

OPEN STUDIOS



SUMMER 2021

Current Residents:

- ① Freja Bäckman
- ② Jessie Bullivant
- ③ Michaela Casková
- ④ Néstor García
- ⑤ Laura Hyppönen
- ⑥ E. L. Karhu
- ⑦ Lucila Mayol
- ⑧ Shayma Nader
- ⑨ Minou Norouzi
- ⑩ Bitra Razavi
- ⑪ Angela Su
- ⑫ Timo Viialainen

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 Summer 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 Yilin Ma and Ódhrán Cadwell.

For this season's HIAP Open Studios, Stephen Stamper has worked as technician.

HIAP also collaborates with Athanasía Aarniosuo who interviews HIAP residents on regular basis.

FUNDERS

The main funders of HIAP are The Arts Promotion Centre Finland (Taika), 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 CURATORS

The supporting curators visit HIAP approximately once per month to meet up with residents and open a dialogue about their work. The HIAP supporting curators for the summer season in year 2021 are Elham Rahmati and Vidha Saumya. This season, the conversations between the residents and supporting curators were held both remotely and on site.

ELHAM RAHMATI (b. 1989, Tehran) is a visual artist and curator based in Helsinki. She holds an MA of Visual Arts from the Accademia di Belle Arti di Firenze and has also pursued an MA of Visual Culture, curating & Contemporary Art from Aalto University. Her work is based on the fields of drawing, installation and video art and has been exhibited in Germany, Slovenia, Denmark, Finland, etc. In 2019-2020, she worked as the curator and producer of Academy of Moving People & Images – a film academy in Helsinki for mobile people. She is the co-founder and co-editor of NO NIIN – an online monthly magazine in Finland.

VIDHA SAUMYA (b. 1984, Patna) is a Helsinki based Artist-Poet whose body of works - drawings, murals, books, poems, sculptures, embroidered textiles, videos, and digital artefacts - are wry and warm in their politics and kaleidoscopic in their aesthetics. The concept of (Home)land is at the core of her praxis. She is the co-founder and co-editor of NO NIIN - an online monthly magazine in Finland, and a founding member of the Museum of Impossible Forms - a cultural para-institution in Kontula, Finland. She holds a MA from the Aalto University; a BFA from the Sir J. J. School of Art; and a Diploma from the Srishti Institute of Art, Design and Technology.

①

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, language 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. 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.

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. Photo by Sheung Yiu



Freja Bäckman, *I was told I chop wood like a ballet dancer (video still)*, 2018. Videography by Elis Hannikainen

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, in 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

During the summer 2021 season I will reflect on my previous 12 months in residence at HIAP. I will be continuing work on 'A Bad Sign'; a durational text-based project at Titanik gallery, Turku, happening throughout March-December 2021 as part of 'Weathering': a project curated by Katie Lenanton & Bogna Wiśniewska. I will also develop a new durational work for the exhibition 'Easy Fit' at Porukalle studios in late August. These two context-specific projects explore autofiction through body horror and other narrative techniques. They contribute to a larger body of work being developed over my longer residency period.



bone against bone?

Jessie Bullivant & Jaakko Pallasvuo, *Real Questions* (detail), 2020 – 2021

③ 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

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 part of the project will be shown at 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, a group of scientists and artists, developing and running workshops about evolutionary processes under the Department of Biological and Environmental Science at the University of Jyväskylä.





Solar bath, Mustarinda, August 2020



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

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NÉSTOR
GARCÍA

NÉSTOR GARCÍA is an artist and independent curator from Valencia. Studies theater at the Institut del Teatre (Barcelona) and choreography at P.A.R.T.S (Brussels). In 2012 his production turns towards the visual arts as a consequence of his sustained collaborations with the artists Tino Sehgal and Dora García, taking part in many of their major exhibitions.

His practice revolves around notions such as *social choreography*, researching the instances where body practices and material culture have served as patterns for modern social organization.

Currently he combines his artistic production with the co-direction and co-curation of Pols, independent project space in Valencia.

DURING THE RESIDENCY

I am continuing the line of research that I've been developing in my last projects: to uncover the historical relationships between the choreographic field and the conception of the body within the structures of capitalist production.

I'll be working towards a three-channel video work focusing on the parallel development of modern dance and the systematization of the worker's movements in fordist-style assembly lines, departing from a critical reading of the book *Effort: economy in body movement*. In it the choreographer Rudolf von Laban sets the ground for the application of his dance theories to the productive system of early capitalism.

Néstor García'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 for creators.





Néstor García, *Work in progress 1*



Néstor García, *Work in progress 2*

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LAURA
HYPPÖNEN

LAURA HYPPÖNEN is a filmmaker working predominantly in narrative fiction, with occasional forays into experimental film, music videos and fashion films. Her films explore a broad range of subjects and genres, while her visual language draws from the history of cinema.

Hyppönen has an MA in Screenwriting from Tampere University of Applied Arts and an MSc in Management specializing in Film Business from London's Film Business Academy. She is a Nipkow Fellow (Berlin), and an alumna of Berlinale Talents and Scuola Holden's Film Garage in Turin. She lives and works between Amsterdam, Berlin and Helsinki.

DURING THE RESIDENCY

I am writing the screenplay and developing the visual plans for *Lex Julia*, an arthouse feature film set in the Nordic archipelago, about an accidental reunion between a rape survivor and her rapist. Pandemic allowing I will shoot tests with my cinematographer, scout for filming locations, explore the special atmosphere of the Baltic White Nights, and workshop the script with actors.





Portrait of Laura Hyppönen, photo by Diana Luganski 2020



E. L. KARHU

E. L. KARHU (b. 1982) is a writer, playwright and dramaturg. She studied playwriting and dramaturgy in the Theatre Academy in Helsinki and Hochschule für Schauspielkunst Ernst Busch in Berlin and works in both the German-speaking and the Finnish-speaking area. She writes plays, novels, performance scripts and works with other artists on both texts and performances. At the moment Karhu is interested in embodiment as a working method in writing as well as the themes of care, care work, desire, pleasure, disability, survival and bodily experiences and mutual care as weapons in fighting capitalism.

DURING THE RESIDENCY

Karhu is working on a queer rewrite of the Sophocles' ancient play classic *ANTIGONE* and finishing her first novel *VELJELLENI (TO MY BROTHER)*, on bodily hierarchies and reclaiming pleasure under the patriarchy (Teos 2021).



ERIOPIS in Schauspiel Leipzig theater 2020, directed by Anna-Sophie Mahler. In the photograph Michael Wilhelmi and Yuka Yanagihara. Photo: Rolf Arnold



E. L. Karhu, *Self portrait*, Author photo of E. L. Karhu, photo: Carl Bergman



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.

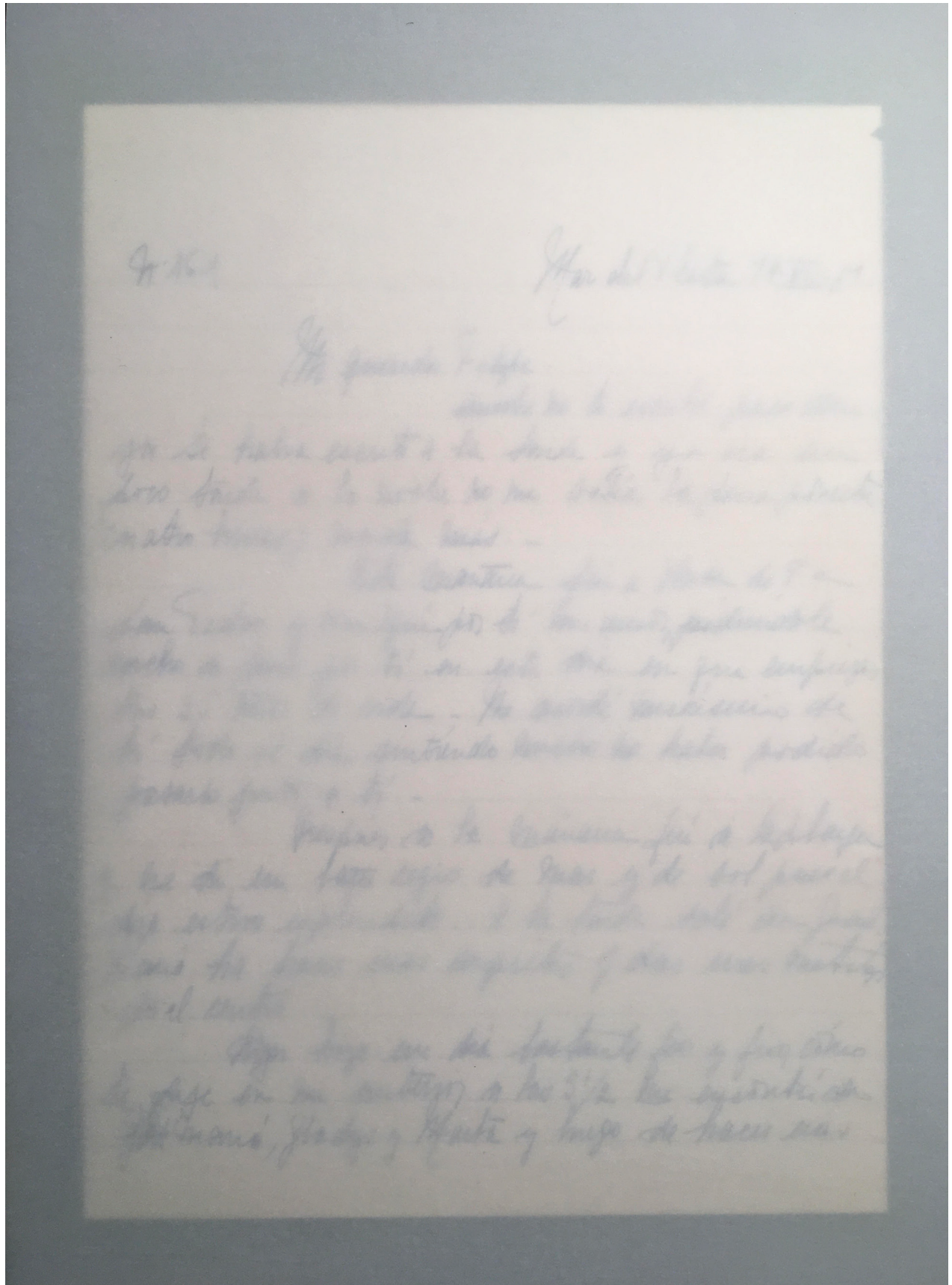
At the moment, Lucila explores the relation between memory and spaces through archival material, drawing, writing, printing, and programming Interactive Fiction.

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, Credits: Lucila Mayol



SHAYMA NADER

SHAYMA NADER is an artist and researcher based in Palestine. She holds a BA in Contemporary Visual Art from the International Academy of Art – Palestine and a MA in Global Creative and Cultural Industries from SOAS, University of London. She researches the transmission of collective experience through narration, understood as a practice of collective memory and struggle through which meaning is created and negotiated by an active repetition and rewriting of histories and actions. Shayma Nader currently lectures in visual arts at Birzeit University and is a member of QANAT collective.

DURING THE RESIDENCY

During my stay at HIAP I plan to develop a long-term project tracing magical and mystical creatures in Palestinian wilderness as an entry point to discuss dispossessions, the vanishing commons and the fantastical in Palestinian memory and imaginaries. The project asks when and how was the fantastical oppressed in cultural memory, and speculates how years of colonial and neoliberal assault disenchant our wilderness, waters and memories. As it develops, this project will seek and nurture collaborations with musicians, farmers, artists and writers for its final output.

Shayma Nader's residency is realised in the context of 'Everyday Forms of Resistance', a polymorphic collaboration between Ujazdowski Castle Centre for Contemporary Art, Ramallah Municipality, AIR Antwerpen and HIAP – Helsinki International Artist Programme.





Shayma Nader, *Hydrofutures* (speculative fiction writing workshop), 2020



Shayma Nader, *Tussamrt* (film still), 2017



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



ANGELA SU

ANGELA SU's works investigate the perception and imagery of the body, through metamorphosis, hybridity and transformation. Her pseudo-scientific drawings often combine the precision of scientific sketches with a mythical aesthetics, challenging the audience's visual sensation of the pleasure of pain. Her research-based projects include drawing, video, performative and installation works that focus on the interrelations between our state of being and scientific technology.

Her most recent works are featured in the exhibition "So long, thanks again for the fish", a group show of five Hong Kong artists held in Suomenlinna (Helsinki) and a part of the Helsinki Biennale Inspired Programme.

DURING THE RESIDENCY

I will focus on researching about the manipulation of truth with technology and how one survives in a constantly shifting reality. The pandemic reveals that competing discourses propagated by social media have left us stranded in our own parallel universes. This research project is about how we can make sense of this destabilised reality, and how individual agency is still hopeful for bringing about changes in a time when most social movements are in a temporary setback.





Angela Su, *Rorschach Test No.1*, 2016, Ink on drafting films, 155 x 110 x 5 cm

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TIMO
VIALAINEN

TIMO VIALAINEN works in the fields of visual art, performance art and sound art. Though most part of his work has been live performances, his contemporary work usually takes its shape in conceptual sculptures that often feature an activating element which engages the viewer. His interest lies in intuitive prelinguistic experience and contradictory concepts that can be found in the various capitalised environments in which we exist.

Timo is a graduate from the Academy of Fine Arts at the University of the Arts Helsinki.

DURING THE RESIDENCY

Currently I'm working on large-scale ceramic sculptures that resemble giant clay bird whistles (kukkopilli in Finnish). The sculptures will carry an air compressor hose. I aim to develop an electric system to control the pneumatic sound of the pieces. These works will be exhibited in my solo exhibition which will open in January 2022 at the gallery Oksasenkatu 11 in Helsinki. The theme of the exhibition will loosely relate to an attempt to reach out to things that have happened in another time and place, and the impossibility of it.

Besides the solo exhibition, I'm working on a series of performances that relate to the theme of electricity cut which has been present in my earlier work. The first performance will take place on 4 September in the Old Booze Factory Manilla in Turku as part of the festival New Performance Turku. The second one will be presented later in September during the *Performance Protocols* event and exhibition that will be held in Akusmata and Third Space galleries in Helsinki between 18 and 28 September.

Further, I will also present a new performance piece in *Helsinki Performance Art Symposium* which will take place in Mad House in the end of October, and, later in the year, I will participate with a performance in the exhibition '*The Posture of Impermanence*' (Huokoinen ele in Finnish) that will be presented in Vantaa Art Museum Artsi.

I'm also working on a sound project titled "*Hevonen*" (Horse) in collaboration with the artist Jean-Michel Kampara. In the frame of this project I will do some live performances and recordings during my residency time.

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



Timo Viialainen portrait, Photo by Salla Valle



Timo Viialainen, *Bubble*, Performance, 2017, Lapsody Festival, Photo by Antti Ahonen

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