

HIAP OPEN STUDIOS SPRING 2022 PROGRAMME

FRI 6 MAY 16:00–20:00

SAT 7 MAY 14:00–18:00

MIA MAKELA	HIAP Gallery Augusta
LAURA CEMIN	HIAP Gallery Augusta
AOI YOSHIZAWA	HIAP Gallery Augusta
EEVA-LIISA PUHAKKA	HIAP Gallery Augusta
ALINA KHOROLSKA	HIAP Project Space
TIMO VIIALAINEN	HIAP Project Space & HIAP Studios
SUMUGAN SIVANESAN	HIAP Studios
FAN CHON HOO	HIAP Studios
PARSA KAMEHKHOSH	HIAP Studios (outdoors)
MIRANDA BLENNERHASSETT	HIAP Studios

Summary of time-based actions

FRIDAY 6 MAY 16:00–20:00

17:00–18:00 performance by **Parsa Kamehkhosh**. Location: HIAP Studios (outdoors)

19:00–19:20 performance by **Aoi Yoshizawa**. Location: HIAP Gallery Augusta

16:00–20:00 live broadcast one-on-one consultations with **Sumugan Sivanesan** introducing the benefits of Karaoke Therapy. Register [here](#) to secure your slot in the KARA-O-KLINIK or just walk-in! Duration of each session: 30min. Nr of participants: individuals or duos. Language: Consultations are in English, although you can karaoke in the language of your choice. Location: HIAP Studios. NOTE: The sessions will be audio live-streamed on fugitive-radio.net

SATURDAY 7 MAY 14:00–18:00

14:30–14:50 performance by **Aoi Yoshizawa**. Location: HIAP Gallery Augusta

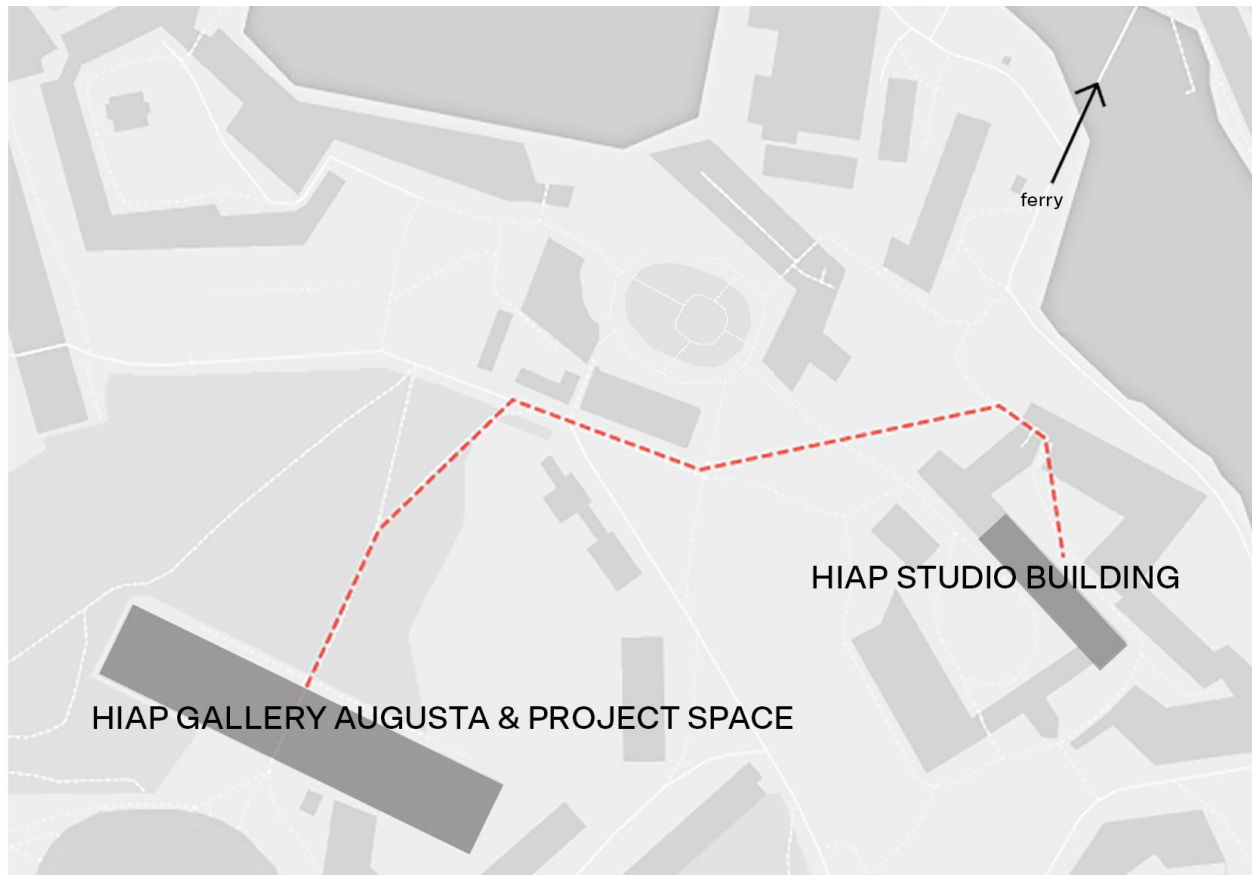
16:00–17:00 performance by **Parsa Kamehkhosh**. Location: HIAP Studios (outdoors)

14:00–18:00 live broadcast one-on-one consultations with **Sumugan Sivanesan** introducing the benefits of Karaoke Therapy. Register [here](#) to secure your slot in the KARA-O-KLINIK or just walk-in! Duration of each session: 30min. Nr of participants: individuals or duos. Language: Consultations are in English, although you can karaoke in the language of your choice. Location: HIAP Studios. NOTE: The sessions will be audio live-streamed on fugitive-radio.net

Post-event concerts at HIAP Studios:

18:30–19:20 Hur Hur

19:30–20:10 Velvet Ass



Locations

- **HIAP Studios** (marked with nr 34 on the [Suomenlinna map](#))
- **HIAP Gallery Augusta & Project Space** (marked with nr 33 on the map)

Walking routes to take on Google Maps:

[Suomenlinna ferry platform to HIAP Gallery Augusta & Project Space](#)

[Suomenlinna ferry platform to HIAP Studios](#)

[HIAP Studios to HIAP Gallery Augusta & Project Space](#)

How to get there

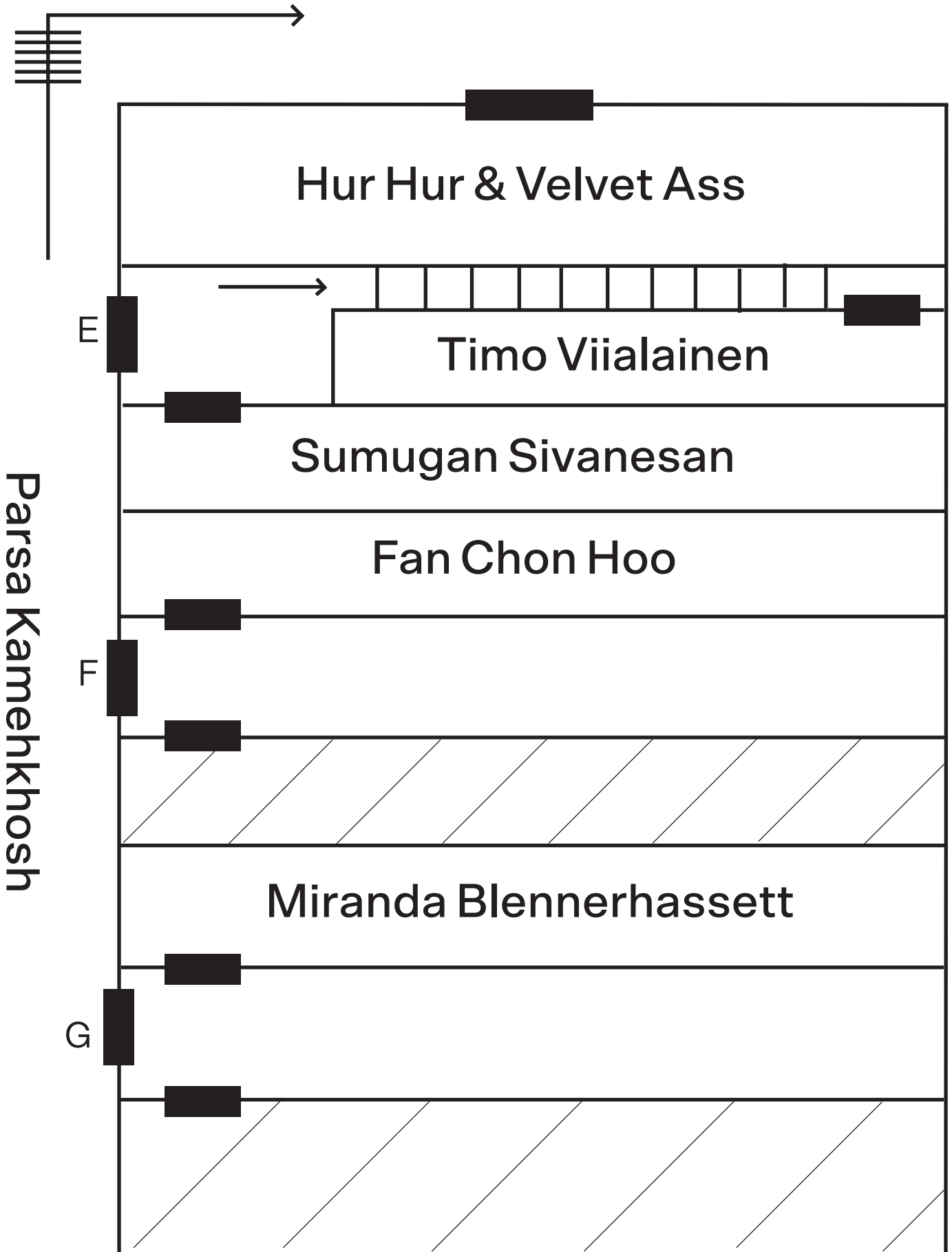
The HSL ferry leaves from the Market Square (Kauppatori). Ferry timetable [here](#)

The private water taxi Suomen Saaristokuljetus leaves from the Market Square (Lyypekinlaituri). Timetable & fares [here](#)

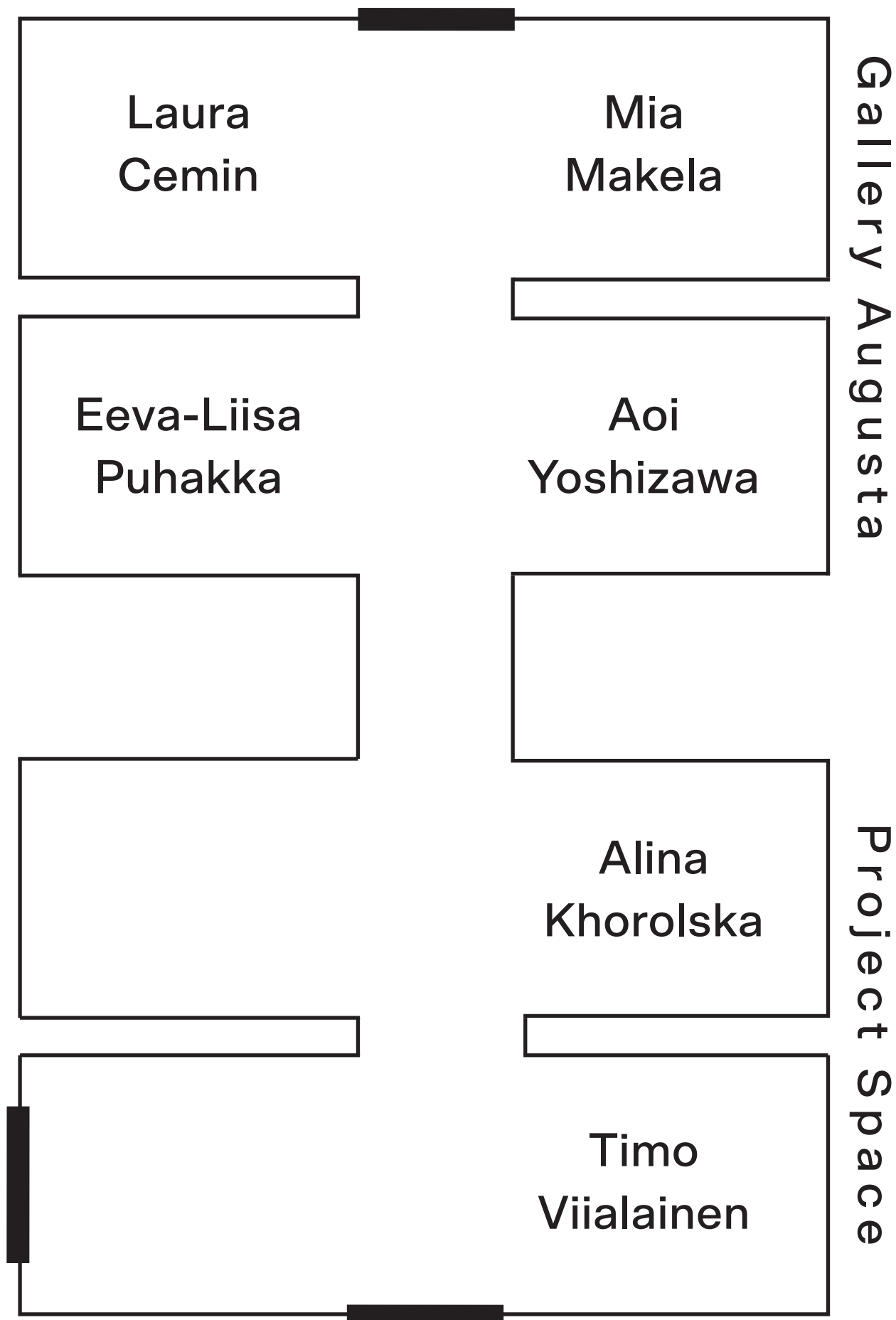
Accessibility

Accessing the HIAP studios, office, Gallery Augusta & Project Space by wheelchair is possible but we recommend being accompanied by a person assisting because the entrance doors are not step-free. The HIAP toilets are not wheelchair-accessible but you can find accessible toilets on five different locations on the island indicated on [this map](#). The closest one to the HIAP Studios is located in the Summer Theatre (building nr 36 on the Suomenlinna visitors' map). If you prefer to follow a more accessible route towards the HIAP premises, please check the map [here](#). The map is also available at the Tourist Information Desk in the Jetty Barracks (building nr 2 on the visitors' map). No signposts designate the accessible route in the terrain. We are happy to help you plan your visit. Please contact us for additional information!

HIAP Studios



HIAP Project Space & Gallery Augusta



Upon entering a studio space

Perhaps obvious to some but not so apparent to all of us: spaces create meanings and can be understood as agents of their own. Among many other agents, places and environments take part in creating meanings in different kinds of processes. Naturally, this goes also for spaces where art is created, produced and made. The art making processes and their outcomes are informed by the surroundings: What kind of practices does the space facilitate? What does the space not allow? Is there even a space to begin with?

The fundamental idea of art residency programs centers around the concept of space which is granted for the residents for their artistic work. Instead of empty vacuums, these spaces, in this case on Suomenlinna and in Cable Factory, can be understood as active agents who partake in processes taking place within them, some in more concrete, some in more obscure ways. In this regard, the possibility to see parts of these processes in these specific spaces seems meaningful. The works and projects shown in the Open Studios event are not necessarily finished or closed but still in motion and in live relation to their surroundings. This is delicate and unique.

The meetings I have had as a supporting curator with the artists in residence have been a wonderful way to become familiar with a variety of artistic practices and I feel honoured for the trust the artists have shown towards me by sharing their work in different in-between phases. During the Open Studios, when the private studio spaces become public for a while, I wish this same experience can be shared by others too.

Milja Liimatainen, HIAP Supporting Curator in Spring 2022

SHORT DESCRIPTIONS

MIA MAKELA

Location: HIAP Gallery Augusta

In the two experimental video essays *Into the Wild* and *Anthropobee* Makela investigates one unique interspecies relationship: our connection with the honey bee (*Apis mellifera*). These works are part of the video trilogy *History of an Impossible Destiny*, which premiered as a 4-channel video installation in 2019 at MAC, Museum of Contemporary Art in Santiago, Chile. Since then Makela has been re-editing the videos as single-channel versions.

She is currently working on the follow-up for the third part of the trilogy: *BEEINGS*. In *BEEINGS* she turns her focus on pollination. The work combines animal studies, biology, ecology and artistic presentation. Makela is fascinated by the idea of the “flower power” and the evolution of seduction tactics plants hold over other species. Humans and honey bees are both under constant spell by the limitless creativity in colours, forms, aesthetics and odours of flowers. It is easy to forget that we humans see and smell them in a unique way, unlike any other species. *BEEINGS* will be presented at the opening exhibition of a new art museum in Tammisaari in November 2022.

ANTHROPOBEE

The artist spent three years as a beekeeper, documenting her experiences with an I-Phone. Through a sensitive, intimate and prolonged observation Makela discovers surprising behaviour inside and outside the hive, which she offers as a set of dialogues that bring humour, poetry, reflection and an insight into the multiple dimensions of this species. Makela speaks to the bee directly asking questions and leaving space for not-knowing and ecocentricity. This approach differs from traditional nature documentaries, in which often one voice describes the object of interest. She presents various scenes common in European agriculture today and reveals the degree of control we impose on the life of the honey bee. Simultaneously Makela reveals how intrinsically anthropocentric our attitudes are, and how this affects the process of subjugating the honey bee into a condition of exploitable natural resource.

INTO THE WILD

Into the Wild takes us back in time, to a remote corner of a natural park in Southern Lithuania. By documenting ancient beekeeping activities, Makela tracks down key moments in the relationship between two species, and how this affected the process of subjugating the honey bee into a condition of exploitable natural resource. These kinds of processes eventually led us towards the anthropocene we know today. But what do we see in the future?

In the process of *History of an Impossible Destiny*, Makela has researched the history of European beekeeping and visited bee centres in Finland, Germany, Slovenia, Poland and Lithuania. She has also written a historical treatise of the importation of honey bee in Finland during the 19th century. Her theoretical framework is critical animal studies.

The project has received financial support from Kone Foundation, Niilo Helander Foundation and Finnish Cultural Foundation. The solo exhibition in Chile received funding from FRAME.

LAURA CEMIN

Location: HIAP Gallery Augusta

Accent reduction, also known as accent modification or accent neutralisation, is training for learning or adopting a new speech accent. In the process, the non-native speaker learns the sound system and melodic intonation of a language; often foreigners or individuals belonging to different social classes undertake such training to be better understood, accepted, and not discriminated against.

Cemin together with her collaborator Bianca Hisse (Brazil/Norway), attended an accent reduction training in order to modify their, respectively, Italian and Brazilian accent in English. The sound installation is the documentation of such training: through the sessions, Cemin and Hisse investigate the weight of different accents, their stigma in Western societies, and what the process of adaptation to a new language can generate in a body. An accent as the definition of an identity, but also a gap between languages that define access or restriction.

The work, presented during the HIAP Open Studios as a work-in-progress, will be part of "Taming a wild tongue", duo exhibition by Cemin and Hisse on view in July 2022 in EKA Gallery, Tallinn.

Referring to Gloria Anzaldúa's notion of 'wild tongue' (Borderlands, 1987), the exhibition departs from the questions *How to tame a wild tongue? How to carry a language?* The verbs 'taming' and 'carrying' imply certain dynamics of permission and restriction of movement, and suggest the entanglement between language and the body.

Through sculptural and audio elements, the exhibition explores the power of language, its poetic and political connotations in various social contexts, and its potential to regulate movement and mobility. The works delve into the notion of "tongue" as an archive: the tongue as a muscle shaped by the physical practice of moving/ talking, the tongue as a personal collection of the words that each of us speaks.

Sound design by Michael McCrea.

AOI YOSHIKAWA

Location: HIAP Gallery Augusta

Aoi Yoshizawa will present current working processes with a focus on weaving techniques. The presentation will be accompanied by short performances.

In the performance THIS IS HOW I WEAVE, Yoshizawa will showcase fragments of repetitive movements curated from her own creative processes.

Performance Schedule

6.5. at 19:00–19:20 and 7.5. at 14:30–14:50

Location: HIAP Gallery Augusta

Velvet Ass

Sat 7.5. at 19:30–20:10: Gig by Velvet Ass

Location: HIAP Studios

Velvet Ass is a band formed by three artists Aoi Yoshizawa, Marika Maijala and Petra Vehviläinen who work and live in the Helsinki archipelago (Harakka island and Suomenlinna). They play lo-fi experimental pop songs with the punk attitude and the archipelago spirit.

EEVA-LIISA PUHAKKA

Location: HIAP Gallery Augusta

I am presenting current work processes and materials of my smell-o-vision project and a project of creating contemporary pomanders and potpourris (to protect against illnesses).

Also be seen failure and success of bioplastic sculptures.

Smell and hold your breath.

ALINA KHOROLSKA

Location: HIAP Project Space

Before / After

While living and walking in Suomenlinna during the last two weeks, the artist enjoyed a leisurely time amidst the tranquillity, relaxed people and beauty of the island. Which is in stark contrast to her homeland at the moment. Here she strongly felt the distinction of life before and after the war.

TIMO VIIALAINEN

Location: HIAP Studios & HIAP Project Space

I'm presenting some of the art works that I made for my solo exhibition *Lossy* which took place in January 2022 in Oksasenkatu 11 gallery.

One of the works titled *Kukkopilli* is situated in the HIAP Project Space. It is a very large ceramic clay bird whistle that makes sound with compressed air. Kukkopilli (Rooster whistle) has been a very typical decoration object and childrens toy in finnish culture. It originally came from the east from Karelia and Russia in the 19th century. Though its meaning and use have perhaps changed, there is still some child-like joy of discovering an object that has a roughly made appearance of an animal and which has the magical property of making a sound if interacted with by blowing air in it.

Making a gigantic *Kukkopilli* and sticking an air compressor hose to its ass is somehow an act that I have intuitively felt like the thing to do. There are some echoes of how we are using cultural tradition and how animals are treated in industrial mass production. But I also feel that the sculpture I made has some kind of grace in it. There is a relation to the history of sculpture and to the idea that a sculptural figure representing something can possess some magical properties, and that it also becomes the thing that it is depicting. It becomes an entity of itself, and sculptures can last time, whereas our bodies, in comparison, will not.

In the *Kukkopilli* work there is also a reference to finnish forest folk experimental music scene that rose in the early 2000s in Finland. Somebody said to me once that all it takes to play a gig in that scene is a kukkopilli and a delay pedal.

In my studio (Kuva studio), there are boxes that I made from limestone and mortar. Inside the boxes there is carved text. I will not reveal what is written. I wanted to preserve something in time that I felt was important.

There is also a short video of my work titled *Hiiri*. In this work a computer mouse is moving by itself and it moves the search arrow on the screen. The actual work was recently acquired by the Jenny and Antti Wihuri Foundation as part of their collection of contemporary art works.

Outside my studio by the door there is a large oval shaped limestone work (*Untitled*).

Hur Hur

Sat 7.5. at 18:30–19:20: Gig by Hur Hur

Location: HIAP Studios

On Saturday 7.5. I will play a concert with my solo project *Hur Hur*. I will be playing my instrument electro acoustic alto hurdy gurdy (kampiliira) that I have been modifying and playing obsessively during the residency. I'm possessed by this instrument and often I can't stop playing it even if I really should stop playing it. Relating to this, I have lately thought of a modification to a Finnish saying. The modification goes something like this: *Se joka kampiliiraan tarttuu se kampiliiraan hukkuu*. In English (it doesn't translate well): He who clings to the hurdy gurdy will drown by hurdy gurdy.

SUMUGAN SIVANESAN

Location: HIAP Studios

Live broadcast one-on-one consultations with Sumugan Sivanesan introducing the benefits of Karaoke Therapy. Register [here](#) to secure your slot in the KARA-O-KLINIK or just walk-in!

Duration of each session: 30min

Nr of participants / session: individuals or duos

Language: Consultations are in English, although you can karaoke in the language of your choice.

PLEASE NOTE: These sessions will be audio live-streamed on [fugitive-radio.net](#)

Following the 'silent disco' season finale of fugitive radio's online club, RUB, in April, I've been thinking about 'awkward' as an aesthetic category; a subclass of 'zany' that cultural theorist Sianne Ngai describes as: "evok[ing] the performance of affective labour—the production of affects and social relationships—as it comes to increasingly trouble the distinction between work and play." (Our Aesthetic Categories: Zany, Cute, Interesting, 2012, p.7)

Ngai notes that the zany mode is "lighthearted but strikingly vehement", in which injury is always imminent. Literature and media scholar Pansy Duncan associates awkward with ungainly actions that impede progress combined with feelings of embarrassment. In her article on 'cringe comedy', "Joke work: comic labour and the aesthetics of the awkward" (2017) she traces the emergence of cringe comedy with the reorganisation of labour during late capitalism—from mechanical conditions to flexible, 'creative' and affective practices. Noting its arhythmic timing and the labour and endurance required of audiences, she emphasises awkward's "negative phenomenological effects" (p.2).

Arguably play, sociability and managing relationships are simply how we work in 'creative industries'. So what aesthetic and affective modes do we habitually use as we negotiate expectations to perform our 'authentic selves'—indeed the best version of ourselves—in these sectors overly concerned with representation? When we sing and dance for our supper what do our voices and bodies betray? What tricks do we turn to when we feel we are failing?

KARA-O-KLINIK sets up a broadcast situation, combining endurance performance-research with reality 'comedy vérité'.

FAN CHON HOO

Location: HIAP Studios

For this Open Studio, Fan Chon will be presenting an impression of his circuitous research journey of his residency and how he took inspiration from the pink paint on the Suomenlinna jetty barrack walls and finally ended up with a project about salmon. This project will be materialised later at the end of the year in Singapore as part of the SEA AiR – Studio Residencies for Asian Artists in the European Union.

PARSA KAMEHKHOSH

Location: outdoors, yard in front of the HIAP Studios

In the past few weeks, during his daily walks on the island, Parsa Kamehkhosh has been negotiating with the wind, with the waves, with the sun, with some trees and birds to make a sort of deal with them. Now he invites you to join him as he goes to a certain spot each day to wait and witness how they fulfil their promises.

Performance Schedule

6.5. at 17:00–18:00 and 7.5. at 16:00–17:00

Location: HIAP Studios (outdoors)

MIRANDA BLENNERHASSETT

Location: HIAP Studios

For the Open Studios I will be showing images of my most recent installation made at the end of April in the Butler Gallery, Ireland and the process that took place to produce this work. I will also show the start of a new series of drawings resulting from this process.