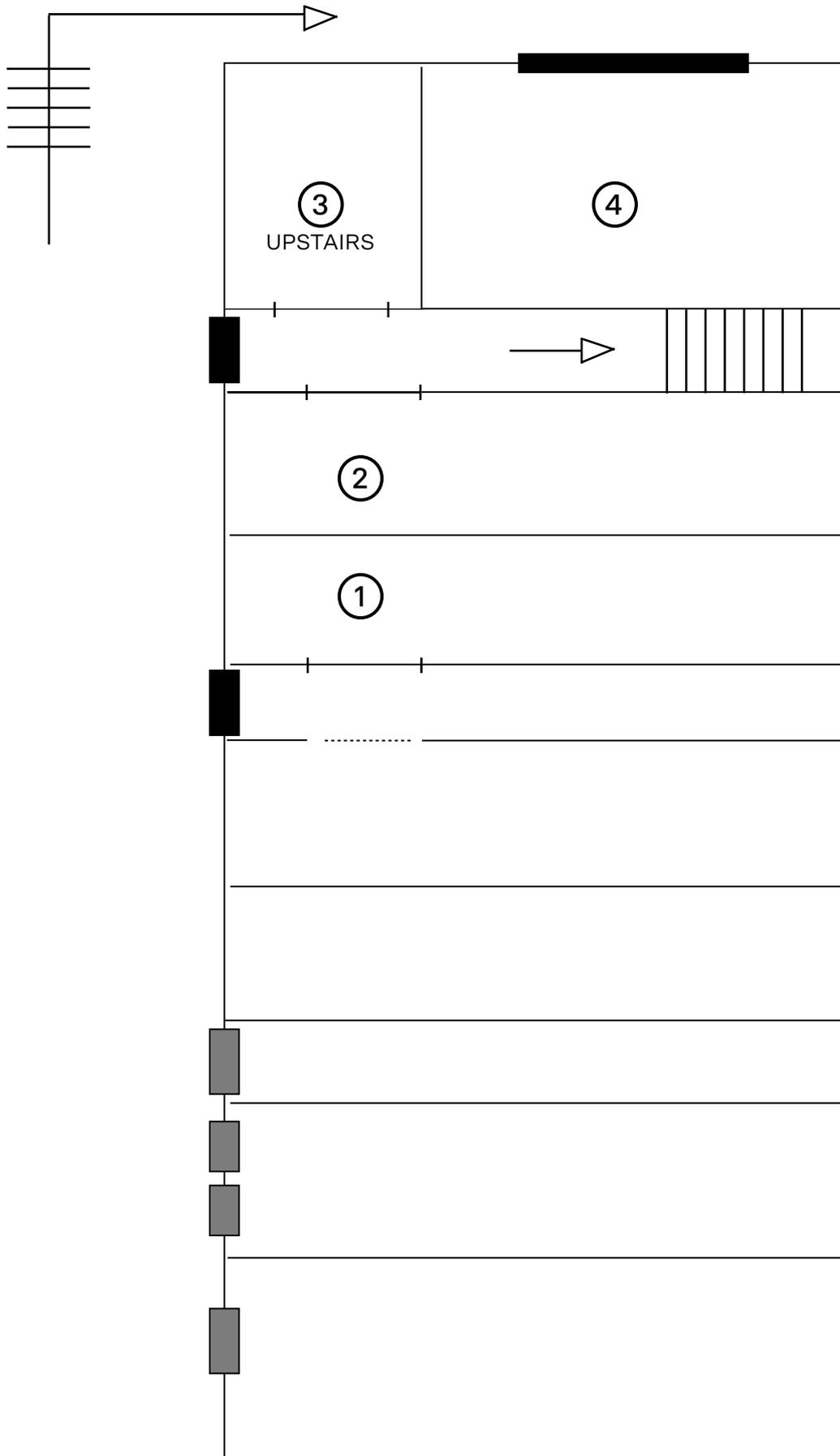
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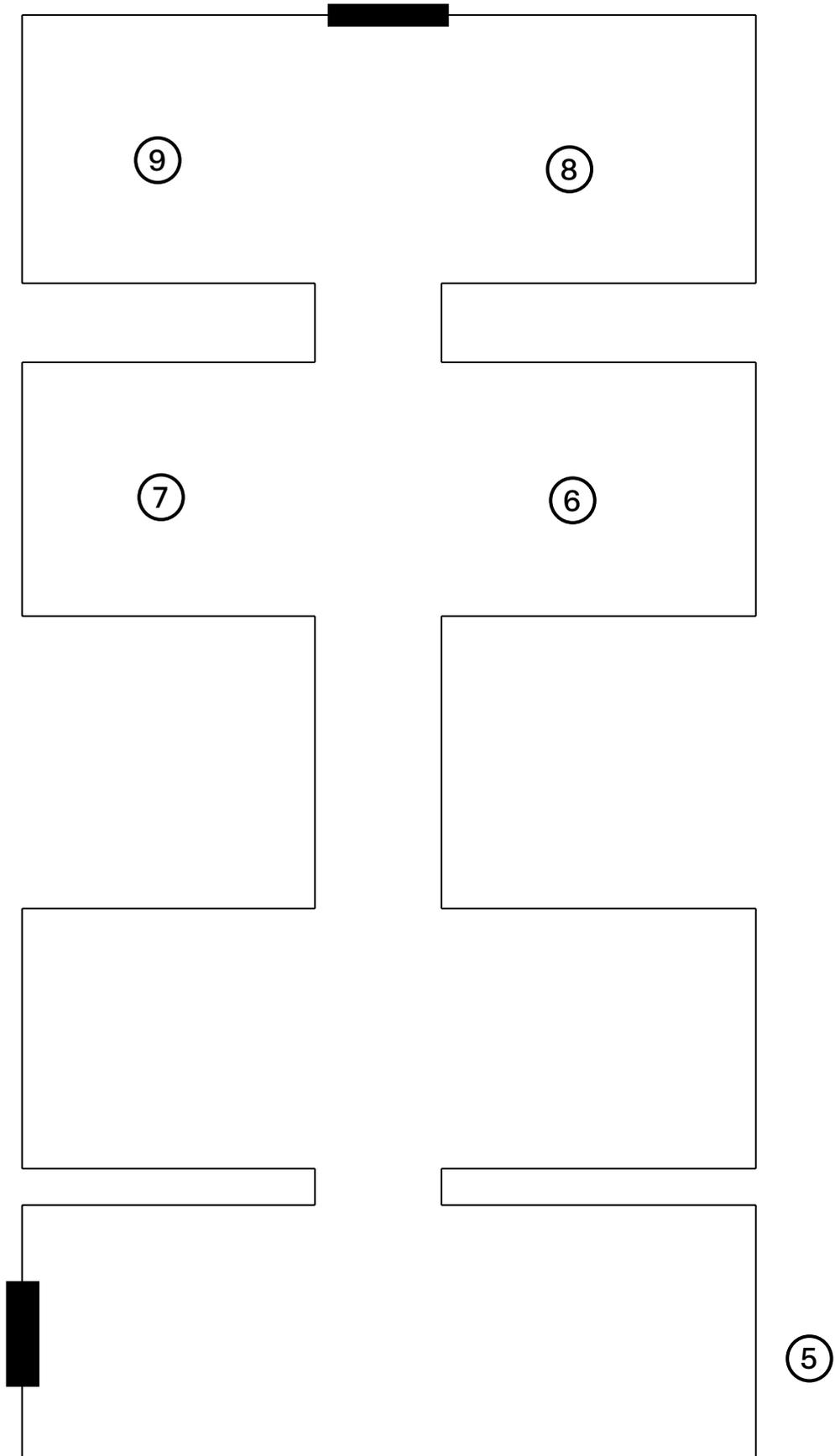
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# HIAP STUDIO BUILDING



# HIAP GALLERY AUGUSTA & PROJECT SPACE





# LISA HILLI

LISA HILLI completed a Masters of Fine Art by Research from the Royal Melbourne Institute of Technology (RMIT) University in 2017. She works with photography, video, textiles, installation and body adornment. Her practice explores the politics of gender and identity, colonial history in the Pacific region and ethnographic collections relating to Papua New Guinea through contemporary art. Lisa has exhibited in Australia, America, Europe and Asia-Pacific. She has given public lectures at Melbourne Museum, National Gallery of Australia and College Art Association Conference, New York City.

## DURING THE RESIDENCY

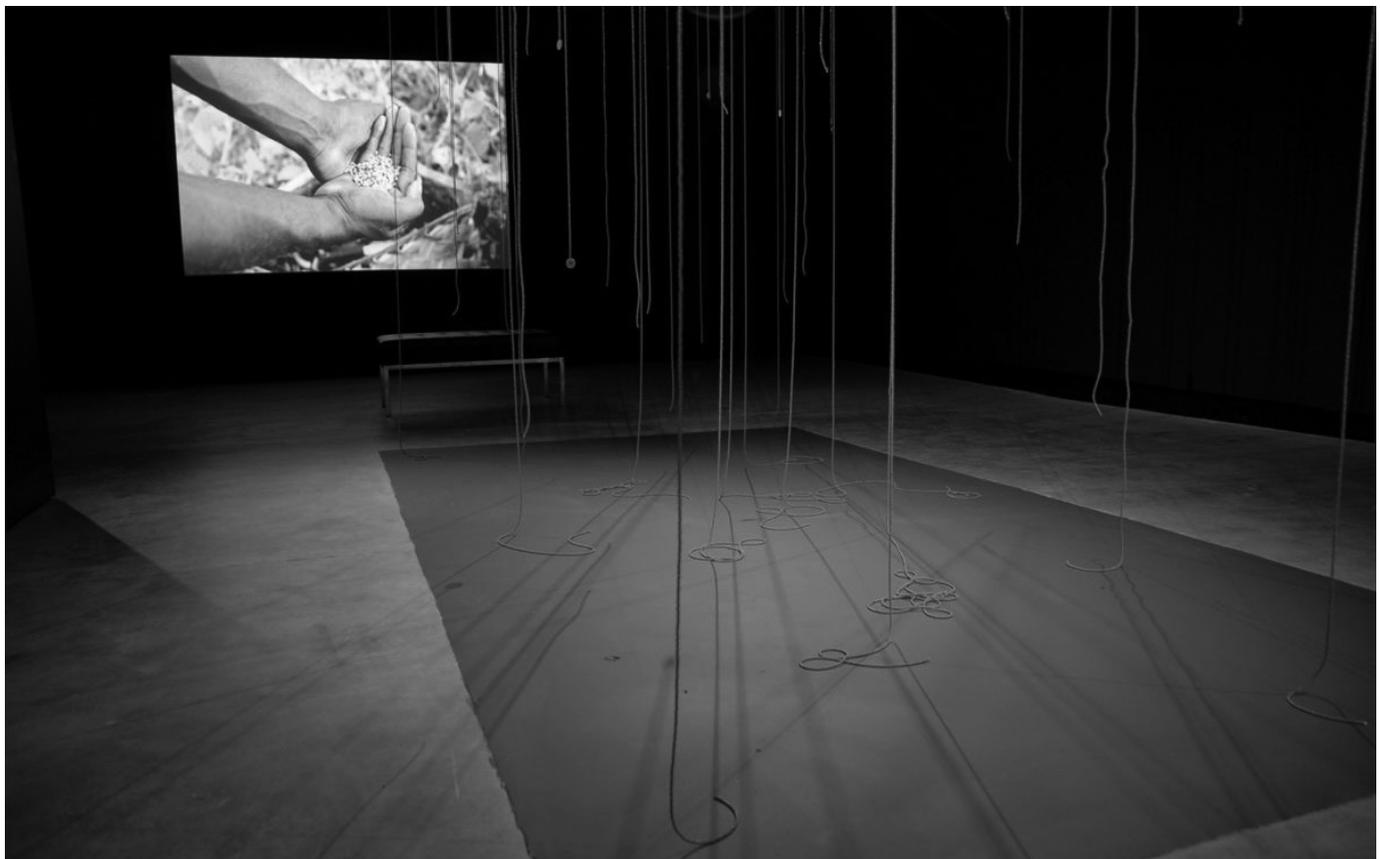
Building relationships is integral to my practice. I value reciprocity and am seeking to learn Finnish & Saami craft practices in exchange for weaving techniques that I will share from the Pacific region. As a first time visitor to Finland, I am interested in understanding Finnish people, culture and their relationship to the land. I anticipate that these exchanges through conversations, craft and environmental exploration will help me inform how the intersection of my Papua New Guinean and Finnish heritage can be revealed through the body, textiles and photography.

*Lisa Hilli's residency is realised with support from the Australia Council for the Arts.*





Lisa Hilli & Julia Mage'au Gray, *Identify Me* (HD video still) 2015.  
Image by Julia Mage'au Gray.



Lisa Hilli, *Value Systems* 2018 and *Material Histories* 2015 (installation view) 2018.  
Image by Lisa Hilli.

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# LOREN KRONEMYER

LOREN KRONEMYER is an artist living and working in remote lutruwita (Tasmania), Australia. Her works span interactive and live performance, experimental media art, and large-scale worldbuilding projects aimed at exploring ecological futures and survival skills. In 2016, her collaboration Pony Express created Ecossexual Bathhouse, a touring queer sex club for the entire ecosystem. In 2017, Kronemyer was the first artist in residence at the International Centre for Radio Astronomy Research, creating the project Receiver at the world's largest radio telescope. She collaborates frequently with laboratories, and received the first Masters of Biological Arts Degree from SymbioticA Lab at the University of Western Australia.

Her work has been hosted by Santarcangelo Festival (Italy), Forum of the Future (Portugal), Interformat Symposium (Lithuania), Dark Mofa (Australia), Liveworks Festival (Australia), Next Wave Festival (Australia), The Perth Institute for Contemporary Art, The Perth International Arts Festival, The Australian Centre for Photography, The School of Visual Art (New York), and the International Symposium of Electronic Arts. She is a mentor for the Icelandic Academy of Arts Masters of Performing Arts Program, and a PhD Candidate at the University of Tasmania.

## DURING THE RESIDENCY

At HIAP I have been researching the project Epoch Wars. An epoch is a large-scale period of geological time that lasts for years and years. Our present epoch is in the midst of a contentious naming debate. Some people think our epoch should be named the Anthropocene, to reflect the impact of humans on the planet, but other people think that this name is a lie because most humans have had little or no say in the events that have impacted earth's strata.

The list of alternative names is growing, and hopefully will continue to grow until we are forced to recon with the existential consequences of the very recent practice of describing and labelling geological time. I am trying to create work that promotes accountability, especially among artists and thinkers, for what epoch name they choose to identify with. I am researching this project through my immersive practice, which includes scientific and social research, tool design, performance, and other forms of world-building.

*Loren Kronemyer's residency is realised with support from the Australia Council for the Arts*





Loren Kronemyer, Feather Spear Trap, 2017. Image by Guy Loudon.



Pony Express, Still from Epoch Wars, 2019. Image by Tom Cramond.

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# KAROLIINA HELLBERG

KAROLIINA HELLBERG graduated from the Finnish Academy of Fine Arts in 2015 and has been working at HIAP since October 2018 as a 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 practice, everything goes back to painting as an action, form of research and gesture.

During the one-year residency at HIAP Suomenlinna she has created new works for a solo show in Didrichsen Art Museum 25.1.-5.5.2019 and for a solo show titled 'Knot' at Galerie Anhava 31.5.-28.6.2019.

## DURING THE RESIDENCY

The time in a multidisciplinary residency such as HIAP has made me think more about the various attitudes and sometimes even prejudices towards the medium of painting in the Finnish and international art scene today. As a painter and an artist I believe that taking in part in this discussion is vital and for this Summer Open Studios I will share the first extract of an on-going writing project related to this theme and discussion.

*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, Blown Candle, Glass, 2019. From the exhibition "Knot", Galerie Anhava. Image by Jussi Tiainen.

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# ROBIN EVERETT & MICHAELA CASKOVÁ

ROBIN EVERETT is a Bergen-based artist working in several constellations both individually and collaboratively. Outside of his own practice he is also a founding member of the Bergen text-based art collective TEXT. His practice employs video, text, and sculpture as equal extensions of time-based media to focus on non-human structures and scales of temporality. The work addresses this situation as a cartography of multiple levels, processes, and conceptualisations of time overlapping, where a geologic slowness is intricately entangled with micro-temporalities. His recent work plays with collective knowledge-building in probing a posthuman ontology of time.

He has been an active part of the Mustarinda Association since 2016 after first participating in the residency program. Since then he has worked both in the Mustarinda House and abroad in an effort to build and share ways of doing.

MICHAELA CASKOVÁ is a visual artist, illustrator and a nomadic gardener. Walking, observing, asking, talking, being in silence, listening, imagining, picking, foraging, mapping and drawing are some of her tools. She is obsessed with watching weather forecasts and observing how numbers and data really feel, and how they affect our behavior and action. Michaela focuses on processes of connecting, sharing, doing, being and learning together. At the moment she works on different collaborative interdisciplinary projects focusing on environmental and diversity issues in times of climate change.

Michaela has worked as an active member in the Mustarinda Association since 2013, mostly as a residency coordinator, housekeeper, gardener, and art educator, to name a few.

#### DURING THE RESIDENCY

After series of public events organised under the Post-Fossil Transition project, we would like to turn our focus “in”. The networks exploring and sharing the Transition and ways of doing must also be built on sustainable foundations. To facilitate this we wish to organise informal and responsive sessions together with friends and co-workers from both HIAP and Mustarinda, let ideas for future steps and visions flow over good food, talk, and walk under summer skies. The residency will serve as a meeting point for reflections and revisions on the project so far, and ideas and plans for the next stages.

Robin will also be developing several projects for upcoming exhibitions as well as working towards a series of events as a part of TEXT for Bergen Assembly from September to November 2019.

During her residency in HIAP Michaela will also concentrate on art work to be part of LIAF (Lofoten International Art Festival) in Svolvær in September 2019.

*Michaela and Robin are on a 3-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.*



Pajakka old-growth forest, Image by Michaela Casková.



First snow, Image by Michaela Casková.

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# 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.*





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# 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.

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# 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

WWW<sup>3</sup> (WORLD WIDE WEB / WILD WOMEN 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 – WWW<sup>3</sup> (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 – WWW<sup>3</sup> (WORLD WIDE WEB/ WILD WO.MEN WITCHES/ WORLD WITHOUT WORK)*, Film still in Performance, 2018. Image by the artist.

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# NORA OLEARIUS

NORA OLEARIUS' artistic practice applies to numerical representations and mathematical calculations that critically deal with conventional attempts at quantification in the artistic field. A scientific framework usually forms the basis to develop subjective systems and observations that oscillate between truth and assertion, between documentation and fiction. The visualization of mathematics and exploring the field of tension between the logically justifiable and the sensual perceptible is an essential part of her artistic work. Nora Olearius studied Fine Arts at University of the Arts Bremen (Master 2017).

## DURING THE RESIDENCY

At HIAP I will focus on fractal geometry and its manifestations in Finland's nature, as well as on the complex structure of the yoik, the traditional singing form of the Sámi people. My concern is to approach the Sámi culture respectfully and sensitively in order to arrive at an artistically analytical view to find, investigate and visualize fractal patterns in the yoik.

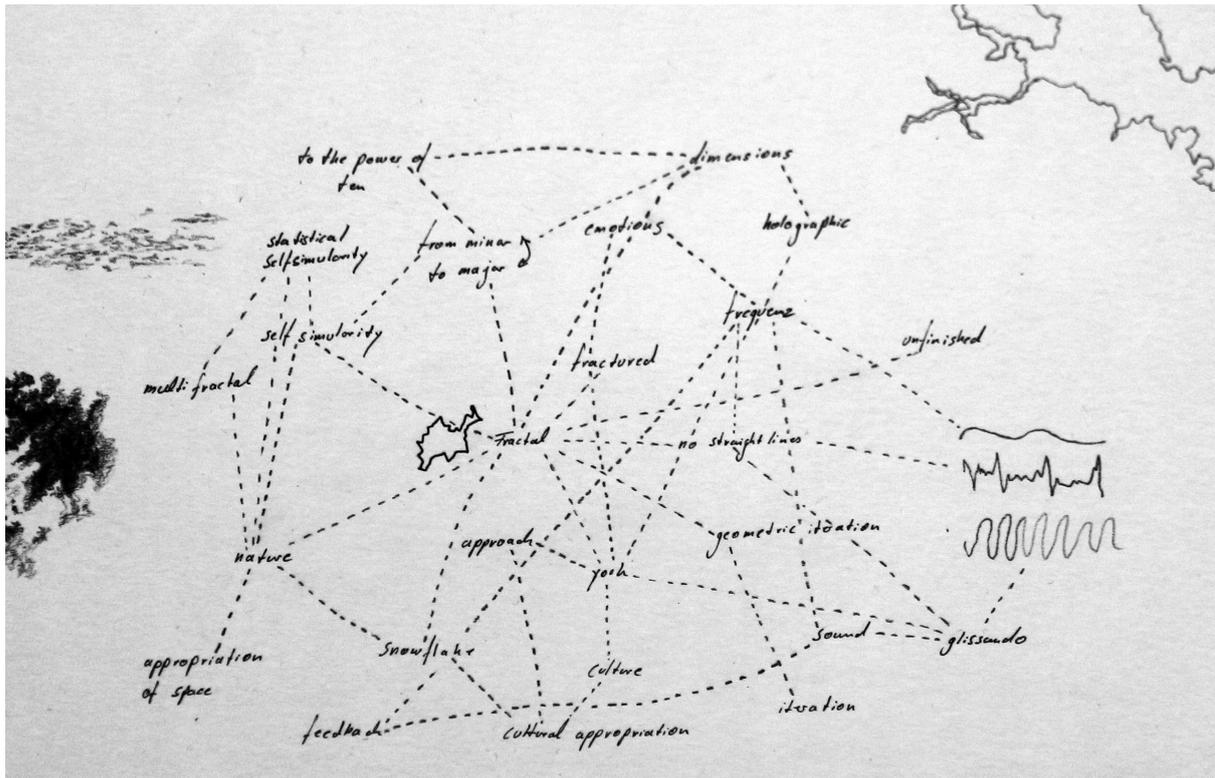
From detailed to the enlarged view, from minor to major. During the time (and time is always too short...) of the more intensive thematic investigation, new questions as well as insights have developed from my initially specific project plan of investigating and visualizing fractal patterns in the structures of Sámi yoik.

What does appropriation mean? In the cultural sense as well as in the artistic sense? And what is the connection to fractal structures here?

Thoughts about wax, thinking like wax. The influence of external factors on the appearance of wax, as well as its use for sound recording in former times, make wax the adequate material for my investigation.

*Nora Olearius' residency is realised in cooperation with Künstlerhaus Bremen and supported by Karin and Uwe Hollweg Foundation.*





Nora Olearius, As yet untitled.



Nora Olearius, As yet untitled.

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# ROSALÍA BANET

ROSALÍA BANET is a Spanish visual artist. She graduated from Fine Arts from Vigo University in 1996 and got a Doctor's degree in 2003. In her work she analyzes the society, showing its excesses and inequalities. She uses the human body and its diseases as metaphors to represent a chaotic system, alienating and dehumanized. Food is another constant in her projects. The food system serves as a vehicle for her to represent the hyper-consumist society with all its horrors. To eat today is not only nourishment but involves issues beyond the purely nutritional, social, political, economic and environmental.

## DURING THE RESIDENCY

During my stay in HIAP, I'll work on a project called *The Empire of the Stomach*. It seeks to highlight the importance of food choices and their consequences on a personal, social and environmental level. It constitutes an analysis and questioning of the current food system and an invitation to reflect on food and everything that surrounding it.

The project will become a series of drawings, meaning visual reflections and composing a cabinet of ideas about food and eating. These works will be painted with acrylic and water-color pencils on paper.

*Rosalía Banet's residency is realised in collaboration with Consorci de Museus de la Comunitat Valenciana with the support of The Direcció General de Cultura i Patrimoni in the framework of Cultura Resident residency programme.*





Rosalía Banet, *The Empire of the Stomach*.

# 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.

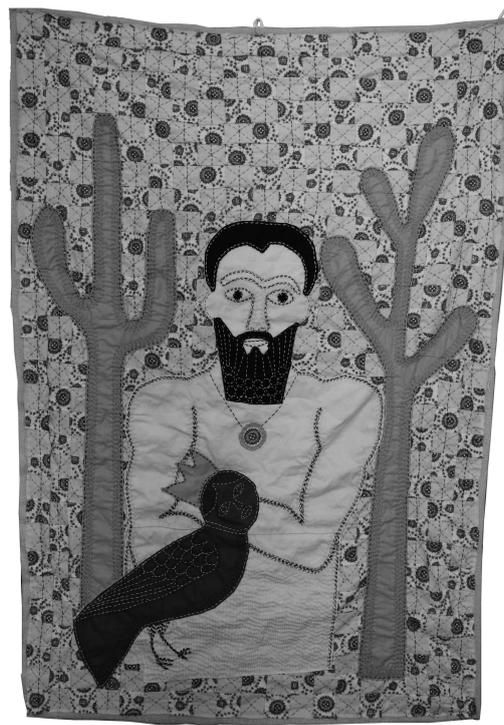
*Saddam and Kholod are currently in residency at HIAP Suomenlinna as part of the new longer-term AR-ICORN Safe Haven Helsinki Residency. This programme is curated by Perpetuum Mobile - PM and co-hosted By PM and HIAP. It is funded by the Department of Culture and Leisure of the City of Helsinki.*

*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.



# SPARTAK KHACHANOV

SPARTAK KHACHANOV is a sculptor and contemporary artist who produces visually, politically and emotionally charged works in a variety of materials and genres. In his creative practice, Khachanov is interested in issues of political instability, war, emigration and nationalism. Through his art, he acts like a doctor, making a diagnosis of the society. The artist is interested in the moment of the emotional influence of his works, the waves that he cannot control, which can be considered from the side as a normal development.

Spartak Khachanov was born in 1984 in the city of Baku, Azerbaijan. In 2011 he began studying at the Kharkiv Art School, where he specialized in sculpture under the supervision of Valery Pirogov, who shaped the artist's outlook. In 2015 Khachanov studied at the National Academy of Fine Arts and Architecture. In 2018-2019 he studied at the Kiev Academy of Media Arts (KAMA). Khachanov has been a member of the artists' group "Bread Plant" since 2018.

## DURING THE RESIDENCY

While staying at HIAP, I'm going to investigate the civil war between white and red Finns in Finland, an analogy of the connection with the current situation in eastern Ukraine.

*Spartak Khachanov is an Artists-at-Risk (AR) resident currently staying at HIAP Suomenlinna. Artists at Risk's AR-Safe Haven Helsinki is curated by Perpetuum Mobile (PM) and co-hosted by PM and HIAP. Safe Haven Helsinki is funded by the Division of Culture and Leisure of the City of Helsinki. Spartak's residency is co-funded by Nordic Culture Point as part of the "Immigré Artists and Artists at Risk" three-year network project.*





Spartak Khachanov, *Forgotten people*, 2018. Sandstone 210 x 130 x 110 cm.

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