

OPEN STUDIOS



AUTUMN
2020

Current Residents:

- ① Bek Berger
- ② Jessie Bullivant
- ③ Elis Hannikainen
- ④ Johanna Ketola
- ⑤ Effrosyni Kontogeorgou
- ⑥ Anikó Kuikka
- ⑦ Minou Norouzi
- ⑧ Ilya Orlov
- ⑨ Anna Škodenko

Exhibition:

- ⑩ The Po - Fo' Sho(w)

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 duration of a HIAP residency ranges from one to eleven months. There are three main residency seasons: spring (March-May), summer (June-August) and autumn (September-November). The open studio events take place at the end of each season - in late May, August and November. The events 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.

HIAP TEAM

The members of the HIAP crew in autumn 2020 are Juha Huuskonen (Director), Eleni Tsitsirikou (Residency Manager), Stephanie Roiko (Administration & Partnerships), Paul Flanders (Technician), Saara Korpela (Eco-coordinator), Dana Neilson (Project Assistant) and interns Philipp Dochantschi and Jakub Bobrowski. HIAP also collaborates with Athanasia Aarniosuo who interviews HIAP residents on a regular basis.

FUNDERS

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

SUPPORTING CURATOR

The supporting curator visits HIAP approximately once per month to meet up with residents and open a dialogue about their work. The HIAP supporting curator for the autumn season in year 2020 is Marina Valle Noronha. This season, the conversations between the residents and supporting curator were held both remotely and on site.

MARINA VALLE NORONHA is an independent curator and doctoral candidate at Aalto University, Finland where she researches curatorial theory and ethics of care within museum collections development. In her work, Marina puts forward different ways to look at art that leads to new forms of engagement with objects. Through extensive curatorial research and collaborations, Marina explores the relationships between permanent collections or storage spaces and temporary exhibitions, including display methods that experiment with environmental features. She has recently co-launched with Kaino Wennerstrand *Art Off The Air*, a research-report and audio piece on the emotions and motions produced by our bodies when traveling for and because of art. She holds a MA in Curatorial Studies from CCS Bard College, USA, a B.Sc. (Honours) in Architecture from UFMG, Brazil, and attended CuratorLab at Konstfack, Sweden. Marina was born in Brazil and lives in Finland.

CONTACT: HIAP – Helsinki International Artist Programme, Suomenlinna B 28/2, 00190 Helsinki, FINLAND, www.hiap.fi

① BEKBERGER

BEK BERGER is an Australian curator, artist and creative producer. She has recently been appointed Artistic Director of the New Theatre Institute of Latvia and Curator of International Contemporary Theatre Festival, Homo Novus. Previously she has contributed to festivals such as *American Realness* (NYC), *Dance Massive*, *Darwin Festival* (AU) & *Fierce Festival* (UK). As a curator she has (co)/initiated projects such as *Critical Futures*, *Convergence*, *Possible Futures Forum*. Since 2017 she has been working as a dramaturg and producer of choreographer, James Batchelor and she has an ongoing collaboration with German media artist Daniel Hengst, *Art for Landscapes*.

DURING THE RESIDENCY

During her time at HIAP, Bek will collaborate with young artists at Annantalo - collectively contemplating the future, the end of climate change, the downfall of the patriarchy and the dismantling of the systems that keep us apart. They will be replacing sci-fiction dystopias with futures they can really imagine living in. This multi-art-form, multi-age, collaboration, *Incoming Transmission*, will be exhibited at Annantalo Arts Centre from 12-20 November 2020.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Bek Berger's residency is realised with support from The Australia Council for the Arts.





Art For Landscape Research, Latvia 2019
Photo by Daniel Hengst



Incoming Transmission - Saapuva lähetys, film still, 2020
Photo by Artist aged 8

② JESSIE BULLIVANT

JESSIE BULLIVANT is a queer, Helsinki-based artist, writer and academic originally from Australia. They completed an MFA at The Academy of Fine Arts (Kuvataideakatemia) in Helsinki, Finland 2020.

Their work examines the ways that institutional practices affect our bodies, by drawing on histories of institutional critique, as well as feminist, queer and crip discourse. Recently, they have been employing their own subjective position as a strategy to explore the motivations, conflicts and repercussions of our participation within established power structures. Through personal implication, they question the normative role of care and responsibility within structures such as the academic institution, the state and the family.

DURING THE RESIDENCY

I plan to spend my time at HIAP thinking about which histories are circulating inside me and through me; about whose blood my eyes were crafted with; and about the abject, symbolic and relational capacity of bodily fluids.

This research will inform the development of work for two upcoming projects in Helsinki. The first is a site-specific project taking place in the flying-saucer shaped water tower in Espoo in late-August, in collaboration with artists Jani Purhonen, Kristina Sedlerova-Villanen & Emelie Luostarinen.

The second is for *Fantasy 1&2*, a group-exhibition at SIC gallery in October. Curated by Saara Hannus, the project will explore themes of queerness and how romantic relationships internalise and perpetuate institutions of capitalism and hetero-colonialism.

Jessie Bullivant's residency is part of the HIAP Residency Programme for Finnish and Finland-based artists and art professionals.





Photo by Jaakko Pallasvuo



Jessie Bullivant, *The Tower*, Edition of 100 36-page A5 booklets (9kg / 0.022m³) printed in Tallinn, Estonia (85km) on Kaskad acid free paper, 2020
Photo by Venla Helenius



ELIS HANNIKAINEN

ELIS HANNIKAINEN is an artist working in Finland and Berlin.

Hannikainen graduated from the Berlin University of the Arts in 2017 and works with text-driven media art and installations. In their work Hannikainen has recently dealt with bodily experience, possibilities of participation and means of support.

DURING THE RESIDENCY

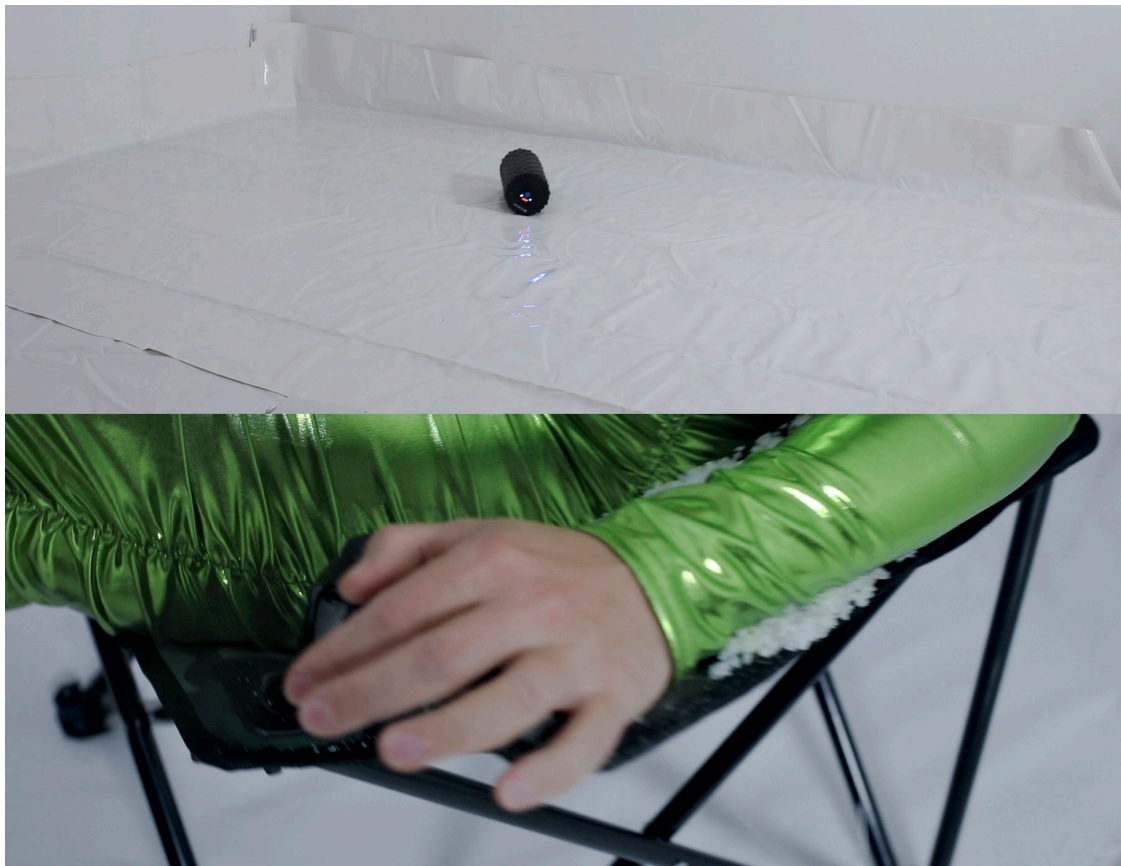
Distress Run is a common project together with the Helsinki-based artist and writer **Vappu Jalonen**, based on our experiences of endurance sports. *Distress Run* centres on moving bodies located somewhere between ability and inability. The bodies are exposed to norms, able to feel enjoyment, depressed and in need of support. Endurance sports are also connected to self-monitoring and achieving as well as *sisu* and nationalism, and our works deal with the difficult experiences related to these. *Distress Run* will be shown at HAM Gallery in Helsinki in 2021.

This Isn't Consoling deals with the body as something that needs sealing and sheltering. I will write, search for biodegradable, elastic and adhesive materials to work with and think of "holding environments".

Elis Hannikainen's residency is realised with support from the Nordic Culture Point.

Some other body would
grow a keratin shield to protect its gut
Some other body would breathe through a wet skin
or with gills,
would do well without a second lung,
hold oxygen in for hours,
go through metamorphic transitions to change its way of breathing
adapt to the crushing pressure
of deep water masses

Elis Hannikainen, *This Isn't Consoling* (excerpt), 2019



Elis Hannikainen and Vappu Jalonen, *Distress Run*, video stills, videography by Camille Auer, 2019

④

JOHANNA
KETOLA

JOHANNA KETOLA (1978) is a Finnish visual artist based in Jämsä, Finland.

She works with the media of moving image, installation, photography and text. Ketola is a MFA graduate at the time-based arts department of the Finnish Academy of Fine Arts, Helsinki and also studied photography both at the Lahti Institute for Design in Lahti, Finland and the Gerrit Rietveld Academie in Amsterdam, The Netherlands.

Through a simultaneously analytical and highly intuitive working process, and an interest in the potential of uncanny in mundane, she looks into the human condition and the non-human - seeking for material, semantic or ontological passages around these porous realms. Ketola draws inspiration from music, ritual, the ever altering natural world, body and the questions of language and matter.

DURING THE RESIDENCY

During the residency at HIAP I plan to work with an ongoing multi-part, mixed-media installation work *For G, as Ground* consisting of video, photography, objects, text and performance. At the core of the piece is a five part poem written as a sort of intuitive contemporary lament, yet semantics tend to fall apart. Certain shocking, lived experiences have led me to a thick sensation of the presence of intertwined, pervious bodies of all scale, that persist as an inspiration and a type of consolation. I aim to articulate this material sensation into words, objects, sound, images and performative gestures. Apart from lived experiences the work is inspired by the tradition of lamenting as a proactive ritual, semiotics, spoken word and matter in all forms. I wish to thank poet CaConrad for their timely and moving workshops. The work has been supported by Arts Promotion Center Finland and Finnish Cultural Foundation.

Johanna Ketola's residency is part of the HIAP Residency Programme for Finnish and Finland-based artists and art professionals.

"In your spinal cord there is a dark, blue, and deep lake"



Johanna Ketola, an excerpt of a poem (left) and a production image (above) for *For G, as Ground*, 2020
Photo by Sheung Yiu

⑤ EFFROSYNI KONTORGEOU

EFFROSYNI KONTORGEOU's site-specific interventions sometimes appear to (mis)lead the visitors, (de)activate certain perceptions, set up obstacles in the middle of the way or provoke something unexpected or playful. After her diploma at the Athens School of Fine Arts, she completed her Master's degree in Digital Media at the University of the Arts in Bremen, where she also graduated the time-based media class under Jean-François Guiton. She got awarded with the Bremer Advancement Award for Fine Art and has been involved in several exhibitions and residencies internationally, among others at Skaftfell Art Center in Iceland, Weserburg Museum for Modern Art in Bremen and Westfälischer Kunstverein in Münster.

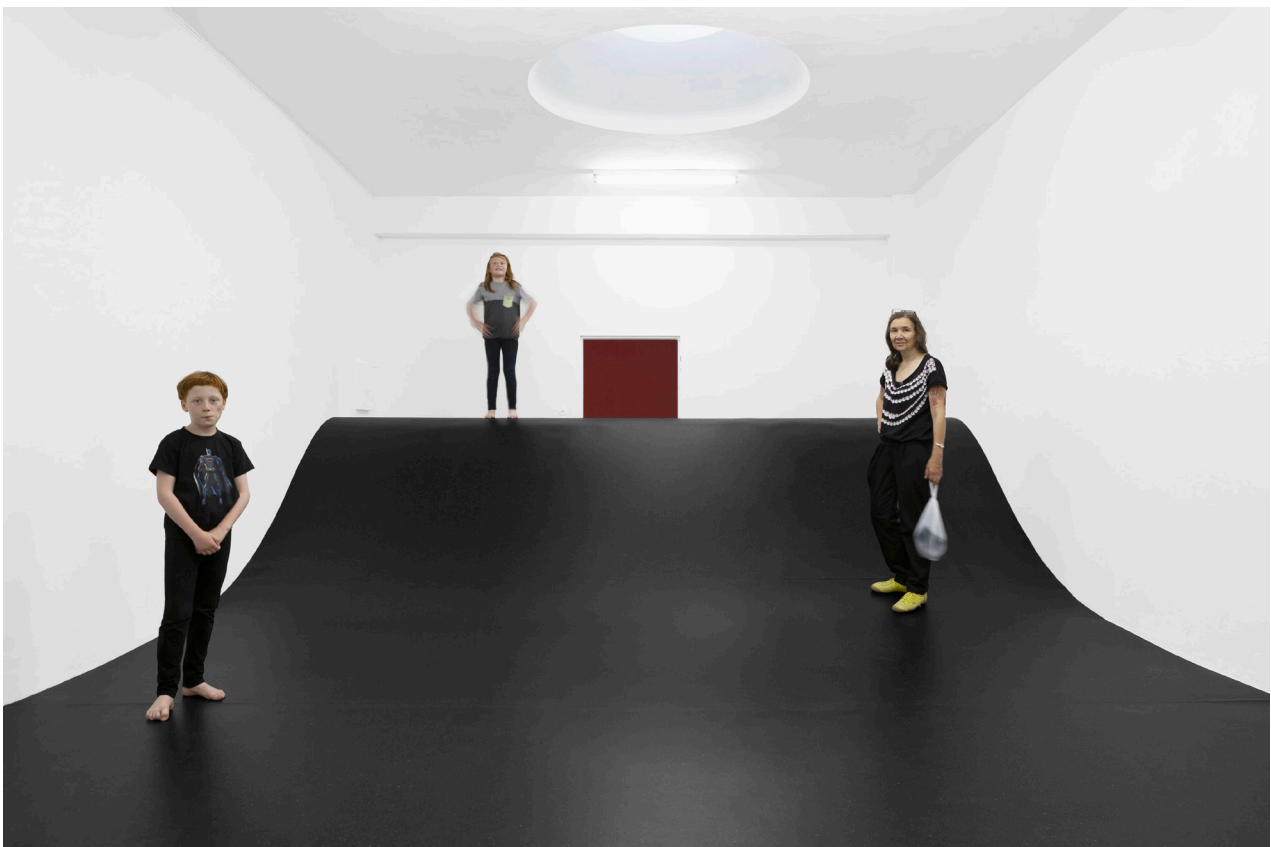
DURING THE RESIDENCY

During the Helsinki Artist Residency my aim is to create a metaphysical analogy similar to Calvino's approaches between the architectural structures of Suomenlinna fortress and those of coral reefs. Based on a site-specific research I want to produce an artistic book that will function as a model for an installation. For my project I would like to explore the history and structure of the fortress, as well as to gain insight on the evolution of coral reefs.

Effrosyni Kontorgiou's residency is organised in cooperation between HIAP and Künstlerhaus Bremen.



Effrosyni Kontogeorgou, Lahnstraße 27, 2. OG, 28199 Bremen, 42 Minutes Exhibition, bookobject, 2018
Photo by Franziska von den Driesch



Effrosyni Kontogeorgou, *Übergänge* (Transitions), installation view, 2017
Photo by Franziska von den Driesch

⑥ ANIKÓ KUIKKA

ANIKÓ KUIKKA is an artist working with narrative moving image installation that depicts the absurd construct of reality, social issues and trauma often by using archetypal characters who play out power structures, aiming to deconstruct pre-existing values, the psyche and identity.

Anikó's installations function as portals into the world of the moving image, creating an immersive experience for the viewer.

Anikó is a graduate from the Academy of Fine Arts at the University of the Arts Helsinki and the Royal Academy Schools at the Royal Academy of Arts in London.

DURING THE RESIDENCY

I am developing a live performance/ moving image installation *ELÄIN ANIMAL DJUR* – a love story between a man and a bear in a world where animals are slaves to humans. *Other*, a publication related to the themes of the performance is also in the making. I will be doing on a solo exhibition at Fiumano Clase in London 11.2.–27.3.2021 where I will be presenting *Sun Aikas Koittaa – Your Dawn Will Come*, a new moving image installation that I have been working on during my residency at HIAP.

The residency and studio space for Anikó Kuikka was granted by The Academy of Fine Arts Foundation in collaboration with HIAP.





Anikó Kuikka, *ELÄIN ANIMAL DJUR*, 2020



MINOU NOROUZI

MINOU NOROUZI is a filmmaker, writer, curator. She obtained her doctorate from Goldsmiths, University of London supported by the Arts and Humanities Research Council (2018) and was a Postdoctoral Researcher in the Arts at the Helsinki Collegium for Advanced Studies supported by Kone Foundation (2019/20). Her research draws on decolonial feminist scholarship to examine documentaries in an interdisciplinary context. Minou is especially interested in cinematic language and aesthetic productions that communicate the ineffable challenging normative, totalising accounts of history and knowledge production. From 2011 – 2019 Minou was responsible for the creative direction and production of the Arts Council England-funded film programming initiative Sheffield Fringe.

DURING THE RESIDENCY

I am in the very early stages of research for a video essay titled *On the Tenderness of Men*. It is a filmic meditation on men and violence explored through the iconic modernist architecture of *Temppeliaukio kirkko*, the 'Rock Church', and its construction during the politically charged period of 1968. I'll explore the building's construction history and the biography of its architects to meditate discursively on interlinking themes. These include the Winter War, migration and wartime expulsion, the politics of 1968 and the clash between young architects and established ones. The project explores why some architects found themselves marginalized from the 'establishment'. Central to my inquiries is to ask if the histories of marginalization in Finnish architecture share common ground with other types of exclusions.

Minou Norouzi's residency is part of the HIAP Residency Programme for Finnish and Finland-based artists and art professionals.



Minou Norouzi, *On the Tenderness of Men*, Finland/UK, essay film in development, film stills
Photos: courtesy of The Museum of Finnish Architecture.

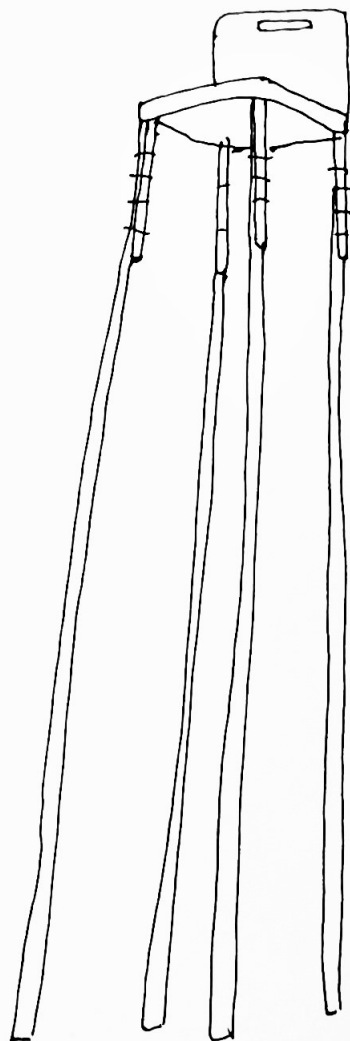
⑧ ILYA ORLOV

ILYA ORLOV (1973) is a conceptual artist and theorist based in Helsinki. Orlov's works have been shown as part of Manifesta 10 (2014), commissioned by the biennial. In 2018, Orlov was shortlisted for the Finnish Pavilion at the 2019 Venice Biennale (in collaboration with Joanna Warsza, Minna Henriksson, Britta Marakatt-Labba, Ahmed Al-Nawas, Gianni Talamini). In 2019, Orlov was granted the Merita Foundation Scholarship, which was publicly awarded in May 2019 at the Research Pavilion in Venice. Orlov is the founder and editor-in-chief of the new independent international journal for conceptual art *Shy Plumber*.

DURING THE RESIDENCY

I am currently working on the project *Functional Art* which takes as its starting point the widespread belief that art matters, has a use, or at least should be somehow functional. I decided to consider these ideas seriously, testing them practically so that they resulted in artworks of two categories: "art aimed to save the world" and "art aimed to save the artist". Both comprise the show *Functional Art* at Emanuel studio, which is turned for HIAP Open Studios Week into a small but nevertheless two-storey exhibition hall. The visitors are welcome to decide which artwork belongs to which group, and whether it serves its function well enough or indeed the opposite. *The Functional Art* exhibition is supplemented by a one-day screening of my short horror film *Tētīn'ka* at Augusta Gallery bathroom.

Ilya Orlov's residency is part of the Connecting Points programme supported by the Ministry of Education and Culture.



Chair for
a Muse
so she could
sit on it directing
the artist what
to do

⑨

ANNA ŠKODENKO

ANNA ŠKODENKO is an artist, whose work is characterised by a lyrical and analytical approach to her medium and visual image. The format of the work depends on the conceptual frame, which she creates through textual writing conditioned by a specific place, context and theme. Anna often creates situations that simultaneously connect and disconnect the audience — kind of everted “isolation tanks”.

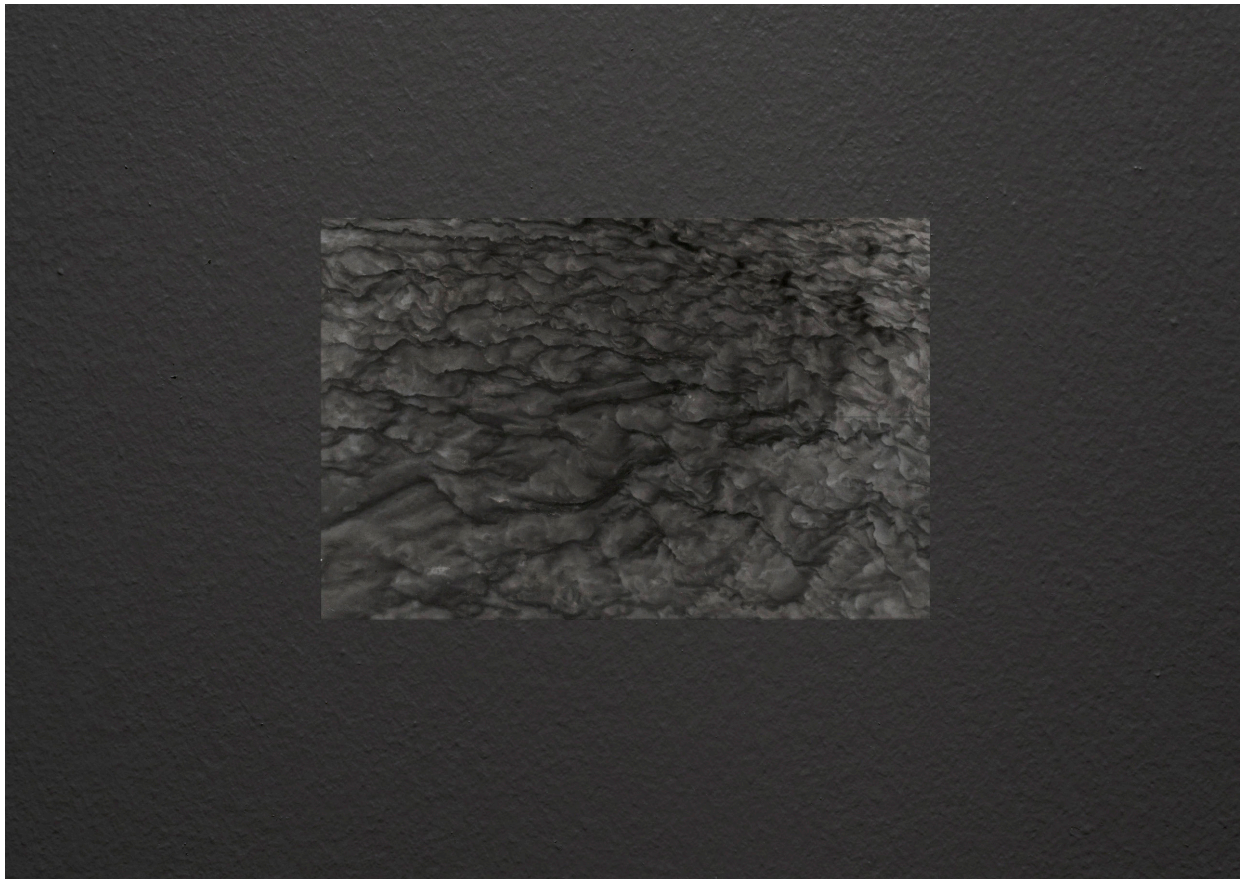
Škodenko graduated from the painting department at the Estonian Academy of Arts (BA, 2009) and at Glasgow School of Arts (MA, 2017), complementing her studies at Chelsea College of Art in London, and ICA Moscow. She has been awarded with the Eduard Wiiralt prize (2016) and Köler Prize grand prix (2018).

DURING THE RESIDENCY

There is an undertone that a city as a public body should be avoided. The neighbourhood has slipped away to the untouchable. Brief breath... a shallow one. Go for a time-lapsed runaway into a stranger who can dissolve in the surroundings.

During my residency stay I want to “palpate” that outer common space with portable, unplugged, ungrounded art shows for an accidental viewer. Moving to a public space, I want to think of it as of one-to-one interplay in an intimate state of uncertainty. Making things, I evoke the chance of them not to be found by that one possible addressee.

Anna Škodenko's residency is realised with support from the Nordic Culture Point.



Anna Škodenko, *Prisoner's Cinema*, 2014, Oil on aluminium
Photo by Johannes Säre



Anna Škodenko, *Two-tongued in both senses*, installation view, chair, faux grass on leather, 2020

10

THE PO - FO' SHO(W)

THE POST-FOSSIL SHOW
HIAP GALLERY AUGUSTA
17.11. - 22.11.2020
OPENING HOURS 14:00-18:00
(EXTENDED HOURS 18.11. 14:00-20:00)

A rapid transition from the infrastructure and cultural practices reliant on fossil energy sources towards post-fossil solutions is essential in order to slow down climate change and reach the goals of The Paris Agreement. The post-fossil transition is a major cultural paradigm shift cutting through all spheres of life.

The Post-Fossil Transition project as well as the exhibition strive to challenge the currently dominant paradigms and tropes related to ecological sustainability. The artworks in the show point towards the blind spots we have in our discourse and understanding, as well as propose experiences and perspectives that exist outside the domain of reason and language.

As a historical reference point the exhibition includes a selection of material from the seminal Suomenlinna 1968 seminar. The event carried a strong sense of urgency related to sustainability and had a strong impact in the development of Finnish design culture. The event also challenged the conventions and key paradigms of the era, with contributions from Buckminster Fuller, Victor Papanek and many others.

One key goal of the project has been to reduce the organisations' dependency on fossil fuels. The three key focus areas in this process have been Travel, Food and Energy. During the course of three years, HIAP managed to make changes that greatly reduced the organisation's fossil fuel footprint.

Included in the exhibition is The Post-Fossil Library, literature that informed the learning processes on ecological transition and sustainability.

Curator: Juha Huuskonen
Assistant curator & graphic designer:
Dana Neilson
Exhibition designer: Paul Flanders

The Post-Fossil Show is HIAP's concluding exhibition for the Post-Fossil Transition project, a collaboration between HIAP & Mustarinda during 2018-2020.

Artists & contributors:
Saara Hannula & Antti Salminen
Laura Harrington
Saara-Maria Kariranta, Riikka Keränen &
Hanna Kaisa Vainio
Bita Razavi
Elina Vainio
Kaisu Savola
Yrjö Sotamaa

The project as well as this exhibition are based on an extensive amount of discussions among the Post-Fossil Transition working group. The contributors include: Michaela Casková, Paul Flanders, Saara Hannula, Alma Heikkilä, Tiina Arjukka Hirvonen, Juha Huuskonen, Paavo Järvensivu, Aleksandra Kiskonen, Saara Karhunen, Saara-Maria Kariranta, Saara Korpela, Pauliina Leikas, Antti Majava, Markku Mertanen, Dana Neilson, Marina Valle Noronha, Jenni Nurmenniemi, Riitta Nykänen, Antti Salminen, Stephanie Roiko, Eleni Tsitsirikou, Hanna Kaisa Vainio, Annu Webb and several others.

The Post-Fossil Transition project is supported by Kone Foundation.



The Po-Fo' Sho(w), exhibition view, in the front centre: *Po-Fo' Mobile* - Paul Flanders, Dana Neilson
Photo by Sheung Yiu



Mire Reception, Saara-Maria Kariranta, Riikka Keränen, Hanna Kaisa Vainio
Photo by Sheung Yiu

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helsinki.international.artist.programme.