OPEN STUDIOS

SPRING 2020

Current Residents:

1. Karina Griffith
2. Agata Marzecova
3. Liene Pavlovska
4. Anikó Kuikka
5. Judith Hamann
6. Elina Vainio
7. Hanna-Maria Hammari

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.

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 2020 is Maaretta Jaukkuri . This season, the conversations between the residents and supporting curator were held remotely.

MAARETTA JAUKKURI studied English philology and art history at the University of Helsinki 1964-1970. In 1970-1983 she worked as Exhibitions and Information Secretary at the Artists' Association of Finland. In the years 1983-1989 she was the Head of Exhibitions at The Nordic Arts Centre, Suomenlinna, Helsinki. 1990-2007 she worked as chief curator at the Museum of Contemporary Art (from 1998 Kiasma). She was a professor of the "Art and Common Space" program for art and architecture students at the Art Academy of Trondheim, Faculty of Architecture and Design, NTNU in the period 2004-2006 (full time) and 2006-2013 (part time). In 2007-2010 she worked as artistic director of Kunstnernes Hus in Oslo. In 2012-2014 she was a professor of the new Praxis curatorial program at the Helsinki University of the Arts / Fine Arts Academy of Finland.

She has also worked as freelance curator of several exhibitions e.g. the Nordic Pavilion at the Venice Biennale 1988. She was one of the curators of the section "Roteiros, roterois" at the São Paulo Biennale 1988. In 2015 she curated the video exhibition "Here out There" of female Chinese artists in the auspices of the Helsinki Festival. During 1989-1998 and 2007-2015 she was the curator of the international sculpture programme Artscape Nordland. The project consists of 36 permanent, site-specific sculptures in the municipalities of the County of Nordland, North Norway. From 2016 until present she has been the curator of the Hanasaari Picture Park. She lives in Helsinki, Finland.

HIAP CREW

The members of the HIAP crew in spring 2020 are Juha Huuskonen (Director), Eleni Tsitsirikou (Residency Manager), Stephanie Roiko (Administration & Partnerships), Paul Flanders (Technician) and interns Scarlet Nieschmidt and Alice Orlandi. HIAP also collaborates with Athanasía Aarniosuo who interviews HIAP residents on a regular basis.

FUNDERS

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

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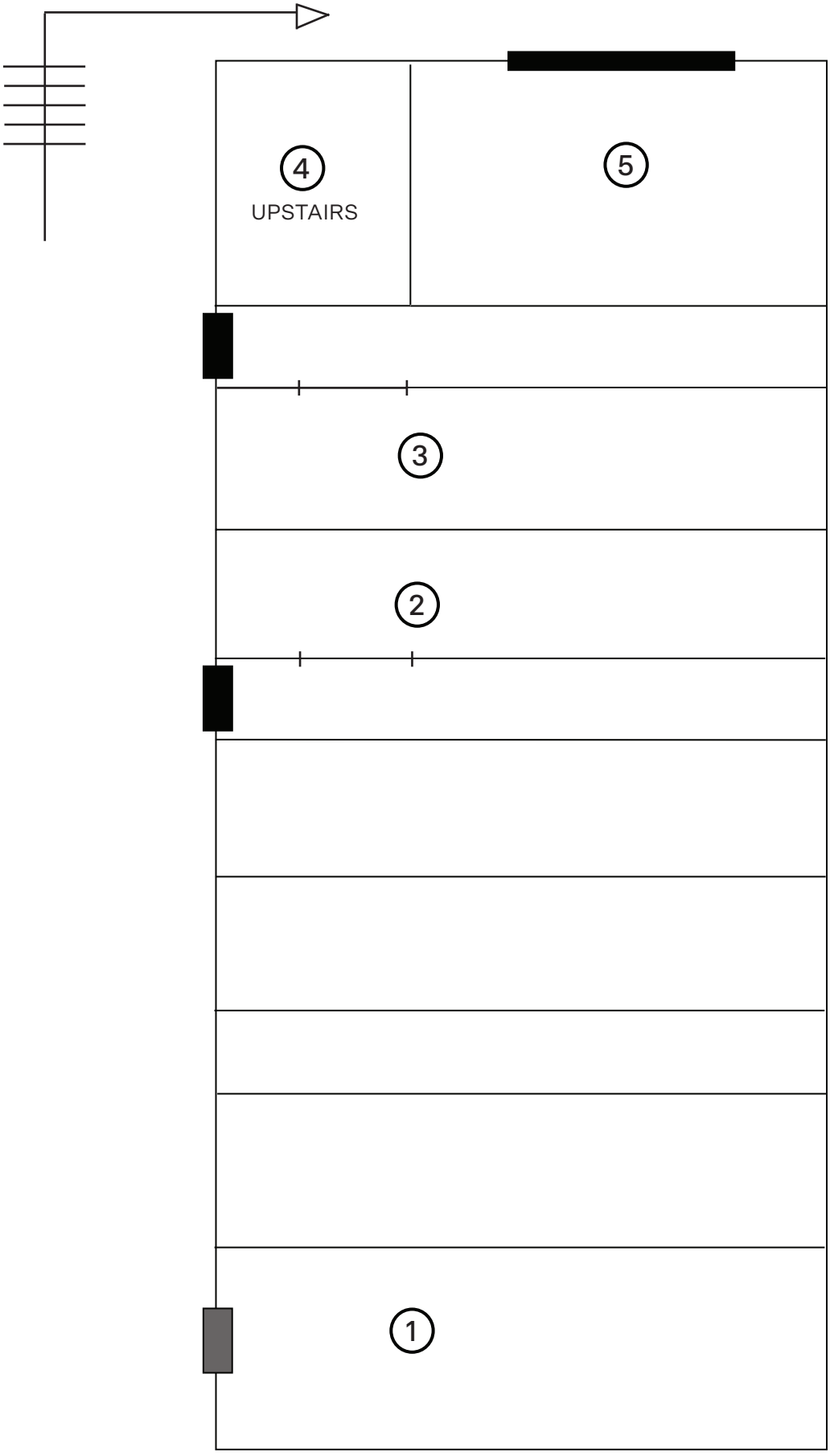
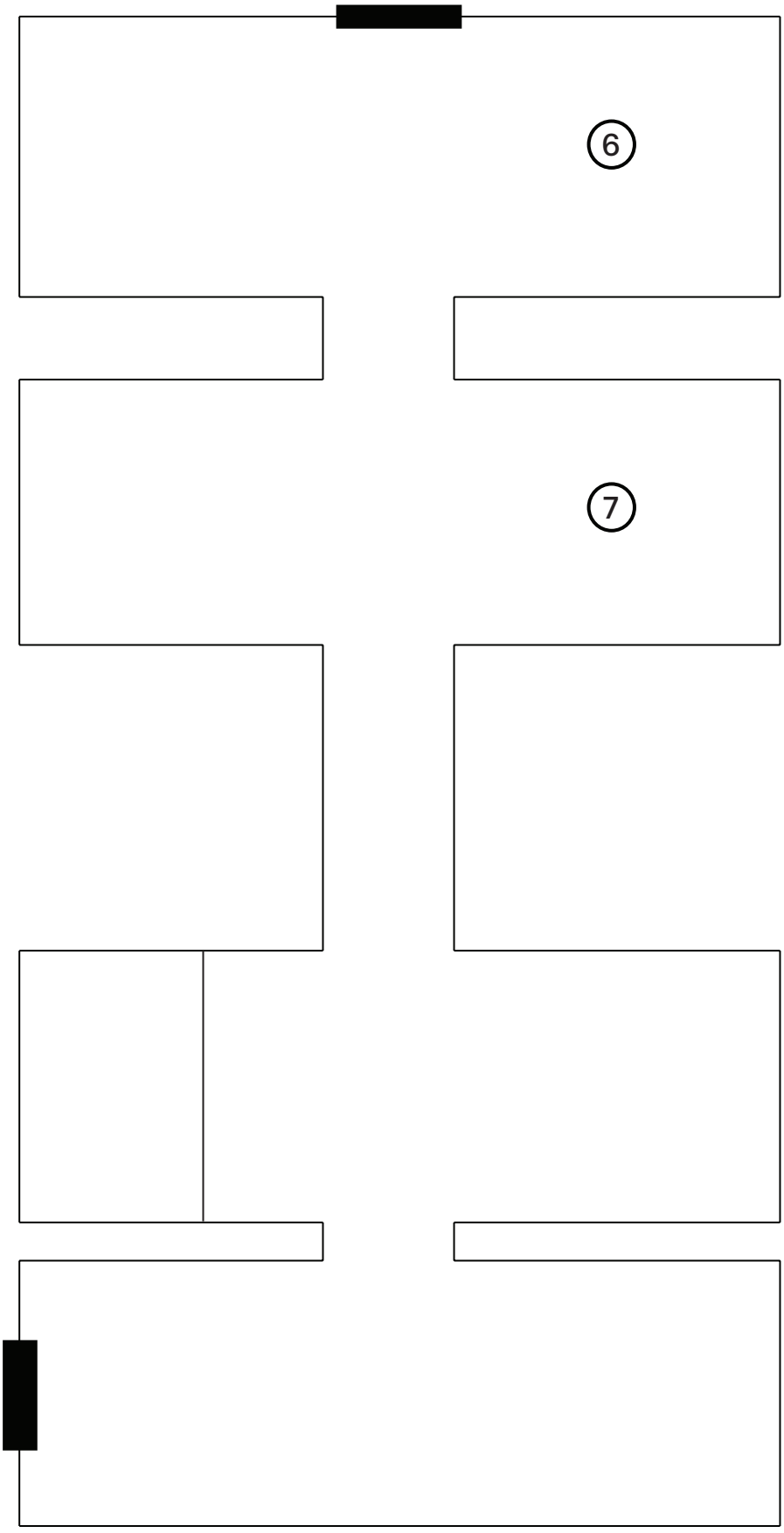
OPEN STUDIOS SPRING 2020

HIAP STUDIO BUILDING



HIAP GALLERY AUGUSTA & PROJECT SPACE



① KARINA GRIFFITH

KARINA GRIFFITH'S moving image works explore the themes of fear and fantasy, often focusing on how they relate to belonging while acting as a record of her family's unique way of Caribbean patois storytelling.

She curates from the position of an artist, whose interests include exploring the intricacies of identity and the immigrant perspective.

Griffith's doctoral research at the Cinema Studies Institute of the University of Toronto concerns Black authorship in German cinema. Her research interacts with theories of affect theory, intersectionality and creolization.

DURING THE RESIDENCY
During my residency at HIAP, I will be researching films for a curatorial programme with the Goethe Institute's LATITUDE project, and writing film criticism for Berlin Art Link and Canadian Art.

In terms of my own practice, I am currently interested in the mechanics of error, and how our methodologies of failure interact with our specific intersections of race, gender, class and ability. This ongoing research takes an afropesssimistic approach to exporing these ideas through a combination of moving image, textiles, and collaborative workshops. During my stay on Suomenlinna, I will make mistakes and plan future collaborative projects with artists based in Finland.

Karina Griffith's residency is realised in collaboration with Goethe-Institut Finland.

Karina Griffith, *Optical Silence* (performance), 2018
Photo by Katie Dunbar

Karina Griffith, *LOVE* (installation), 2018
Photo by Kim Wode

② AGATA MARZECOVA

AGATA MARZECOVA is a researcher in ecology, photography and new media. Working at the intersection of environmental science, art and theory, her research interest extends from exploring historical changes in the environment to investigating shifts in environmental perception.

Her installation project, '*Vernacular Geology*', was exhibited at The Baltic Pavilion in Venice (2016) and The Baltic Material Assemblies in 2018.

Together with artist Hanna Husberg, Agata has initiated '*Towards Atmospheric Care*', a collaborative project which explores connections between aesthetic, science and politics of air and the atmosphere. Their research-based practice seeks to develop a multiplicity of outcomes that allow sharing the problematics of air across different platforms, context and audiences, such as installation, essays, lecture-performances, dialogue and teaching.

DURING THE RESIDENCY
During the HIAP Residency, I will work on '*From Aurora to Geospace*', which is an art-led research project developed in collaboration with the artist Hanna Husberg. By focusing on near-Earth space and the ionospheric radar infrastructures located in northern Sweden, Norway and Finland, '*From Aurora to Geospace*' explores how historical interest in visible atmospheric phenomena, such as the aurora borealis, contributed to the uncovering of invisible processes and phenomena that are made perceptible only with the help of geoscience.

Rather than observing atmospheric phenomena as such, the project explores instruments, historical circumstances, events and ideas which make the atmosphere visible and which contribute to the construction of new atmospheric imaginaries and sensibilities.

Agata Marzecova's residency is realised with support from the Nordic-Baltic Mobility Programme for Culture by Nordic Culture Point.

Agata Marzecova and Hanna Husberg , *From Aurora to Geospace* (exhibition view), The Royal Academy of Fine Arts, Stockholm, March 2020
Photo by Jonathan Bassett

Agata Marzecova, and Hanna Husberg , *From Aurora to Geospace* (a public discussion event), The Royal Academy of Fine Arts, Stockholm, March 2020
Photo by Jonathan Bassett

3 LIENE PAVLOVSKA

LIENE PAVLOVSKA is an artist and scenographer. Her practice focuses on the responsibility of individual actions and the accountability of a collective body. She is interested in the role of the spectator and actor and the blurred boundaries between both; as well as the relations between an individual and society. Pavlovska is researching and using theatrical modes of expression and the experience of catharsis in the context of visual art.

She received her Master's degree in Scenography from the Art Academy of Latvia, and from the Sandberg Institute, Studio for Immediate Spaces in Amsterdam.

DURING THE RESIDENCY
I arrived at the residency with a wish to look into the process of planning, materialising concepts in the shape of drawings, scale models and situations. As a starting point, looking into political sleepiness, and thinking about what makes me and one to act.

Since I arrived here, the world has rapidly changed by a pandemic. Focusing on planning has become overwhelming. Instead, I am finding the calm within the process of making. I am allowing myself to be inspired and guided by the architecture of Suomenlinna while thinking about and reflecting upon the current and the possible societal changes.

Liene Pavlovska's residency is realised with support from the Nordic-Baltic Mobility Programme for Culture by Nordic Culture Point.

Liene Pavlovska, *Close Your Eyes and Smile*, 2019
Photo by Peteris Viksna

Liene Pavlovska, *Work in Progress at HIAP Residency*, 2020

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

Anikó Kuikka, *Shingle* (installation view), 2020

Anikó Kuikka, *Sun Aikas Koittaa* (Ending Scene), photograph from moving image piece, 2020

5 JUDITH HAMANN

JUDITH HAMANN is a performer and composer from Birraranga (Melbourne) and one of 'Australia's foremost contemporary-music cellists' (RealTime Arts). Her current work focuses on an examination of 'shaking' in her solo performance practice, the creation of new works for cello and humming, and on '*Materialities of Realisation*' (with Charles Curtis).

Hamann has worked with artists and ensembles including Dennis Cooper, Áine O'Dwyer, Alvin Lucier, Eliane Radigue and La Monte Young. She has performed widely at festivals including the LA Phil Fluxus Festival and Aural in Mexico City.

Hamann has also performed or composed music released on labels including Saltern, Pogus, Another Timbre, Caduc and Marginal Frequency and holds a Doctor of Musical Arts from University of California, San Diego, where she majored in contemporary cello performance.

DURING THE RESIDENCY
This project focuses on the creation of a new body of work drawn from performance and discourse-based research on 'shaking'. This manifests literally (in physical shaking of 'bodies'), and sonically (through acoustic phenomena such as acoustical beating and wolftones). Over this residency I have explored these ideas through a combination of performance, recording, and composition, with the bodily presence of the performer as sounding subject, a method of navigating time, material, and environment.

While at HIAP, the focus of this project has also moved towards an extension of the concept of recording: inclusive of, but also beyond, sound replication to a frame which considers material and its interaction with human and non-human actants as analogue recording devices. This approach renders the gesture or action of bodies in friction with material the central focus both sonically and conceptually, with the recording itself (whether a sound object or a physical object) an artefact, rather than at the focus of an aesthetic objective or outcome.

This particular branch of creative research emerges from the larger Shaking Studies project as it has moved beyond live performance, and into intermedia spaces: developing sensorimotor mark making as a cumulative practice to create physical and sonic objects which reflect massing, accumulation, and temporal collapse.

Judith Hamann's residency is realised with support from The Australia Council for the Arts.

Judith Hamann, 2018
Photo by Tim Grey

Judith Hamann, *Work in progress for durational sensorimotor drawings and massed recordings*, **2020**

6 ELINA VAINIO

ELINA VAINIO's artistic practice is a tool that enables her to take an active role in calling attention to the delusive division between culture and nature. It gives her agency to question and press the divide in order to consider how precarious life is, how abruptly things can come to a halt, how easily conveniences and comforts can obscure the realities of primary production and logistics, and how nature is not out there but in us, sustaining the human realm.

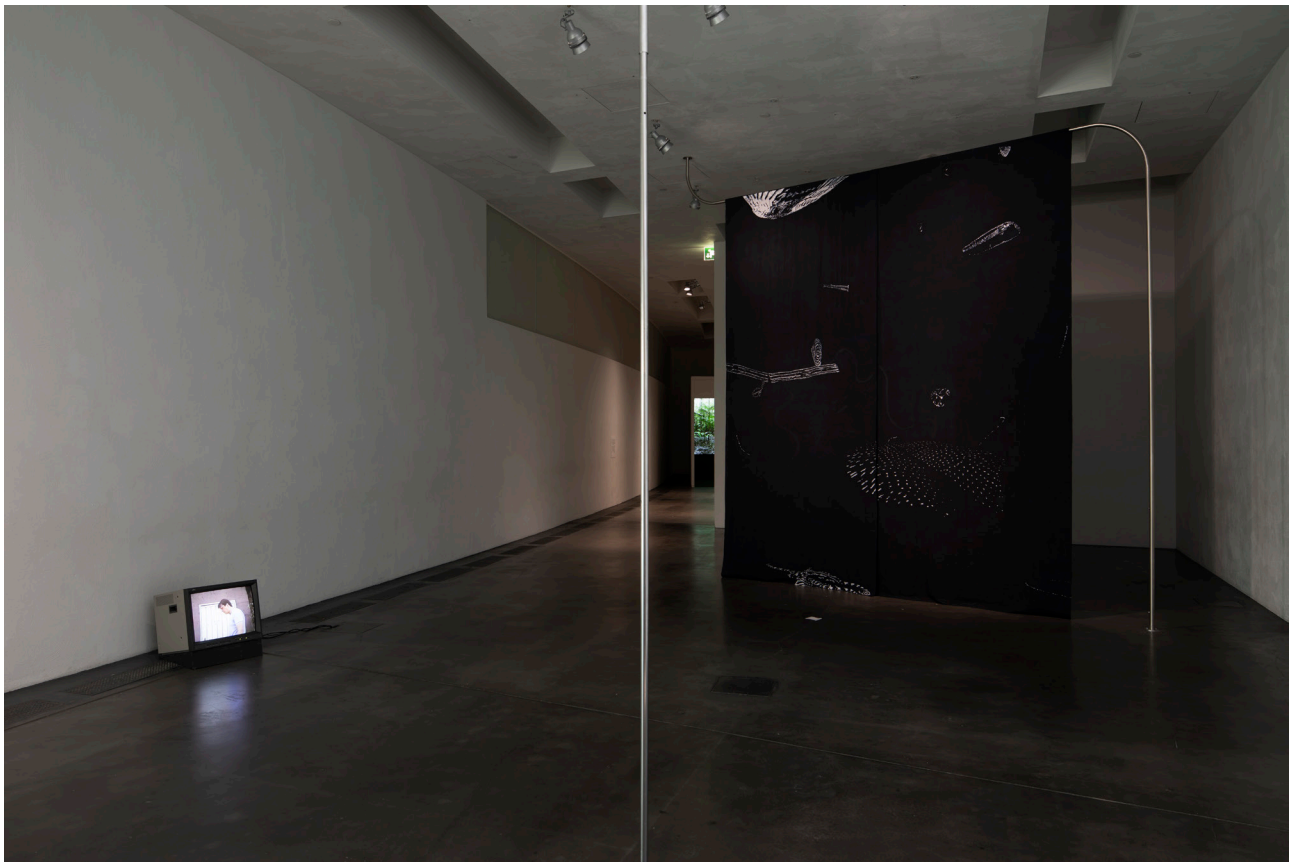
Her works often take the form of pared-down installations or site-specific compositions, where she draws attention to how everything is constantly changing, how much we do not understand and what limits language might bring. Vainio's conceptually driven practice leans on intuition and is much affected by an unwavering curiosity towards materials and their properties. Lately, she has also been paying attention to different social interactions, the power of free association and the unforeseen connections that arise in exchanges of acceptance and openness.

Vainio lives and works in Helsinki, Finland, where she graduated with an MFA from the Finnish Academy of Fine Arts in 2013. She holds a BFA from Chelsea College of Art & Design, London, UK.

DURING THE RESIDENCY
During my three spring months at HIAP, I will observe the rapid increase in daylight hours while walking around the island, collecting small amounts of plants. The working methods I will employ on the island will be experimental investigations into botany, elemental chemistry and stripped-down language, and the resulting works will be procedural and ephemeral in nature.

Elina Vainio is on a three-month workspace 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.

Elina Vainio, *The Rights of Things* (installation view), from Fictional Frictions, Gwangju Biennale, 2018
Photo by Doyun Kim



Elina Vainio, *un* (installation view), from Coexistence, Kiasma, 2019
Photo by Pirje Mykkänen

7 HANNA-MARIA HAMMARI

HANNA-MARIA HAMMARI is a Finnish artist who lives in Frankfurt am Main, Germany. The artist's sculptural practice incorporates a diverse vocabulary of materials – ranging from wood, fake fur, latex, helium balloons to steel and ceramics – to construct resonant and imaginative combinations of disparate images, forms and narrative styles that explore the tensions between presence and absence, nature and artifice, threat and safety, surface and interior, loneliness and hurt, while levering the heaviness of these topics with wit and pathos.

Hammari studied at the Städelschule in Frankfurt am Main and at the Cooper Union, in New York. Her work has been shown in recent exhibitions at Deborah Schamoni, Munich (2020); Kraupa-Tuskany Zeidler, Berlin (2020); Frankfurter Kunstverein (2019); LC Queisser, Tibilisi (2019); Vleeshal, Middelburg (2019); Staatliche Kunsthalle Baden-Baden (2018); Museum für Moderne Kunst, Frankfurt (2017).

DURING THE RESIDENCY
During my residency back in my native Finland, I wanted to reacquaint myself with the Finnish art scene and learn new metal casting techniques, but due to the restrictions brought upon by the Corona virus, the residency took more of an introspective turn and most of my time has been spent going through my own archives and works from the recent years and thinking about how to move forward once we are in the post-pandemic world.

Hanna-Maria Hammari's residency is organised as part of the HIAP residency exchange programme in collaboration with Production and Exhibition Platform basis e.V, Frankfurt.

Hanna-Maria Hammari, *Skeleton Ball*, glazed ceramic and canvas, 2020
Photo by Ulrich Gebert

Hanna-Maria Hammari, *Untitled (trap)*, glazed ceramic and steel, 2019
Photo by Def Image

helsinki international artist programme