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SPRING 2021

Current Residents:

- ① Anastasia Artemeva
- ② Jessie Bullivant
- ③ Freja Bäckman
- ④ Michaela Casková
- ⑤ Jaana Kokko
- ⑥ Anikó Kuikka
- ⑦ Linda & Aura
- ⑧ Lucila Mayol
- ⑨ Minou Norouzi
- ⑩ Bitra Razavi

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 Spring 2021 are Juha Huuskonen (Director), Eleni Tsitsirikou (Residency Manager), Stephanie Roiko (Administration & Partnerships), Paul Flanders (Technician), Dana Neilson (Villa Eläintarha Residency Coordinator Project Coordinator / Levyhalli Exhibition 2021) and interns Mirimari Väyrynen, Ódhrán Cadwell, Amedeo Martines and Anna Kozonina. 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 (Taite), the Ministry of Education and Culture and the City of Helsinki.

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

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 spring season in year 2021 is Pontus Kyander. This season, the conversations between the residents and supporting curator were held both remotely and on site.

Pontus Kyander – is a Finnish born writer and curator. He graduated with a Fil.Lic. degree from the University of Lund, Sweden. He was formerly the director of Trondheim kunstmuseum and Sørlandets kunstmuseum, both in Norway. He has been the Public art Manager responsible for programming and implementation of art in public spaces in Auckland, New Zealand, and a professor at Ewha University in Seoul, South Korea. Starting out as an art critic in the mid 1990s, he soon expanded into making documentary features on artists and developments on the global contemporary art scene for the national Swedish broadcasting corporation SVT. His curating includes exhibitions like Nature of Man (Lund Kunsthalle, Sweden 1996), Waterfront (Kulturbro 2000 biennial, various locations in Sweden & Denmark), sur face (2001 Lund Kunsthalle, Sweden), Ernesto Neto (Århus Kunstbygning, Denmark 2002), From Dust to Dusk (Charlottenborg, Copenhagen 2003), Seoul: Until Now (Charlottenborg, Copenhagen 2005), Gustav Metzger, Work (Lund Kunsthalle 2007), Entr'acte (Kukje Gallery, Seoul 2008), Super Structures (public spaces in Ho Chi Minh City, Vietnam 2009), Screaming from the Mountain: Landscapes and Viewpoints (Sørlandets kunstmuseum, Norway 2011), Lips Painted Red (Trondheim kunstmuseum, Norway 2013), João Penalva (Trondheim kunstmuseum 2014) and Act or Perish! Gustav Metzger a Retrospective (w. D. Denegri, travelling Norway, Poland and Spain 2014-2016) and SOS. Art in an Age of Urgencies (media festival Emap, Seoul 2016). His latest published books are Act or Perish! Gustav Metzger – a Retrospective (ed. D. Denegri & P. Kyander, 2016) and Marko Vuokola (ed. P. Kyander & M. Vuokola, 2018). He lectured at the Academy of Fine Arts in Helsinki, Finland 2014-18 and works as an independent curator and writer in Helsinki, Finland. He is currently a co-curator of Diversity United (Tempelhof Berlin, Tretyakov Gallery Moscow and undisclosed venue in Paris, 2021-22) and curator of Manala/The Underworld (Amos Rex Helsinki, 2022).

①

ANASTASIA ARTEMEVA

ANASTASIA ARTEMEVA is a visual and relational artist, born in Russia, raised in Ireland, and currently based in Helsinki, Finland. Artemeva graduated from Limerick School of Art and Design (Ireland) in 2012, and from Aalto University (Finland) in 2016. Artemeva is interested in the codes of social norms and accepted truths, which are influenced by socio-political, cultural and personal limitations and boundaries. Her practice combines making of the sculptural, spatial installation in art and non/art spaces, and dialogical practices, where she makes art together with people of different walks of life. She creates and investigates the existing spaces of interaction, including the environments such as home or a prison cell. Anastasia is the founder of Prison Outside – art and research project on the issues of incarceration.

DURING THE RESIDENCY

I will investigate the scandalous act of touching art. My interest in interaction with our immediate environment has been currently focused on the processes of negotiation between the palpable and the visual in the time of pandemics. While the museums are closed, everyday objects have turned into artifacts as tactile interaction with the goods around us is restricted.

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



Everything but the kitchen sink, digital print, 2011-2020, photo by Anastasia Artemeva



Invisible Neighbours, workshop, with Annika Niskanen, Esitystaiteenkeskus & Helsinki prison, 2015, photo by Anastasia Artemeva

② JESSIE BULLIVANT

JESSIE BULLIVANT is a queer, Helsinki-based artist, writer and arts worker originally from (so-called) Australia. They completed an MFA at the Academy of Fine Arts (Helsinki, 2020).

Their site-specific, language-based practice often employs familiar administrative formats; recently taking the form of letters, legal documents, and a promotional email campaign. By allowing the personal, abject, humorous and poetic to encroach into these otherwise bureaucratic systems, their work gently explores the fleshiness of institutions and the bodies who are institutionalized by them. They are informed by legacies of institutional critique, reproductive labour, and queer and crip discourse.

DURING THE RESIDENCY

I plan to spend my time in residence developing my writing practice through slow and sticky sessions of self-reflection, reformulation, and attempts at articulation. I will do so, as I always do, in company; with my neighbours, island and factory dwellers, and the fluids that circulate through my body and to my fingertips.

In 2021 I will be working on a new commission for Vantaa Art Museum Artsi, and a durational text-based project at Titanik gallery (Turku), happening throughout March-December 2021 (as part of 'Weathering', curated by Katie Lenanton & Bogna Wiśniewska.)





Jessie Bullivant, *A Bad Sign* (Digital LED sign, updated with new 'episodes' between each exhibition at Titanik gallery from March - December 2021), 2021. Commissioned by Katie Lenanton & Bogna Wiśniewska as part of *Weathering*. Photo by Sonja Siikanen.



Jessie Bullivant, *Meta Version* (digitally printed comic book. 36 pages, first edition 100 copies) 2021. Commissioned by Vantaa Art Museum Artsi for *Reciprocities* curated by Christine Langinauer

③

FREJA
BÄCKMAN

Freja Bäckman works as a multidisciplinary artist, educator and researcher. Their practice is concerned with and intertwined by collective formations, informed by queer and feminist methods and methodologies. Through dialogues and negotiations, analysis of power and knowledge sharing they work with performance, sound, text, installation and workshops.

Their work has been shown in Finland, Germany, Sweden, Norway, Lebanon, Italy, Poland and France ao. They are doing a doctorate at the Department of Art at the Aalto University and was a visiting scholar at Parsons, The New School in New York. Freja holds a MA from Art in Context, Berlin University of the Arts. They are based in Berlin and Finland.

DURING THE RESIDENCY

I am working on the ongoing body of work I was told I chop wood like a ballet dancer. It is following the origin of the word concert – to contest, question, dispute (with) as well as agreement in action. It has grown as a collective effort and the works within the series have taken different forms, from collective actions to 1 on 1 performances, a concert (performance/ installation), video and most recently a vinyl record. During the residency I am developing and bringing together the existing formats. Alongside, I am working on the relating publication Frail Frames together with collaborators. A collection of texts that might function as a frame story.





Freja Bäckman, *I was told I chop wood like a ballet dancer (On Circles)*, 2020



Freja Bäckman, *I was told I chop wood like a ballet dancer* (performance), 2018, photo by Tamir Lederberg

④

MICHAELA CASKOVÁ

MICHAELA CASKOVÁ is an artist, art educator, nomadic gardener and forager who keeps an eye on atmospheric events. Walking, observing, asking, being in silence, listening, imagining, picking, foraging, mapping and drawing are some of her tools. Motivated by processes of connecting, sharing, doing, being and learning together she keeps moving between different collaborative and interdisciplinary projects. As a chair of Mustarinda association she takes part in projects intertwining art, science and ecological and cultural diversity. Most of her wanderings, foraging and gatherings are connected to Mustarinda house surrounded by old-growth forest or by the sea in her studio in Lapinlahti bay and Suomenlinna island in Helsinki. Michaela has received Masters in Fine Arts (2012) and Masters in Education in Arts (2014).

DURING THE RESIDENCY

While becoming islander, I will continue working on my long term series called *Small Talks*. *Small Talks* are based on fascinations, conversations, observations and wanderings with the weather we share. One part of the project was shown in the beginning of the year in Gallery Ars Libera in Kuopio and the other one will be presented in the end of the year in Periscope gallery in Salzburg. Along with daily weathering exercises I will also keep maintaining various activities around Mustarinda association and keep working in the *Evolution in Action* team – group of scientists and artists, developing and running workshops about evolutionary processes in the Department of Biological and Environmental Science at the University of Jyväskylä.



Artist's own weather station called *Orava* installed on the hill of Palajakkanvaara, photo by Miina Kaartinen, 2020



Between maintaining and making, pigment field laboratory: mushrooms, plants, waste and other, Mustarinda house, August 2020

⑤ JAANA KOKKO

JAANA KOKKO is an artist and filmmaker based in Helsinki, having her background in arts and economics. Being interested in the language, alienation and history of an individual that are forming the political and social dynamics she is in the search of the common; the global need for the change that is starting from our practices of learning, art making and being together. Her works has been exhibited f.ex. at Latvian National Museum of Art, Riga; Tallinn Art Hall; Helsinki Art Hall; Moderna Museet, Stockholm; Joensuu Art Museum, Finland; Bukarest International Experimental Film Festival; Tampere Film Festival; Tokyo Media Art Festival.

DURING THE RESIDENCY

I have been curious to see what it is to do an artist residency in your home town and to experience a scent of the possible artistic freedom that often is related to the being in an 'other environment'. During the 3 months in Suomenlinna I have been working on film productions and wood cuts – all in progress – and researching how the intimate and close personal image turns to be a political one.





Mum, what is this place?

Jaana Kokko, *Roma Mountain* (2021, 42 min), film still

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 working on two solo exhibitions – at Fiumano Clase in London and MAA-tila in Helsinki. In both exhibitions I will be presenting new moving image installations that I will be working on during my residency at HIAP. During my time in Suomenlinna I will also be developing a large scale live performance.

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





Anika Kuikka, Sun Alkas Kotitaa (Self-portrait), 2020

⑦ LINDA & AURA

LINDA & AURA (Linda Granfors and Aura Hakuri), are a performance duo, friends and artists who have been working together since 2001. They are also painters and share the language of painting, which is visible in their performances.

In their work Linda and Aura have dealt with different kind of roles, stages of life and archetypes. The way they approach themes is not straightforward or underlining but rather descriptive, suggestive or interrogative. The feeling of play is strongly present. Play as an attitude and state of mind. Substantial in their work is also the mutual trust between them as performers.

DURING THE RESIDENCY

We will work on a performance and art project called *Fredrika mise en lien*. The project is about the 19th century writer Fredrika Runeberg and our attempt to get closer to her world and to see what emerges in the crossroads between us and her.





Linda & Aura, *Fredrika mise en lien*, 2021

⑧ Lucila Mayol

LUCILA MAYOL (b. 1986 in Paraná, AR), lives in Helsinki (FI) and works between Helsinki and Bergen (NO). Lucila graduated from the Masters in Arts at KMD/UiB in 2018, and from Bachelors in Fine Arts at UNA and Direction of Photography at ENERC, in 2012 and 2014 in Buenos Aires.

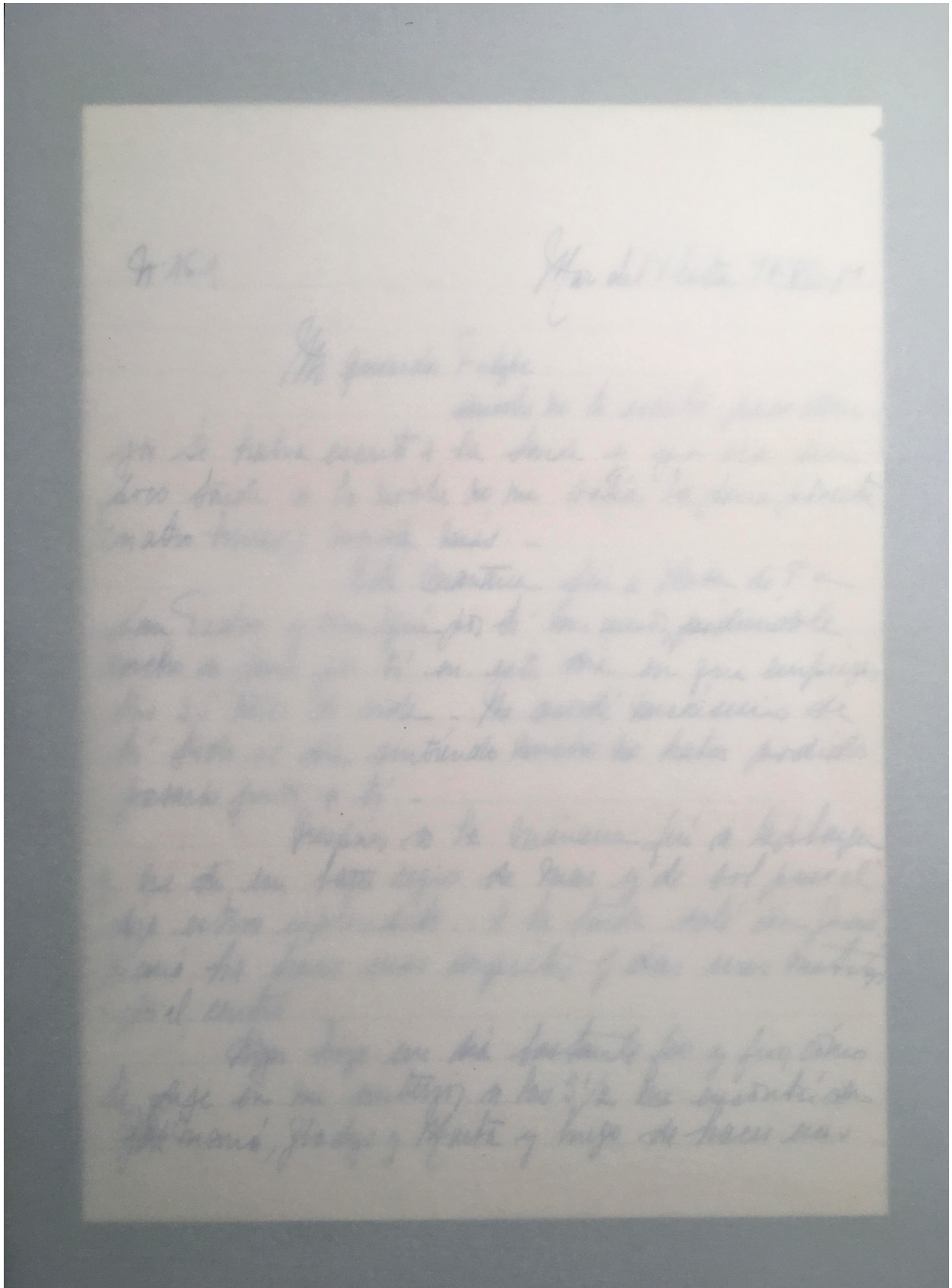
Her work has been part of solo and group exhibitions in Norway, Finland, Germany, Russia, and Argentina. She has taken part in the residencies: Serlachius, Filmverkstaden, Bergen Center for Electronic Arts, Vorkwerk-Stift, amongst others. At the moment, Lucila explores the relation between memory and spaces through archival material, drawing, writing, printing, and programming Interactive Fiction.

DURING THE RESIDENCY

Am I the caretaker for their memory?

I will embark on a fictional-historical investigation of the context in which my grandmothers lived and the memory that their personal objects carry. During the process I plan to get enriched with the thought experiments: through relevant reading material, discussions, writing, and arranging part of the material in my collections in the gallery or project room.

I would like to conduct the research from forgetting to remembering, digging the concept of 'remembrance' out of the ruins as the fictional creation that remains uncertain or impossible to prove true.



Lucila Mayol, *An Interpretation that Transforms the Very Thing It Interprets*, fragment depicting letter 161 under tracing paper, work in progress

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MINOU NOROUZI

MINOU NOROUZI is a london and helsinki based artist, researcher and writer. she obtained a phd by practice from goldsmiths, university of london supported by the arts and humanity research council (2018). her postdoctoral research project titled "revolutionary patience: migrant perspective on doing politics with the documentary" looks into the ethics of representing migrant experiences from the perspective of women and non-binary artist-filmmakers from the mena/swana region with personal experiences of displacement (koneen säätiö 2021-2024). minou was responsible for the creative direction and production of the arts council england-funded film programming initiative sheffield fringe (2011 - 2019). her films have been shown at south london gallery, calvert 22 (london), centre for contemporary arts (glasgow), telic arts exchange (los angeles), and at film festivals including the international short film festival oberhausen, kasseler dok fest, videoex, and the hot docs canadian international documentary festival.

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, *On the Tenderness of Men*, Finland/UK, essay film in development, film still
photos: courtesy of The Museum of Finnish Architecture, 2020-.



BITA RAZAVI

BITA RAZAVI (1983) is a multidisciplinary artist whose practice is centered around observations on everyday situations and bringing the personal to the public sphere. She sheds light on the inner workings of social systems in relation to the political structures and national events of historic proportions in various countries. She reacts to, and explores, the agency of the objects and the systems as they act upon her, and as she documents and records them.

DURING THE RESIDENCY

Razavi was the recipient of Oskar Öflunds Foundation's grand prize in 2017 and is selected to represent Estonia in 59th Venice Biennale together with Kristina Norman.

Bita Razavi's residency is a special collaboration with CCA Estonia which aims for the realisation of "Orchidelirium: An Appetite for Abundance", a project by Bita Razavi and Kristina Norman for the Estonian Pavilion of the 59th edition of Venice Biennale. The pavilion is curated by Corina L. Apostol, commissioned by CCA Estonia / Maria Arusoo and will be hosted at the historic Dutch pavilion in the Biennale's main exhibition grounds in Giardini.



Bitá Razavi, *How to Do Things With Words*, still from the video, 2011

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helsinki.international.artist.programme.