

OPEN STUDIOS



AUTUMN
2021

Current Residents:

- ① Freja Bäckman
- ② Kate Brehme
- ③ Jessie Bullivant
- ④ Michaela Casková
- ⑤ Sarah Hillebrecht
- ⑥ Khaled Kaddal
- ⑦ Yoichi Kamimura
- ⑧ Minjee Hwang Kim
- ⑨ Lucila Mayol
- ⑩ Minou Norouzi
- ⑪ Bitar Razavi
- 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 Studios event takes place at the end of each season - in late May, August and November. The event is 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 2021 are Juha Huuskonen (Director), Eleni Tsitsirikou (Residency Manager), Stephanie Roiko (on a parental leave) (Administration & Partnerships), Mia Mikkola (Office & Residence Administration), Dana Neilson (Villa Eläintarha Residency Coordinator Project Coordinator / Levyhalli Exhibition 2021) and interns Yilin Ma, Ódhrán Cadwell and Anna Kozonina.

Besides his role as a supporting curator in this season, Otto Byström has worked also as technician for the realisation of the Open Studios Autumn 2021 event.

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 (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 curator for the Autumn season in year 2021 is Otto Byström. This season, the conversations between the residents and supporting curator were held both remotely and on site.

Otto Byström (b. 1987) is an interdisciplinary artist and organizer based in Helsinki and London. He holds a MFA of sculpture from The Uniarts Helsinki's Academy of Fine Arts. His unsettled and flexible video, sculpture, jewelry, sound, performance and installation-based work has been exhibited in different parts of Europe, North America and East Asia. He has been involved in organizing and facilitating a large number of exhibitions, as well as a variety of other art events and collaborative projects. His work as an organizer in contemporary art is perhaps best known from co-running an artist-run space called Sorbus in Helsinki between 2013 and 2019.

①

FREJA BÄCKMAN

FREJA BÄCKMAN works as an artist, educator and researcher. Their practice is concerned with collective formations, informed by queer and intersectional feminism. Through dialogues and negotiations, analysis of power, language and knowledge sharing they work with performance, sound, text, installation and workshops.

Their work has been shared at Vantaa Art Museum Artsi, Lydgalleriet and Hordaland Kunstsenter in Bergen, nGbK and District in Berlin, Third Space in Helsinki, Repose in Krakow, EMMA-Espoo Museum of Modern Art. They are currently doing a doctorate at the Department of Art at Aalto University and was a visiting scholar at Parsons, The New School in New York. They have completed a MA in Art in Context (2012) at Berlin University of the Arts.

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* (video still), 2018. Videography by Elis Hannikainen



Freja Bäckman, *I was told I chop wood like a ballet dancer* (*On circles*) and (*axes*), 2020-21, photo: Antti-Jussi Rantala

②

KATE
BREHME

KATE BREHME is an Australian independent curator and arts educator based in Berlin. She has worked internationally on a variety of projects, exhibitions and events and since 2008 runs Contemporary Art Exchange, a curatorial platform providing professional development opportunities for emerging and young artists. Her project and research themes include place and cultural identity, labour and work, globalisation, disability and socially engaged practices. Kate is also co-founder of Berlinklusion, Berlin's Network for Accessibility in Arts and Culture, lectures at the Piet Zwart Institute in Rotterdam and for NODE Center for Curatorial Studies, and recently completed her doctorate at the Center for Metropolitan Studies at Berlin's Technical University where she undertook research into the contemporary art biennial and urban space.

DURING THE RESIDENCY

It has been long held that in the field of contemporary art, extensive working and travelling internationally has become a measure of success of one's career. While the COVID-19 pandemic caused temporary disruption for many non-disabled arts workers in this way, it also highlighted the existing barriers to participating in the international art system for disabled arts workers and arts workers with children alike. Access and inclusion have long played a role within my curatorial practice, whether ensuring publics have various access routes into my exhibitions, providing artists with disabilities better access to the cultural sphere as professionals, or whether it is in working with (disabled and non-disabled) artists who deal with accessibility or disability as a theme. Furthermore, as a woman and mother with a disability, defining, understanding and gaining access governs all areas of my life. Thus, for my residency, I propose to probe the field of contemporary art to explore what extent other identities, such as race, class or gender – and in particular, motherhood – intersect with disabled experiences.

Kate Brehme's residency is realised in context of HICP – Helsinki International Curatorial Programme, a collaboration between Frame Contemporary Art Finland and HIAP.



Kate Brehme, *Portrait*

③ 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 institutionalised by them. They are informed by legacies of institutional critique, reproductive labour, and queer and crip discourse.

DURING THE RESIDENCY

At HIAP, I am focusing on the different ways text and language can enter and affect the body of a reader/listener. Narrative works developed during my residency have so far taken the form of a self-published book & broadsheet newspaper (The Tower, 2020); an extended work title (Your Name..., 2020); a customised Donald Duck comic book (Meta Version, 2021); a looping analog slideshow (Real Questions, with Jaakko Pallasvuori, 2020-21) and an episodic text delivered via scrolling LED sign, displayed in the Titanik office window, Turku (A Bad Sign, 2021). During the Autumn season, I have been developing a book with Rooftop Press (Helsinki), and a new work for the 2022 Perth Festival (Australia).





Jessie Bullivant, *Your Name* [Portrait oriented photograph of my brother's lower mid-section taken by his wife one evening in August while their first child was sleeping. I often look at photos of him, hoping to see something of myself. He is lifting up his white t-shirt and lowering his checkered boxer shorts to reveal the top half of his butt crack. I think about institutional critique; about Andrea Fraser undressing in *Official Welcome* saying, 'I'm not a person today. I'm an object in an artwork. It's about emptiness'. Maybe I'm jealous that his tattoo is better than any artwork I will make. His identity is obscured, but his fuzzy pale unshaven butt is visible. I think about Grindr. A tattoo is visible on his right butt cheek, it says 'Your Name' in cursive letters. I think about saying the wrong name during sex, or calling your school teacher 'mum'. The tattoo is slightly out of focus. We are both named after dogs from our mother's childhood. When did the names stop belonging to the dogs and start belonging to us? The background is dark. Mum always says 'just kidding' a bit too soon. Anxiously making sure there's no misunderstanding. She can't commit. But his tattoo tells me that he is committed to the joke.] (Glossy digital print), 2020. Exhibited in *Fantasy 1&2*, curated by Saara Hannus, SIC, 2020. Photo by Jaclyn Bullivant

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, on Örö island and developed further in Ars Bioartica residency in Sápmi and shaped as public art work commissioned by Oulu Art Museum. Along with daily weathering exercises I will also keep maintaining various activities around Mustarinda association, work as advisor for HIAP's residency program Empowering Tools 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.



Between maintaining and making. Pigment field laboratory: weather, mushrooms, plants, waste and other



Between maintaining and making. Pigment field laboratory: weather, mushrooms, plants, waste and other

5

SARAH
HILLEBRECHT

sarah hillebrecht – sculptor
lives and works in bremen/ germany. 3 years
professional training as woodsculptor plus 5
years studies at the university of arts bremen,
germany + unitec university auckland, new
zealand (diploma). national and international
symposia, artist residencies and exhibitions
(germany, denmark, finland, norway, neth-
erlands, turkey, france, spain, switzerland,
australia, taiwan, russia)

stipends and prizes (selection):
2021 andreas art prize 2021, st. andreasberg,
germany, twingi landArt, binn, switzerland
2017 workstipend schlossmediale werdenberg,
switzerland
2015 air zarya center for contemporary art,
vladivostok, russia

DURING THE RESIDENCY

Site-specific process of creation, an element of
chaos that I allow to guide me. The reduction of
possibilities is the door to fresh and unexplored
thinking.

Study, learn, develop, create
learn about finnish sculpture and art in public
space by the sculpture trails offered by HAM
museum. read. find a three-dimensional
approach for intercultural understanding.
respect. extract characteristics, differences,
news. get acquainted. develop own creations
inspired by the sculptural heritage that gives
helsinki a face and many faces at the same
time. show.

*Sarah Hillebrecht's residency is organised in
cooperation between HIAP and Künstlerhaus
Bremen.*





⑥

KHALED
KADDAL

KHALED KADDAL is an interdisciplinary artist, raised in Egypt and resident in London. His artistic practice engages with sound, visual, sculpture and computational media for installations and performances.

His works have been exhibited and performed at Overgaden Institut for Samtidskunst, Copenhagen; Science Gallery, London; Sharjah Art Foundation, Sharjah; at Mosaic Rooms Gallery, London; Tokyo Metropolitan Art Museum, Tokyo; Cairotronica Symposium, Cairo; Zentrum der Künste Hellerau, Dresden; and Dilston Grove Gallery, London; 5th Biennale Internationale de Casablanca, Morocco.

He obtained his Master in Sound Art Practices in the University of the Arts London (UAL), and his Bachelor in Computer Science in Arab Academy for Science and Technology (AAST). Currently, he is a resident fellow at HIAP, Uniarts Helsinki, Finland.

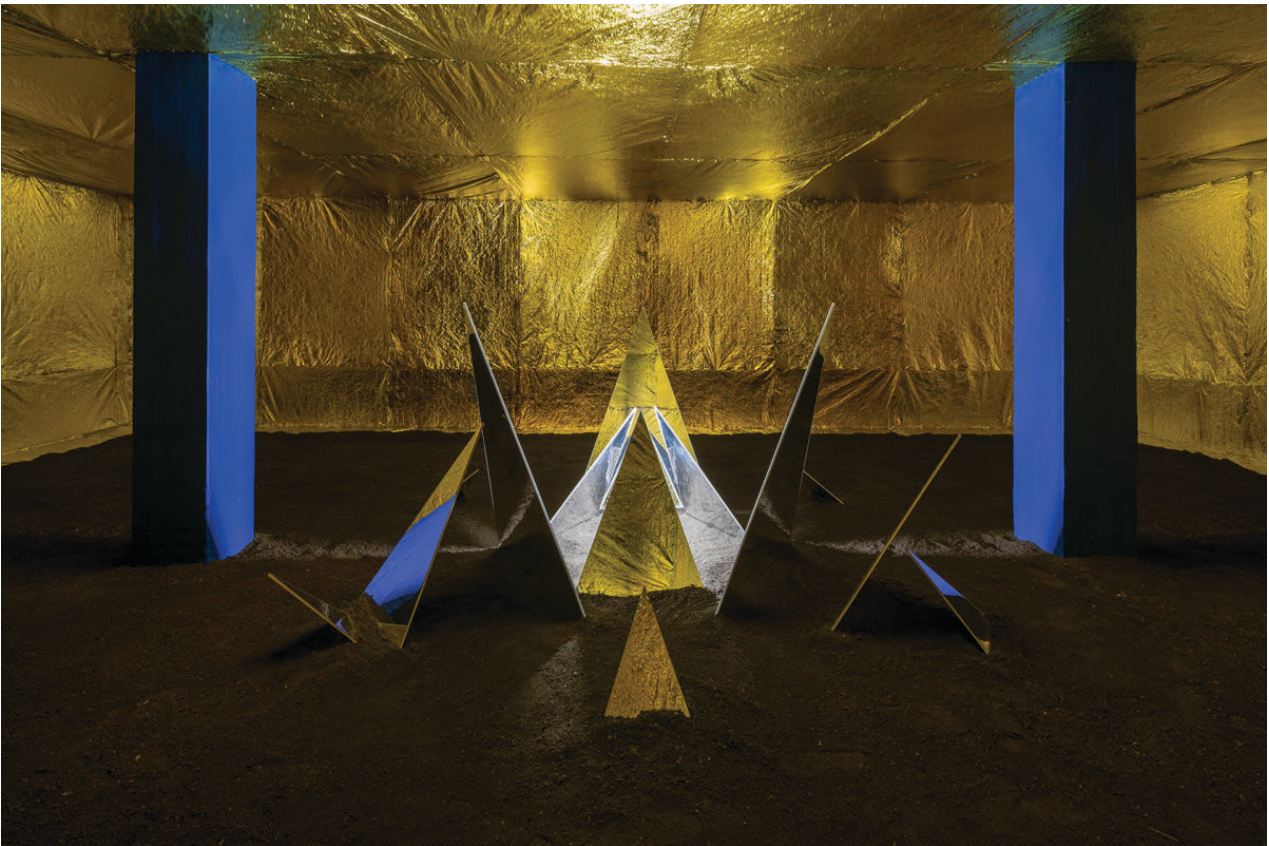
DURING THE RESIDENCY

At HIAP, I will research the Generative Adversarial Network (GAN), a class of machine learning frameworks designed by Ian Goodfellow in 2014.

In a nutshell, these frameworks are responsible of launching the field of Artificial Intelligence into a new level of visual and sonic innovations. Deep Learning requires a lot of labeled data for procedural classification. However, through reinforcement learning algorithms, GAN proposes unsupervised learning algorithms which don't need labeled data but a lot of experiences just as human beings.

This technology is a leap for both visual and sonic creativity, and I am interested in experimenting my will as an artist using these unsupervised algorithms as a tool for artworks production.

Khaled Kaddal is an International Resident Fellow at the Academy of Fine Arts in Helsinki. The residency is part of The Academy of Fine Arts' International Openings Programme funded by the Saastamoinen Foundation in collaboration with HIAP – Helsinki International Artist Programme.



Khaled Kaddal, *To The Nostrils of Time* (installation view), 2019. Photo by Anders Sunde Berg



Khaled Kaddal, *Stated Elsewhere*, 2018

⑦ YOICHI KAMIMURA

YOICHI KAMIMURA, drawing chiefly upon his recordings, experiments with methods that draw upon sight, hearing, and other senses to perceive different scenes. His extensive body of work includes sound installations, paintings, video works, sound performances, and audio-works – unveiled in venues both within Japan and abroad. Kamimura refers to the field-recording process as an act of “meditative hunting” – in the process, he acts as an observer to the amorphous relationship between humankind and nature.

Kamimura composes his sound installations by creating highly-immersive “sound-scapes,” many of which draw upon our own biology to create unique sensory experiences.

Recent exhibitions and projects include *From Seeing to Acting* (Looiersgracht 60, Amsterdam, 2021), *Mutable Ecologie* (RMIT University, Melbourne, Online, 2021), *Phonurgia Nova Awards 2021* (Centre Wallonie Bruxelles, Paris, 2021), *Land and Beyond* (POLA ANNEX MUSEUM, Tokyo, 2021), *Floating Between the Tropical and Glacial Zones* (Tokyo Arts and Space, Tokyo, 2021), *Michikusa: Walks with the Unknown* (Contemporary Art Center, Art Tower Mito, Ibaraki, 2020), *Hyperthermia* (emergencies! 39 – NTT Intercommunication Center [ICC], Tokyo, 2019), among others.

DURING THE RESIDENCY

I will record vibrations of the traces of the ice sheet and make artworks under the theme of “lost article of the glacier.” The vast glaciers that covered Scandinavia in the old days made grooves on the surface of the land and polished them. The glacier was thought to have retreated 10,000 years ago. I am interested in the bedrock in Temppeliaukio Church in Helsinki. This church is built in a hollowed-out huge rock, and there are hollowed bedrock being exposed on the inner wall of the church. This bedrock space has excellent acoustic effects and is still used as it is, with the advice of the acoustical engineer Mauri Parjo. And you can see the traces of glacier on the surface of the bedrock. It can be said that this architecture is an acoustic architecture that keeps the memory of glacier.

Yoichi Kamimura's residency is realised in the context of a collaboration between HIAP, Finnish Cultural Foundation and TOKAS – Tokyo Art and Space.



Yoichi Kamimura, *field recording drift ice in the Sea of Okhotsk*, 2020. Photo by Takehito Koganezawa



Yoichi Kamimura, *phantom power*, 2019

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MINJEE HWANG KIM

MINJEE HWANG KIM is a South Korean, Helsinki-based visual artist. Her artistic interest lies in (dis)placement in both the physical and psychological sense, reflecting on emigration, intergenerational trauma, patriarchal landscape, and the shifts in perception of time. Kim holds a BFA from the Korea National University of Arts and MFA from the Academy of Fine Arts of Uniarts Helsinki.

DURING THE RESIDENCY

I am making a shadow theatre to be shown at 'When I was Done Dying'; a duo show with Shia Conlon at Titanik, April 2022. The works engage with non-linear time and migration to question "here and now." Shadow theatre is an ancient, trans-cultural medium of exploring the dreamlike universe, the in-between place of the mundane and the magical, the real and the imaginary. The motivation is to explore the experiences and emotions chained with death. I aim to materialize the monumental theme of 'Time', of living this life when others' time is over, my apologies to the dead, living on from the place where they have stopped.





Minjee Hwang Kim, *Remnants* (installation view as part of *What's the Use of Intersectionality?*), 2021, Photo by Ikko Alaska

⑨ 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.

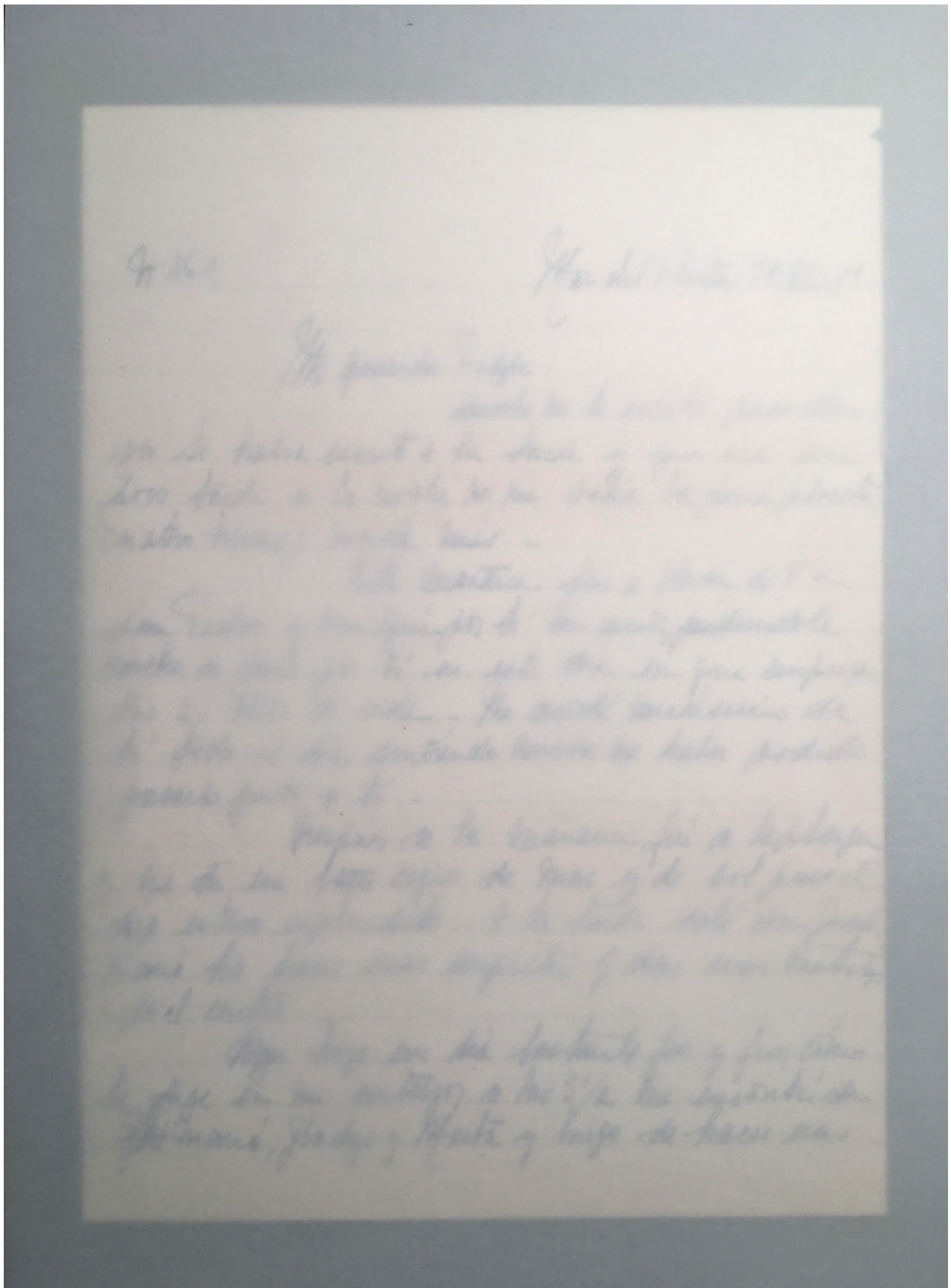
DURING THE RESIDENCY

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

10

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.



Sasha Pirker, *John Lautner, The Desert Hot Springs Motel* (Austria/USA 2007), courtesy Sasha Pirker and sixpackfilm



Sasha Pirker, *John Lautner, The Desert Hot Springs Motel* (Austria/USA 2007), courtesy Sasha Pirker and sixpackfilm



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.

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

DURING THE RESIDENCY

Besides working on her installation for the Estonian Pavilion of the 59th edition of Venice Biennale, Bita works on a nature documentary and a set installation for the performance *Eros/sa* produced by Post Theatre Collective.

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, *Inhabitants of Our Planet* (2021), film still



Bitá Razavi, *Orchidelirium: An Appetite for Abundance*, for the Estonian pavilion at the 59th Venice Biennale

12

TIMO
VIIALAINEN

TIMO VIIALAINEN 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 took place on 4 September in the Old Booze Factory Manilla in Turku as part of the festival New Performance Turku. The second one was presented during the Performance Protocols event and exhibition that was held in Akusmata and Third Space galleries in Helsinki between 18 and 28 September.

Further, I also presented a new performance piece in Helsinki Performance Art Symposium which took 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 Viialainen 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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helsinki.international.artist.programme.