HIAP Open Studios Autumn 2022

The event offers the unique opportunity to meet up with the resident artists and curators, and get a glimpse of the work that they have been developing during their residency.

The supporting curators for the Autumn Season 2022 are Paul O'Neill and Eliisa Suvanto.

PROGRAMME

FRI 18 NOV 17:00–21:00

SAT 19 NOV 14:00–18:00

Event by Anne Krönker: Beginner's Class to Spatial Gymnastics
Fri 18.11. at 18:00–18:45
Sat 19.11. at 16:00–16:45
For more information see Anne Krönker's event description on the following pages!

On view at the HIAP GALLERY AUGUSTA works-in-progress by:

Mia Makela

MKUV STUDIO – Maria Kulikovska & Uleg Vinnichenko

Eeva-Liisa Puhakka

Aoi Yoshizawa

On view at the HIAP PROJECT SPACE works-in-progress by:

Alina Khorolska

Anne Krönker

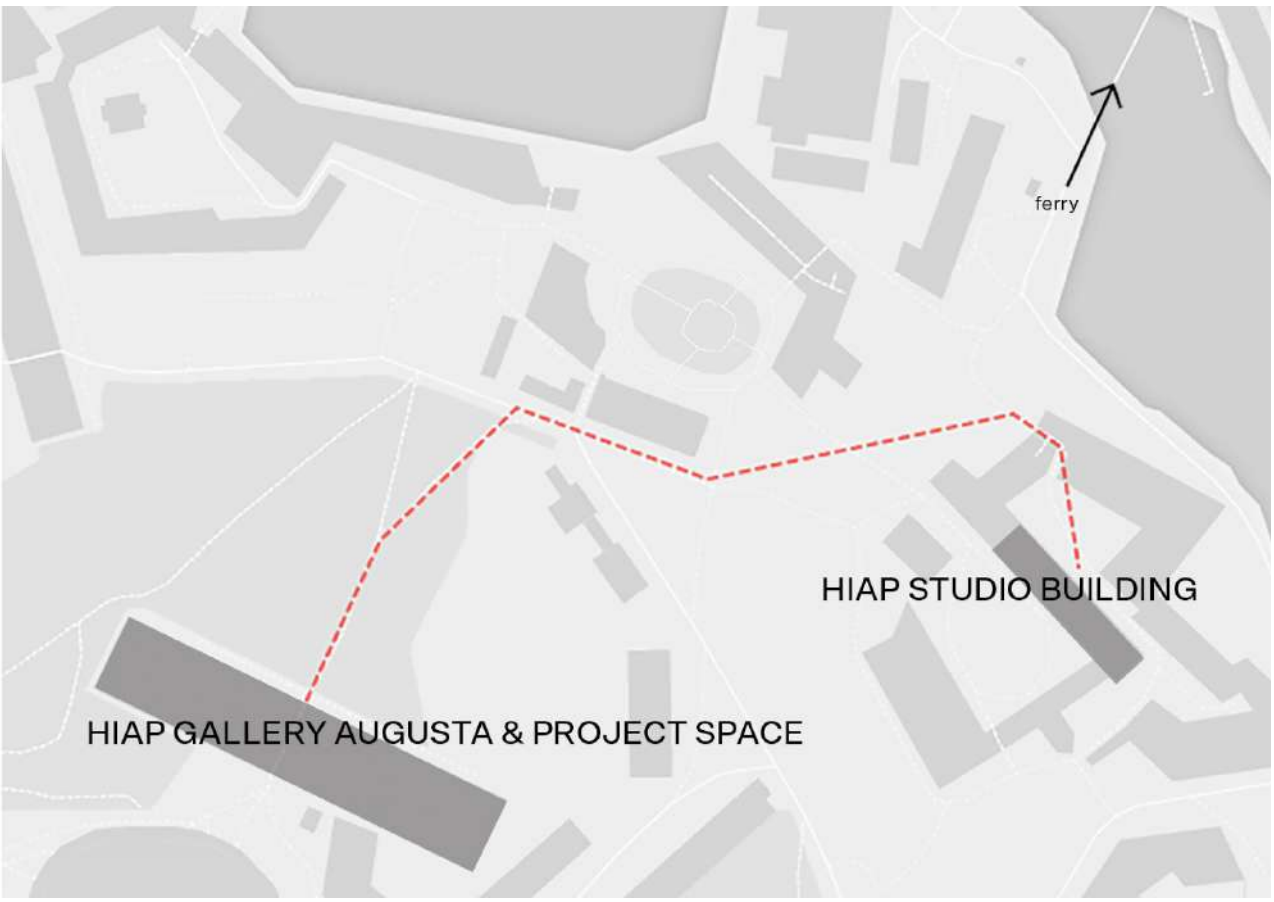
Francoise Lane

On view at the HIAP STUDIOS works-in-progress by:

Takashi Arai

Anna Broms

Mourning School – Lucie Gottlieb & Rosa Paardenkooper



Locations

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

Walking routes to the event locations:

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.

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!

Invitation to join for a limited time

This year the concept of *visiting* has been very present in my life, work, and practice. Before that, in a few years or so, it was a very rare possibility for most of us: to visit, to explore, to be mobile. To interact with one another in a physical space, to encounter new or even already familiar things, to have a powerful sensation from a smell, which simultaneously feels unrecognisable yet familiar.
To have an unexpected feeling of belonging in one of those moments when it caught us truly by surprise. To share a moment of which then becomes a memory that will mean equally as much to everyone who was there to create it. To even do something meaningful – or honestly, to do *something* – to fill up all that time that was suddenly there but lacking so much around it.
In the early months of the first lockdown, author Zadie Smith wrote about the power of *an experience* and *a going-through* instead of doing 'something' – no matter if doing is writing novels or making a banana bread.[1] I'd like to think that for many, the difference of doing and the difference of experiencing came more evident than ever.
As a visiting curator of the season, I feel like I've been re-visiting many of the things that are not only related to studio visits and the variety of artistic practices. I've been also visiting curiosity, new knowledges, ever changing circumstances, the in-between, as well as the many processes of making art and sharing them with others.
My year of thinking of 'visiting' is not only related to the obvious C (thankfully) but is rather strongly linked to the site-specific exhibition titled *Visitors,* realised during the summer 2022 by an artist-curator collective Porin kulttuurisäätö, which I'm part of. In the exhibition catalogue we wrote: *An exhibition is the most visible form of visual art, but it sometimes hides the fact that the artworks exhibited are only the tip of the iceberg, and that there are and have been many things happening below the surface: research, thinking, and experimenting. All of this is interesting in its incompleteness.*[2] Open Studios on the other hand is a possibility to highlight and make these, often indeed hidden, processes both visible and experienced. And here, the incompleteness has been invited to come over.

Eliisa Suvanto

---

1 Smith, Zadie. 2020. *Intimations: Six Essays*. Penguin Books, UK.

2 Porin kulttuurisäätö. 2022. *The Changing Roles of a Host, a Ghost, and a Landscape*. In Pori Biennale 2022 – *Visitors* exhibition catalogue. Available at: porinkulttuurisaato.org/projects/pori-biennale-2022-visitors

Curatorial discourse as an engine of emergence.

The 1990s saw an attempt to formulate a new lexicon and rhetorical armature for curating as a diverse, internationalised practice. Through these articulations the individualised curatorial act became a central concept, but did so in a manner that also troubled the authorial function of the curator. Curating by the late 1990s and through the early 2000s had come to be represented as an adaptive discipline, using inherited codes and rules of behaviour. There is now a long list of metaphors that attempt to reconcile diverse modes of practice, with the curator envisaged as editor, DJ, technician, agent, manager, platform-provider, promoter and scout, or – more absurdly – as diviner, fairy godmother and, even, god.

Since the late 1990s, the discussion around curating has acknowledged the subjective and authorial nature of exhibition-making, and the importance of a growing awareness of the curator's part in shaping exhibitions. It is indicative of this that art magazines, over the past five years, have begun to focus on curatorial practice as one of their major subjects for discussion: discussions which have, in turn, largely been led by invited curators. One explanation for this focus may simply be that many critics and professional art writers are now primarily curators, but there are also other factors in play.

A parallel publishing industry has developed around the curator's enhanced visibility. The ubiquity of the curator, the relative absence of published material on the subject of curating and, most significantly, the growth of a new audience has meant that an ever-increasing number of curators, curatorial students and graduates are now in search of relevant material – thus generating a significant readership. The period of professionalisation experienced in the 1990s by curators and artists alike generated a new market and a new-found field of study, one centred upon the medium of the exhibition and those involved in its mediation. However, curatorial discourse remains diverse, so that the mainstreaming of this discourse does not exhaustively dictate its possibilities.

One might be tempted to assume that this narrative of the appearance of curatorial discourse, and its new-found accommodation within the art journals, should now culminate in a moment of cultural dominance – however, this would be to make a premature conclusion. Indeed, this is where declarations against curating are at their weakest: they are lazy and largely inattentive to the diversity of strategy and engagement manifest in the range of actual curatorial practice (it is notable again and again that in art criticism the curatorial function is crudely reduced to exhibition making). For, if one looks, however summarily, at the diverse strategies that curatorial discourse has opened up, it is apparent that the discourse has operated as a rhetorical matrix providing for the appearance of a range of new and critical practices. And here we return again to this trope of emergence and the associated values of self-organisation and, indeed, the search for notions of authentic agency that escape the dead-end heroics of avant-gardism.

The argument we propose is that curatorial discourse has acted as an engine of emergence for a set

of contemporary practices, ones that do not simply rehearse the marketing of inconsequential novelty. Curatorial discourse has done so by providing a diverse rhetoric of agency, which overcomes the flawed creator-genius machismo and heroic individualism of avant-gardism, while reinstating a sense of individual and collective agency through a range of animating metaphors and theoretical positions: from DIY culture to DJ culture; post production to informal networking; dialogical aesthetics to discursive practice. While the extensive and seemingly unending arguments of curatorial discourse have at times seemed tediously self-regarding, it is very important to reassert the potency of this speech in
re-establishing, or at least bolstering, a coherent sense of agency in contemporary art practice; and in fostering frameworks for greater interaction with other disciplines and cultural practices.

This is not to say that curatorial discourse has been, or continues to be, a uniformly 'good thing'. Rather this is to assert that within the multiplicity of curatorial discourse many possibilities have opened – however temporarily and with whatever fragility – for cultural practitioners to forge practices of self-organised cultural dissent and creative contestation. In part these possibilities have been created by the emergence of alternative reputational economies that are not circumscribed by the market, and which are not necessarily destined to be 'cashed-in'. Paradoxically, these practices of self-organisation have been enabled in part by their ability to feed precariously from the margins of the market. The precariousness of dissent within a largely market-driven culture and society has required us to generate new rhetorics of impurity and contingency: curatorial discourse has generated – and will continue to generate – these enabling figures, metaphors and tropes.

PON & MW...Excerpts

HIAP GALLERY AUGUSTA

- MIA MAKELA

ecocentricity, more-than-human, sustainability, bees, flowers, 3D, environment

Makela is currently working on a 3D animation installation BEEINGS, which is a continuation of her long-term investigation in the life of the honey bee. This time she turns her focus on the partners of pollinators. She presents imaginary flowers observed from the perspective of a tiny flying creature.

Makela creates a space for remembering that the world is a tabula rasa, which presents itself in a unique way to each species. There are millions of different worlds on the planet Earth.

BEEINGS has received financial support from TAIKE and was commissioned by Chappe – Art House by the Sea for its opening exhibition in March 2023.

- MKUV STUDIO – MARIA KULIKOVSKA & ULEG VINNICHENKO

war, body, refugee, exile, identity, women, borders, life, death, otherness

Kulikovska is a multimedia artist, architect, actionist and researcher. In her works, she reflects on events of her own life related to forced migration, exile, war, and being a woman in a patriarchal society. Kulikovska works with the topics of femininity, queerness and corporeality in relation to power and borders. Through her experiments of queer, non-binary, performative, sculptural, architectural, and artistic projects, using innovative, organic, strange, non-sculptural, and "unusual" materials, Kulikovska invited Uleg Vinnichenko, an architect-engineer, her partner, and ally, for collaboration.
During the Open Studios event, Kulikovska showcases pieces from her current work process.

- EEVA-LIISA PUHAKKA

SEAWEEDS
PLANTS
HERBS
EDIBLE
WEARABLE

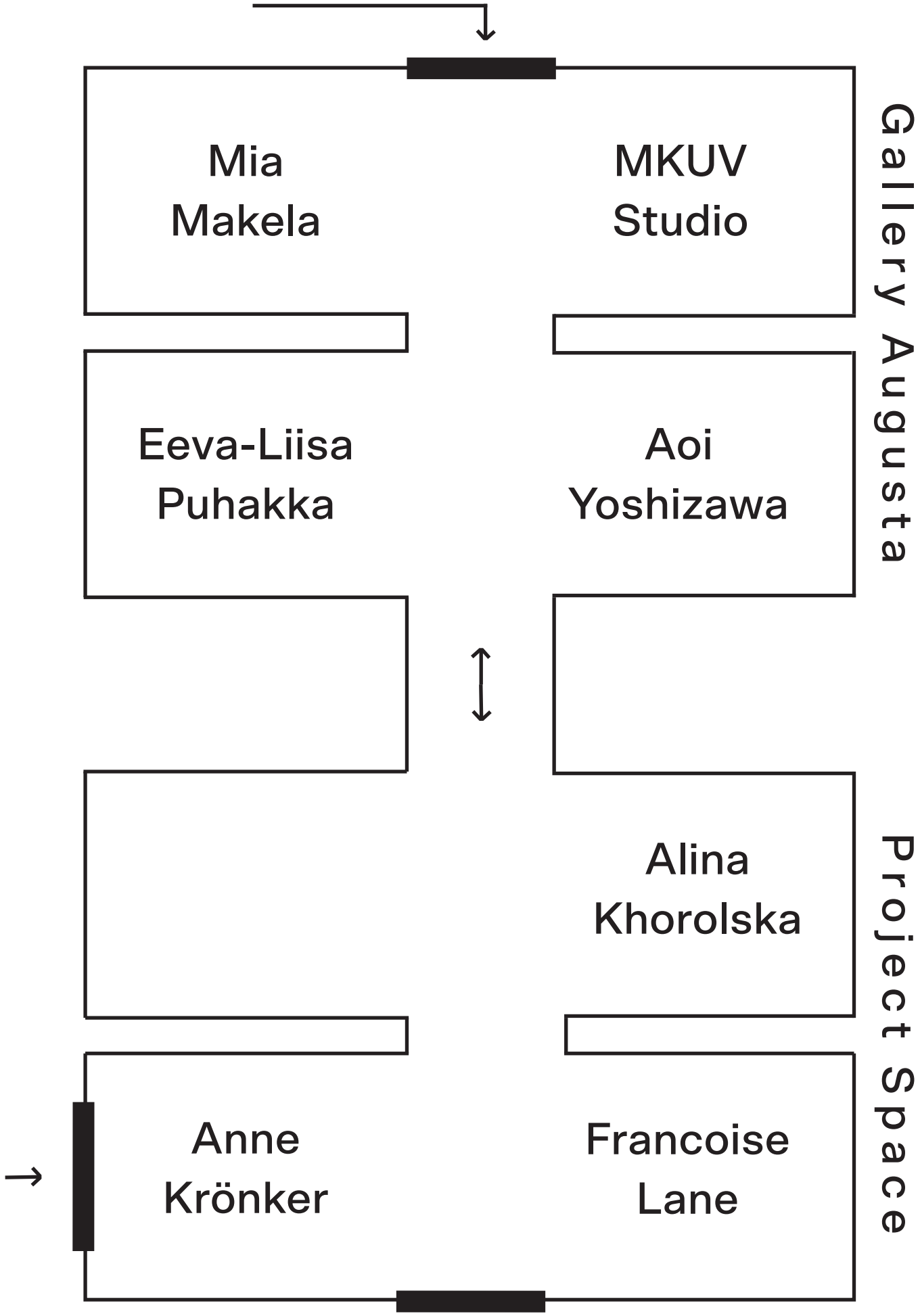
Bioplastic prototypes, texture experiments, details, function and purpose.
Edible bioplastic shirt.
Medical herbs. Colours from the plants. Minerals.
I have been fascinated by the many variations of bioplastic's colours, textures, translucency levels and smells. As the light shines through the bioplastic elements revealing their colours and textures, the viewers can observe the renewable (art) objects that are recyclable and compostable.

- AOI YOSHIZAWA

visual art, artistic research, weaving, loom, exploration, installation

I AM A WEAVER is a long term artistic-research project focusing on hand-weaving techniques. Yoshizawa showcases her understanding and technical experimentations on weaving – through complex yet simple loom building processes.

HIAP Gallery Augusta & Project Space



HIAP PROJECT SPACE

- ALINA KHOROLSKA

video art, installation art, projection mapping, visual art

While in-residence, I have been developing my artistic practice in the field of media art. Using deconstruction and composition techniques, I explore object forms and re-define items with new meanings.
As a professional animator, my work is closely related to the video art medium. I am inspired by nature as well as by many other forms of expression including hand embroidery, watercolour drawings, and oil pastel abstractions. Combining digital and natural components in my work, I create compositions through which I explore new areas of artistic expression.
In this season's Open Studios event I am presenting in my studio an audio-visual art installation consisting of a video work projected on a sculpture in papier-mâché technique.

- ANNE KRÖNKER

The 'Beginner's Class to Spatial Gymnastics' introduces the practice of Spatial Gymnastics, including its Helsinki-specific gears of public space.

Beginner's Class to Spatial Gymnastics
Fri 18.11. at 18:00–18:45
Sat 19.11. at 16:00–16:45
Meeting point: yard outside the HIAP Studios. Duration: approx. 45 min. Language: English. Max nr of participants: 25. No registration required.

The Centre of International Spatial Gymnastics for Glass proudly welcomes you to Spatial Gymnastics! This Beginner's class is a tour, which introduces you to the basic tools and visual identities of Spatial Gymnastics. Spatial Gymnastics is practising (public) space. Why not activate (public) space by glass? What if glass activated (public) space? How to activate (public) space by glass? For a free trial, within approx. 45 min you will be provided with Helsinki-unique assets. All introduced gears can be applied independently any time afterwards. We walk and see! Spatial Gymnastics will be presented to you by verbal-visual experience. Your coach, Anne Krönker, presents in English with a German accent. No experience is necessary.

- FRANCOISE LANE

Contemporary Indigenous art, cultural values, First Nations, First Nations art

Lane is interested in commonly shared Indigenous people's cultural values globally. The artwork studies that were created while in-residence, inform the creation of new artwork presenting a contemporary visual narrative of a Torres Strait Islander ceremonial practice.

HIAP STUDIOS

- TAKASHI ARAI

interdisciplinary art, photography, daguerreotype, film, text, nuclear anthropology, Onkalo, final disposal site

During my stay at HIAP, I spent two weeks creating daguerreotypes (the earliest technique to make photographic images on silver plates), video, and audio at Onkalo, the final nuclear waste repository site at the Olkiluoto Nuclear Power station, and the forest preserve surrounding the facilities. Onkalo will be sealed off with granite after all spaces are filled with waste canisters. No warning signs will be placed so as not to attract the attention of humans 100,000 years from now, and the natural forest will be restored above the surface.
How can we imagine and communicate with the world 100,000 years after?
Or, can we create daguerreotype portraits of us surviving 100,000 years from now?

- ANNA BROMS

situations, intertwining, water, wind

Broms creates situations in her studio workshop. Her works of soft sculptures, paintings, and moving images occasionally break out and intertwine with their surroundings.
Anna is currently working for the joint February exhibition in Oksasenkatu 11.
All these distances
Put together
Sewing the body of water

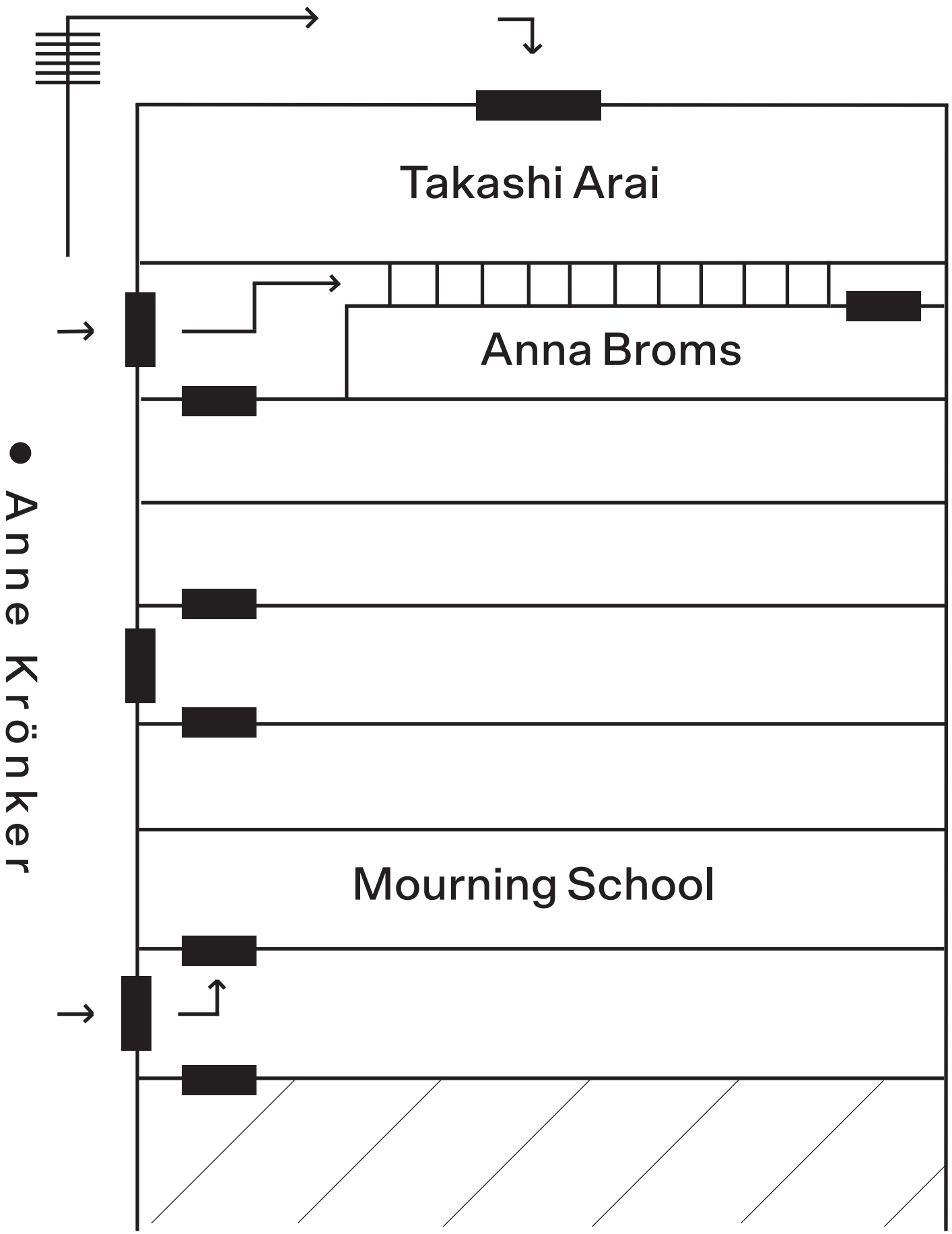
- MOURNING SCHOOL – LUCIE GOTTLIEB & ROSA PAARDENKOOPER

grief, voice, sound, lament, moan'

Start slow, feel the softness of your breath. Experiment with the sound of a syllable, move into a word, lean into a sentence, do you feel the vibrations in your gut, hear the echoes of your voice?
leijuvat liehuvat liitelevät // whine wail whimper
is an open invitation to experiment with the voice as a generative instrument for healing and grieving. During the Open Studios we share part of our research into voice activation and grief through a work in progress that brings together a soundscape by artist Jonas Holmer, a lyric inspired by Ingrian runo-songs written by musician Emmi Kuittinen, and a moaning instruction by artist Raoni Muzho Saleh.

Note: Parts of the events will be photo-documented. The images will be used by HIAP for communication purposes.

HIAP Studios



HIAP RESIDENTS

AUTUMN 2022

Jenia Advokat

Takashi Arai

Anna Broms

Laura Cemin

Jihae Choi

Flis Holland

Alina Khorolska

Anne Krönker

Francoise Lane

Mia Makela

MKUV Studio:
Maria Kulikovska &
Uleg Vinnichenko

Mourning School:
Lucie Gottlieb &
Rosa Paardenkooper

Eeva-Liisa Puhakka

Raluca Voinea

Aoi Yoshizawa

HIAP Studios on Suomenlinna, Autumn 2022. Photo by Eleni Tsitsirikou

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 in the second half of each season - in 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 team in Autumn 2022 are Juha Huuskonen (Director), Eleni Tsitsirikou (Residency Manager), Mia Mikkola (Office & Residence Administration), Jakub Bobrowski (Residency Assistant), Dana Neilson (Villa Eläintarha Residency Coordinator, Connecting Points Project Coordinator) and Sampo Pyhälä (Technician). 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 (Taike), 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 Autumn Season in year 2022 are Paul O'Neill and Eliisa Suvanto.

Dr. Paul O'Neill is an Irish curator, artist, writer and educator. He is the Artistic Director of PUBLICS, a position he took up in September 2017. PUBLICS is a curatorial agency and event space with a dedicated library, and reading room in Helsinki. Between 2013-17, he was Director of the Graduate Program at the Center for Curatorial Studies (CCS), Bard College, New York. He is author of the critically acclaimed book *The Culture of Curating and the Curating of Culture(s)*, (Cambridge, MASS., The MIT Press, 2012), which has been translated into many languages. His most recent coedited book is *Curating After the Global: Roadmaps to the Present* published with MIT Press, 2019.
Paul is widely regarded as one of the foremost research-oriented curators, and leading scholar of curatorial practice, public art and exhibition histories. Paul has held numerous curatorial and research positions over the last twenty years and he has taught on many curatorial and visual arts programs in Europe, The USA, Asia and the UK. Paul has co-curated more than sixty curatorial projects across the world.
Paul's writing has been published in many books, catalogues, journals and magazines. Paul is editor of the curatorial anthology, *Curating Subjects* (2007), and co-editor of *Curating and the Educational Turn* (2010), and *Curating Research* (2014) both with Mick Wilson, and published by de Appel and Open Editions (Amsterdam and London). Paul is author of *Locating the Producers: Durational Approaches to Public Art* (Amsterdam, Valiz, 2011), co-edited with Claire Doherty and author of the critically acclaimed book *The Culture of Curating and the Curating of Culture(s)*, (Cambridge, MASS., The MIT Press, 2012). Paul is responsible for the agenda-setting series of three recent curatorial anthologies, *The Curatorial Conundrum*; *How Institutions Think*, and *Curating After the Global*: *Roadmaps to the Present*, co-edited with Lucy Steeds, Mick Wilson et al, and published with the MIT Press, CCS Bard College and Luma Foundation, in 2016, 2017 and 2019 respectively. Paul has recently completed artist' books with Maryam Jafri and is working on books with artists Kathrin Bohm, and Dave McKenzie, as well as two new books of curatorial texts called *CURED*, and *CURIOUS*.

Eliisa Suvanto is the Program Manager of a Helsinki-based curatorial agency PUBLICS and is in charge of realising the program. Eliisa has previously worked as the Director of Titanik, an artist-run space and residency located in Turku, Finland. In recent years Suvanto has been working on large scale site-specific projects such as the critically acclaimed exhibition Valtio+, Parantola, Space Invaders and Pori Biennale. Eliisa is one of the founding members of Porin kulttuurisäätö, an artist-curator-collective established in 2013. The aim of the group is to organise exhibitions, events, projects and seminars that question and reconstruct the structures existing both in the art world and in our society. Eliisa received an MA in Visual Culture from Aalto University School of Arts, Design and Architecture in 2014.

JENIA ADVOKAT

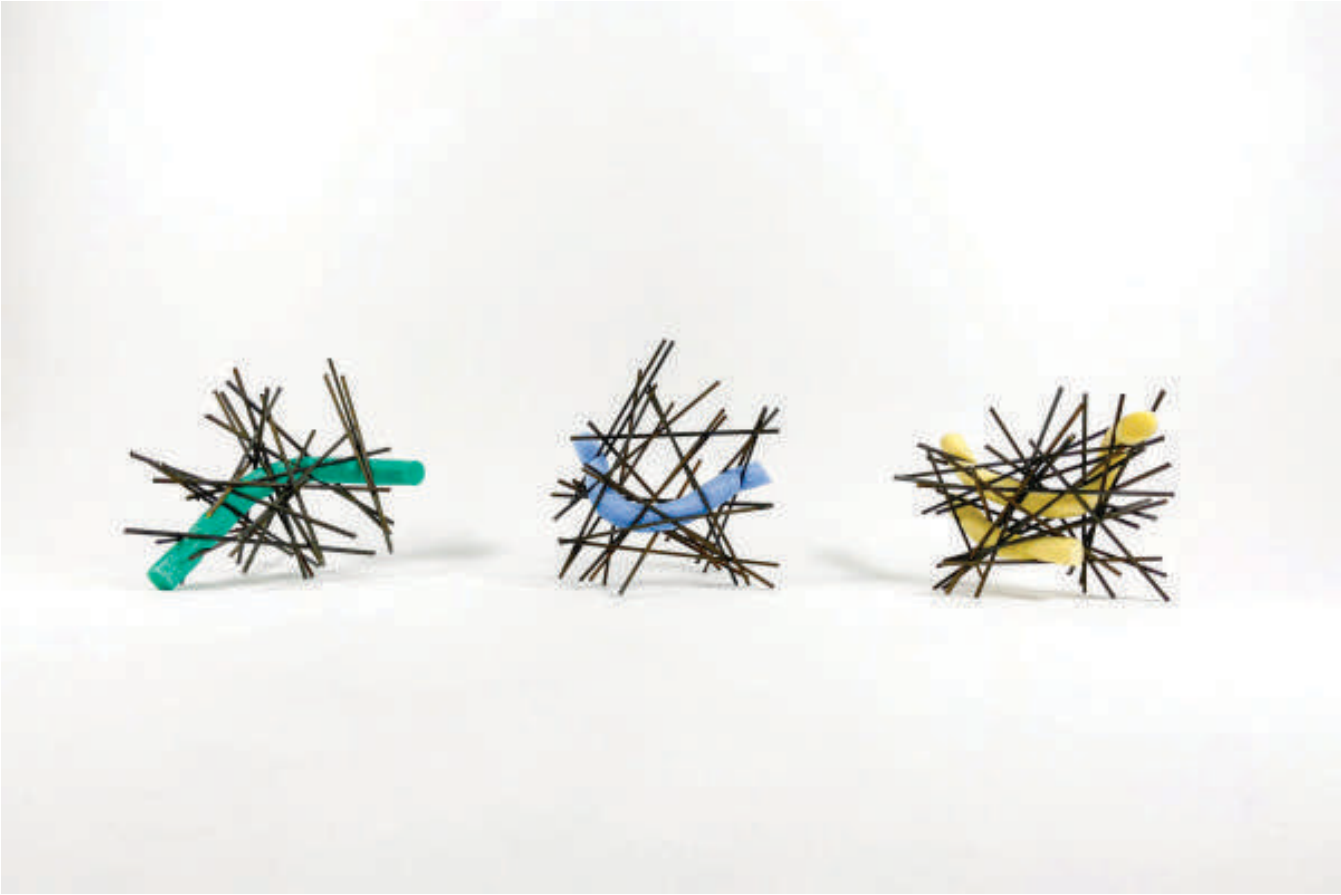
JENIA ADVOKAT is an artist from Ukraine. He is mostly known as the leader of musical projects *Dzierzynski Bitz* and *Advokaty*. One day he made an installation to support a local exhibition. As a result of this experience, he has found himself in a new area, which engaged him greatly.

From 2018 to 2020 Jenia took part in the art events *I am SINoptik* (Kyiv), *Vertuha Art Festival* (Kyiv), *Art Bungalow* (collaboration with Alina Khorolska). His works have a definite conceptual feeling, often including a provocative and ironic context. His interests lie in the fields of new ecological aesthetic, urban mythology and postmemory.

DURING THE RESIDENCY
I'm lucky to have spent some time in a safe environment. Still, the war is not over. Every new day brings horrific news about new victims — innocent people, children and friends. Many Ukrainians, who were not professional soldiers, were obliged to take arms to defend their own country.

The general subject of my investigation in HIAP is obscure war triggers. The post-trauma has a strong effect which possibly would never completely end. Even after a long time living in a safe place, a sunny day could suddenly turn into a gray one. These triggers are not only limited to obvious things such as low flying aircraft or loud sounds of exploding pyrotechnics. Some regular objects which are embedded into our everyday city life could cause a state of anxiety.

Jenia Advokat's residency is part of the Ukraine Solidarity Residencies program started in March by a group of independent art organisations who joined together to pool resources and share information. The current partners are AARK, Art in Lov Residence, Connecting Points programme, Fairres, Frame Contemporary Art Finland, Goethe-Institut Finnland, HIAP, Nelimarkka Museum, Pro Artibus, The Finnish Artists' Studio Foundation, The Finnish Illustration Association, Tohmajärvi Residency, and Saari Residence maintained by Kone Foundation.



Jenia Advokat, *Superconductivity*, metal profile and polyethylene foam, 2021
Photo by Alina Khorolska

Jenia Advokat, *Burshtyn Kit*, children's game set, 2021
Photo by Alina Khorolska

8 SEP – 5 DEC 2022

TAKASHI ARAI

TAKASHI ARAI, 1978, is a Kawasaki / Berlin-based visual artist and filmmaker. To trace photography to its origins, Arai encountered the daguerreotype and mastered its complex technique after much trial and error. Since the beginning in 2010, when he first became interested in nuclear issues, Arai has used the daguerreotype technique to create individual records — micro-monuments — to touch upon the fragmented reality of events in the past. His encounters with surviving crew members, and the salvaged hull of the fallout-contaminated Daigo Fukuryūmaru fishing boat led him to photograph the deeply interconnected subjects of Fukushima, Hiroshima, and Nagasaki.

DURING THE RESIDENCY

In early October, I spent two weeks collecting daguerreotypes (the earliest method to create photographic images on silver plates), video, and audio at Onkalo, the world's only final nuclear waste repository site in Olkiluoto, and the forest preserve in the area.

Onkalo will be sealed with granite when all tunnels are filled with waste canisters.

No warning signs will be placed so as not to attract the attention of humans 100,000 years from now, and the natural forest will grow above the surface.

How can we imagine and communicate with the world after 100,000 years?

Can we leave our legacy other than radioactive waste, for example, daguerreotype portraits of us, surviving 100,000 years?

Takashi Arai's residency is realised in the context of a collaboration between HIAP – Helsinki International Artist Programme, Finnish Cultural Foundation, TOKAS – Tokyo Art and Space and Nomura Foundation.

Takashi Arai, *Monument/Anti-Monument for 100,000 Years*, daguerreotype, 2022

ANNA BROMS

ANNA BROMS is a Helsinki-based visual artist who works in the field of painting.

For the past few years, she has been developing experimental painting installations with interest in fragility and porousness in particular. Rather than solid objects her works can be seen as subjects, evolving. Her process-oriented practice has a delicate ecological approach to materials.

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

DURING THE RESIDENCY

The matter never rests.

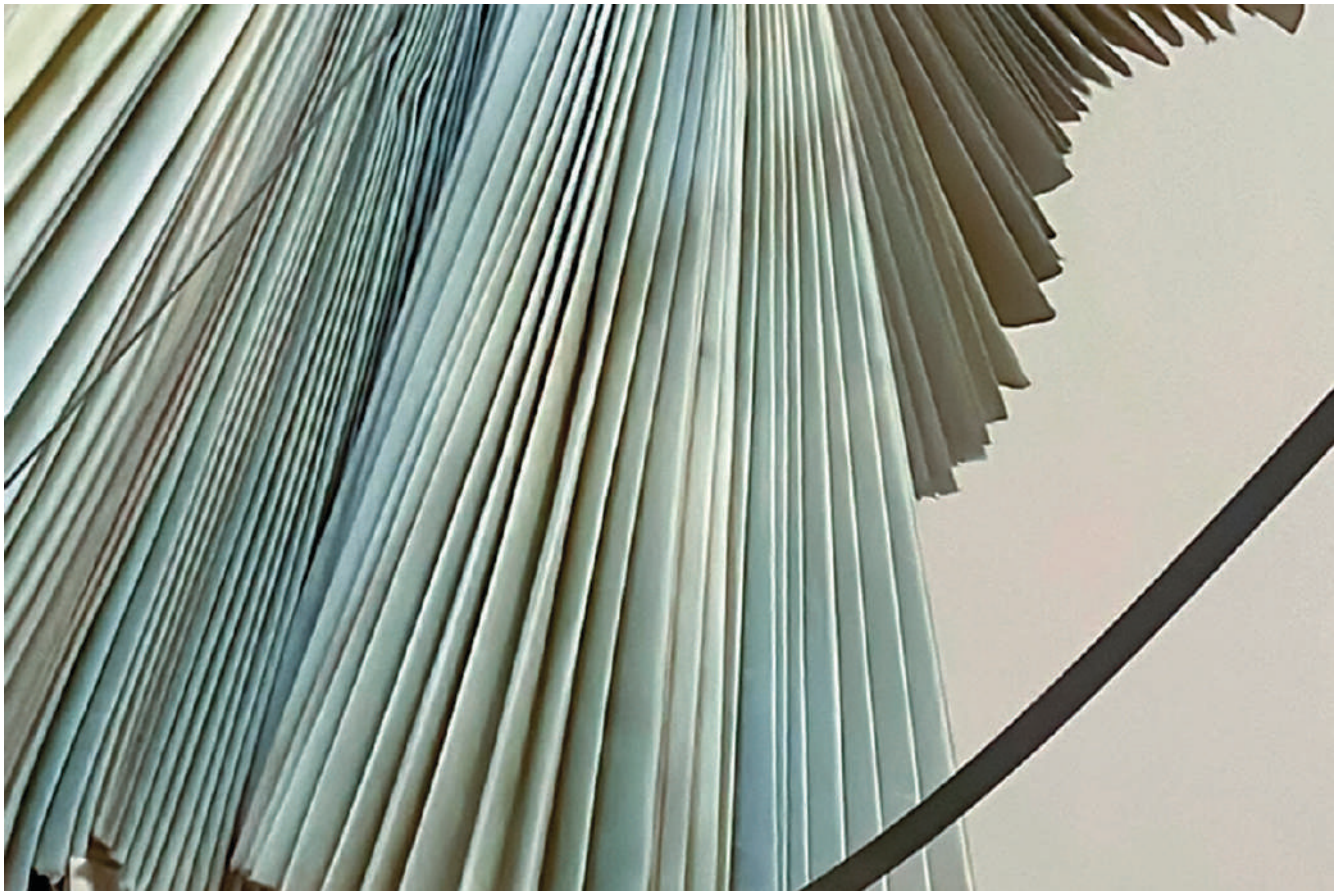
The delicate organic cotton batiste reacts to everything: the wind, humidity, and touch. In unison with other materials and the weather conditions, the works gain skin-like properties. Could animals even benefit from the presence of the works?

At HIAP Suomenlinna I will continue my work on painting installations that started on the mainland, in Uutela nature reserve area, Helsinki in June 2021.

The project has started with the support of Kone Foundation and Arts Promotion Centre Finland (2021-2022).

The residency and studio space for Anna Broms are granted by the University of the Arts Helsinki Foundation in the collaboration with HIAP.

Anna Broms, *I was looking for clean waters,* a moving image still, 2022



Anna Broms, image from a work in progress, 2022
Photo courtesy of the artist

1 FEB – 5 DEC 2022

LAURA CEMIN

LAURA CEMIN is a Helsinki-based Italian artist active in the fields of visual and performing arts. Her work, often presented in galleries and non-traditional performance spaces, brings together elements of performance, writing, and temporality with the intention of testing the boundaries between dance and visual art. She received a Master in Fine Arts (2019) from Umeå Art Academy and holds a degree in Ballet and Contemporary dance (2011).

DURING THE RESIDENCY
While in residency, I will extend my ongoing research on the intersection between language and movement by orienting my practice towards larger-scale and collaborative projects. In the fall, I have been working on the solo exhibition *R as in ___ (fill the blank)*, which will be presented in Sweden in November 2022. The sculptural and performative works materialize my fascination for idioms and metaphors through text and textiles.

Laura Cemin's residency is part of the HIAP Residency Programme for Finnish and Finland-based artists and art professionals.

Laura Cemin, portrait
Photo by Keithy Kuuspu

Laura Cemin, *Aladdin's lexicon*, performance, 2021
Photo by Kamilla Śladowska

4 – 29 OCT 2022

JIHAE CHOI

JIHAE CHOI is a Seoul based independent curator and researcher. She crosses over the art field and theory, and likes to talk about real stories of the people. She has also been interested in various structural problems in the society, and has worked to search for solutions through exhibitions and research.
Her practice begins from acknowledging her personal experiences and is expanded by exploring social issues through a feminist lens. Jihae Choi has a M.A. in Art Theory from Korea National University of Arts. The subject of her thesis was *A study on mutual relationship of contemporary sound art with space*.

DURING THE RESIDENCY
Artists studios carry great importance. During my HIAP residency, I had the opportunity to visit artists studios. My visits led me to reflect on the past, present and future of the artists' works. In addition, during the residency I had the chance to interact with Finnish artists and curators and learn more about Finland.
My experince at HIAP is a valuable milestone, and inspired me to further develop my practice.

Jihae Choi's residency is arranged by HIAP in collaboration with ARKO Arts Council Korea.

Jihae Choi, portrait

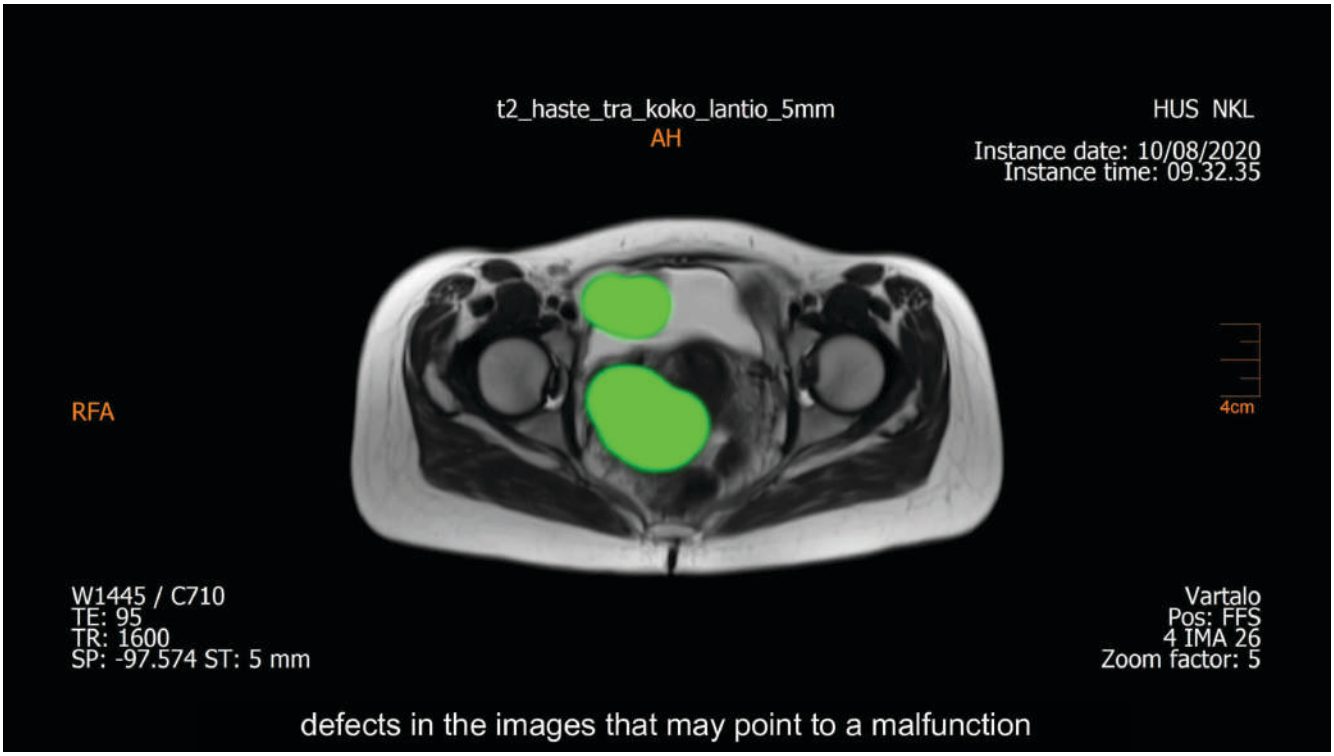
FLIS HOLLAND

FLIS HOLLAND (FI/UK) uses sci-fi to open up crisis, to find room for manoeuvre where things seem to be stuck. They work with live performance, video, and spoken word, and often use mobile apps to stage and share their productions. In 2022 they are supported by Kone Foundation.

DURING THE RESIDENCY
At HIAP I'll be working on a sequel to my 2021 video *Subserotic Bulge*. Mid-pandemic a large and fast-growing tumour mass appeared in my trans nonbinary uterus. I linked its discovery to the fact that I'd recently eaten a meteorite; the iron fragments interfered with my MRI scans, causing signal loss. Medical staff were unable to see or diagnose my atypical womb. Now at HIAP I'll probe this signal loss and my riotously reproductive uterine cells.

Flis Holland's residency is part of the HIAP Residency Programme for Finnish and Finland-based artists and art professionals.

Flis Holland, *Subserotic Bulge*, video still, 2021



Flis Holland, *Subserotic Bulge*, video still, 2021

18 APRIL - 05 DEC 2022

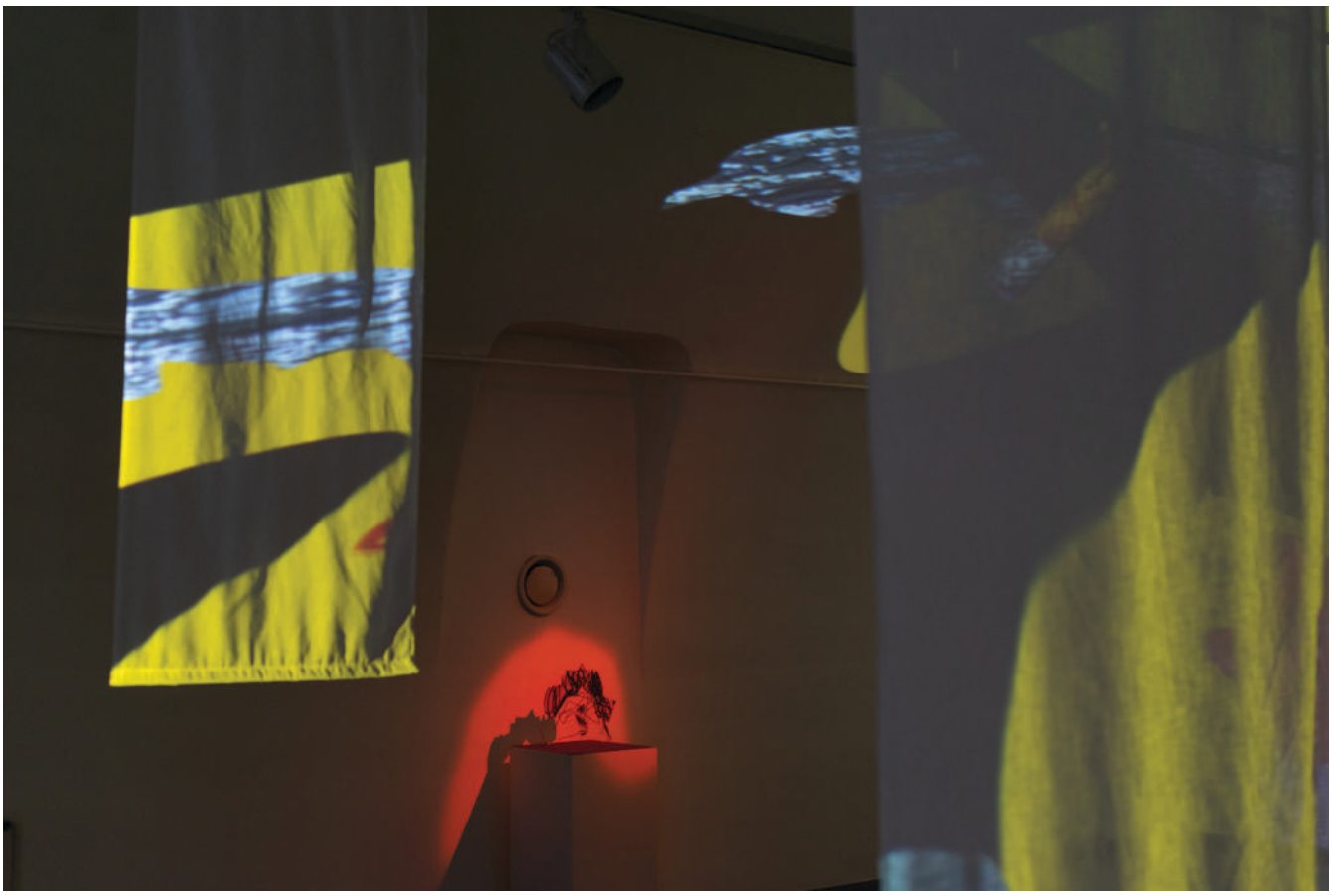
ALINA KHOROLSKA

Ukrainian artist and designer ALINA KHOROLSKA works in the field of media art. Using deconstruction and composition techniques, the artist explores object forms and re-defines items with new meanings. She uses the synthesis of digital and natural components to bring her collages into new undesignated areas.

As a professional animator, Khorolska's work is closely related to the video art medium. She is inspired by many forms of expression including hand embroidery, watercolour drawings, and oil pastel abstractions.

DURING THE RESIDENCY
While in residency, I plan to develop further my artistic practice. I'm going to experiment and work in different mediums such as video recording, paper collage, drawing, oil pastels, watercolors, sculpture and video installation.

Alina Khorolska's residency is part of the Ukraine Solidarity Residencies program started in March by a group of independent art organisations who joined together to pool resources and share information. The current partners are AARK, Art in Lov Residence, Connecting Points programme, Fairres, Frame Contemporary Art Finland, Goethe-Institut Finnland, HIAP, Nelimarkka Museum, Pro Artibus, The Finnish Artists' Studio Foundation, The Finnish Illustration Association, Tohmajärvi Residency, and Saari Residence maintained by Kone Foundation.



Alina Khorolska, *Name is not defined*, video installation, HIAP Open Studios Summer 2022
Photo by Sheung Yiu

Alina Khorolska, *Self-portrait*, video art, 2022

Alina Khorolska, *Before / After*, video installation, 2022
Ukrainian Solidarity Residencies Exhibition: *The splitting and the space between,* at HIAP Gallery Augusta, Suomenlinna

7 SEP – 5 DEC 2022

ANNE KRÖNKER

ANNA KRÖNKER
"You can also simultaneously record and playback the show you are recording", says (11/07/22 10:11:53 EET, according to a quote listed at linguee.de and directed to gateway 410 Gone – nginx/1.14.2) a consumer electronics manufacturer. CUT. We witness how what is and depicts (per)forms visibility-levels. 0, VIEWFINDER. We are in an image-staging by Anne Krönker, who is based at Künstlerhaus Bremen. After studying Fine Arts in Münster and Ghent she has most recently been a master student of the sculptor Henk Visch at the Kunstakademie Münster. Currently, she is Artistic Associate at Building Art Invention, University of Kassel. Anne Krönker directs images, which are stagings of time and space.

DURING THE RESIDENCY
How to experience space? How to feel space? Where to see space? How to see space? How to see space by glass? How to see space through glass? How to see space on glass? Is glass space? Does glass provide space? When does glass provide space? How to activate space by glass? Imagine, if glass activated public space? How does glass script space? Is glass a screen? When is glass a screen? Why is it so hard to get eyes off screens? When do eyes get off screens? When do eyes get off glass? Is glass auteur? Why do eyes get off glass? Is that necessary? On the right hand side you see one of Helsinki's most unique attractions: clouds are rising diagonally aligned with housing spotlights.

Anne Krönker's residency is organised in co-operation between HIAP and Künstlerhaus Bremen.

Anne Krönker, documentation, street scene, Helsinki/FI, October 24, 2022

Anne Krönker, documentation, street scene, Helsinki/FI, October 1, 2022

FRANCOISE LANE

FRANCOISE LANE is a multi-disciplinary creative whose practice straddles the intersection of art and design with a focus on indigenous themes and values. She is instinctively drawn to subjects where patterns create their own 'energy' on a canvas.
As a descendant of the Meriam and Kaurareg peoples of Zenadth Kes (Torres Strait Islands, Australia) Lane is inspired by her cultural values of respecting and caring for land and sea, taking only what you need and honouring elders. She creates fine and visual art, sculptures, textile designs and collaborates with indigenous art centres and independent artists on community projects. Lane has a bachelor degree from QUT Built Environment (Interior Design) 1995.

DURING THE RESIDENCY
I am researching and developing studies for a new body of work with a working title called *Reframing the Ceremonial*.
The work visually responds to my Nene's (Grandmother's) Tombstone Unveiling ceremony and life legacy through a cross-cultural lens. I am interested in commonly shared Indigenous people's cultural values globally. The studies will inform new artwork presenting a contemporary visual narrative of a Torres Strait Islander ceremonial practice.

Francoise Lane's residency is realised with support from The Australia Council for the Arts.

Francoise Lane, Untitled study, mixed media, 2022

Francoise Lane, Untitled studies, mixed media, 2022

1 FEB – 31 DEC 2022

MIA MAKELA

MIA MAKELA is a Finnish multidisciplinary artist and cultural historian.

In her research-based practice she explores more-than-human life, mixing academic theory, science and deep ecology. Makela's latest works are video installations, but she has also led expeditions, participatory works, performed visuals and written publications. Makela, internationally acknowledged pioneer in the field of live cinema, has shown her work and lectured all over the globe.

DURING THE RESIDENCY
During the residency I will continue my research on the perspectives of other beings. I will be working on 3D-animation and 2-channel video installation *BEEINGS*, which explores the world of flowers from the view point of a tiny flying creature with different color receptors than ours. The work is part of the *Climate Art – Alternative Approaches* exhibition of Chappe, a new art museum in Tammisaari opening in March 2023.

I will be also working on a long-term project on minerals and create Oxygenesis photo series.

Bringing focus into our non-human co-habitants (VIBs -Very Important Beings) has been my mission as an artist for over 10 years.

Mia Makela's residency is part of the HIAP Residency Programme for Finnish and Finland-based artists and art professionals.

Mia Makela & Samuli Normo, sketch of *BEEINGS*, 2022

MKUV STUDIO

MKUV STUDIO is a couple of lovers, co-authors, and allies - Maria Kulikovska with Uleg Vinnichenko:
MK, born in 1988, in Kerch, Crimea, Ukraine, is a multimedia artist, architect, actionist-performer, and lecturer. She has been working for a long time with political performances and sculptures often centered around themes concerning the freedom of women's bodies and choices, queer issues, borders, and war. After the Russian occupation of Crimea in 2014, Kulikovska has not been back to her hometown. While living in Kyiv with her partner, co-author, architect, and production director Uleg Vinnichenko, the Russian invasion in February 2022 forced Maria with their newborn baby to flee to EU again.

DURING THE RESIDENCY
During our new life on the ex-military fortress island, not so far away from Russia, with hearts full of fear and anger, waiting every second for the news of the victory, hoping to have own home again, hoping to never hear about death, and believing in life, we would love to install and present on the island a *Figure* from the series *Carpe Diem*, a sculpture of a female body under the skin of which are bones of dead animals. This Figure represents death and the all-too-many moments of darkness in our life since the beginning of the war, since February 2014. Later, in the spring, we hope to install a new sculpture at the same place, in front of one of the cannons, facing the horizon. This will be a new chapter in our life - a pregnant cast of us, representing hope and the life that will come after death. The installation processes will be documented as performance on film.

Maria Kulikovska's residency is part of the Ukraine Solidarity Residencies program started in March by a group of independent art organisations who joined together to pool resources and share information. The current partners are AARK, Art in Lov Residence, Connecting Points programme, Fairres, Frame Contemporary Art Finland, Goethe-Institut Finnland, HIAP, Nelimarkka Museum, Pro Artibus, The Finnish Artists' Studio Foundation, The Finnish Illustration Association, Tohmajärvi Residency, and Saari Residence maintained by Kone Foundation.

MKUV Studio: Maria Kulikovska + Uleg Vinnichenko, *Carpe Diem*, 2018/2022, visualisation by MKUV Studio

3 SEP – 5 DEC 2022

MOURNING SCHOOL

MOURNING SCHOOL is an artistic and curatorial study program on the notion of being in grief as the stuff of our everyday life.
The vulnerability of life – threatened by political, social, health, climate and economic crises, inequity, precarity, loneliness, and isolation – makes our proximity to loss more tangible. Yet practices of mourning remain stigmatized, individualized and pathologized. With art and artists, we imagine new ways of collective mourning to make space for the feelings that accompany death, dying and loss in exhibitions, programs and publishing. Mourning School is initiated and developed by Lucie Gottlieb and Rosa Paardenkooper.

DURING THE RESIDENCY
Our vocal cords vibrated as we sang, moaned, screamed, laughed, and cried.

Starting from conversations with practitioners of the ancient lamenting tradition in Karelia, our research brought us to an inquiry into the relationships between our voices and grief; how does grief sit inside our bodies, and how can we unlock it as we unlock our voices? In collaboration with artists and musicians from within and outside of Finland, we found the potential of the voice as a generative instrument for healing, transcending, and grieving.

The first steps are made, and notes are sung towards a collective practice of mourning.

Mourning School's residency is realised with support from the Nordic Culture Point.

Voice exercises at HIAP, 2022
Photo by Mourning School

Voice exercises at HIAP, 2022
Photo by Mourning School

EEVA-LIISA PUHAKKA

The practice of EEVA-LIISA PUHAKKA leads the artist herself and the audience to sense. Encountering her works, we should see or close our eyes, smell or hold our breath, and listen carefully or touch. Eeva-Liisa Puhakka works in practices that include olfactory art, installations, sound and text. Themes in her works are the investigation of human and animal dependence, rural depopulation, recycling old machines, making bioplastic and encounters between our senses (especially sense of smell).

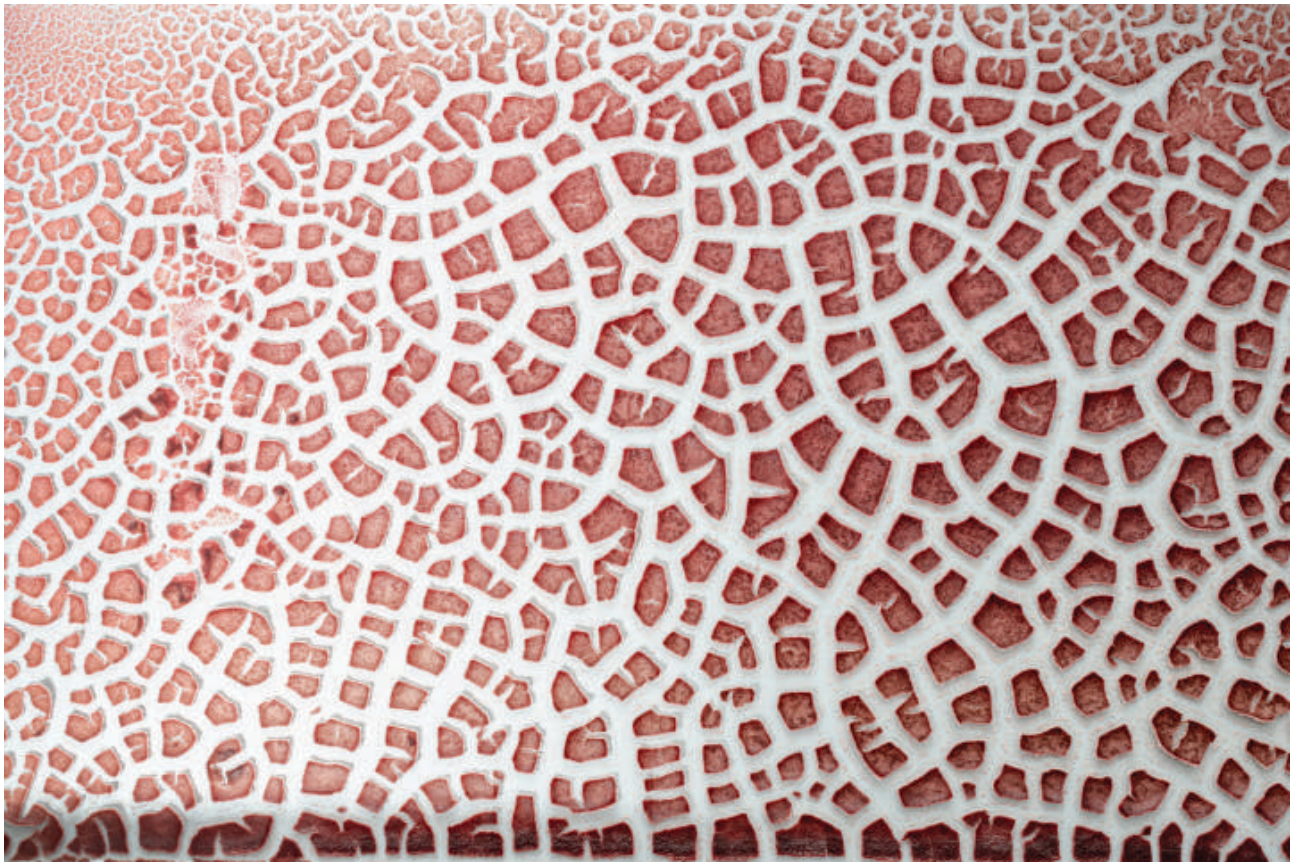
Eeva-Liisa was a founding member of Scent Club Berlin, a collective of artists, designers and scientists working in and between scents and smells. Puhakka also works regularly in a curatorial/production role.

Eeva-Liisa Puhakka graduated with an MFA in New Media Art from Valand School of Fine Arts, University of Gothenburg and an MSc in Environmental Engineering from Helsinki University of Technology.

DURING THE RESIDENCY
In my residency time, I work on a smell-o-vision project in which I am researching and investigating the senses, aesthetics, and the cultural perception and construction of our sense of smell. In the Western countries we are missing so much information about our surroundings and ourselves, when we live in this mono-sensory way of experiencing life. Our ability to smell connects us to the animalistic acts of the body but also almost every religion uses fragrances to create a sense of spirituality. Our ability to smell is exceedingly mundane and magical at the same time.

In parallel I continue my projects about bio-based materials and for now I am working on a series of sculptures that uses bioplastics I've made.

Eeva-Liisa Puhakka's residency is part of the HIAP Residency Programme for Finnish and Finland-based artists and art professionals.



Eeva - Liisa Puhakka, *Salty Ice Blocks* project, seaweeds colored with raspberry, beetroot, lemon, blueberry, rose, rosehip, turmeric, clove, coal, hibiscus, red clay etc., 2021-2022
Photos by Sheung Yiu

8 NOV – 7 DEC 2022

RALUCA VOINEA

RALUCA VOINEA is a curator and art critic, based in Bucharest. Since 2012 she is co-director of tranzit.ro Association. From 2012 to 2019 she managed tranzit.ro space in Bucharest. Starting with 2021, the ideas and approach that configured this space are continued in a new project, The Experimental Station for Research on Art and Life, a collective project realised by tranzit.ro together with a group of artists, curators, theorists, economists, in the village of Silistea Snagovului, 40 km north of Bucharest. Since 2008 she is co-editor of IDEA arts + society magazine. Her work is grounded in a local context, yet open for transversal and transdisciplinary collaborations.

DURING THE RESIDENCY

My residency takes place in the frame of a collaboration with Kunsthalle Seinäjoki, which I plan to visit in the first part of my stay, opening up the dialogue with the staff of the institution and understanding the local particularities of this institution. I will also use the opportunity to do studio visits with artists from Helsinki and other residents at HIAP, as well as visiting small scale institutions for contemporary art, not least in view of future collaborations for the Experimental Station for Research, my current project in Romania. I will try to find out also about artistic initiatives in rural settings or other projects with focus on ecology or research of climate change.

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

Raluca Voinea at the Experimental Station for Research on Art and Life, 23 October 2022
Photo by Edi Constantin

Planting of *Cosmos Garden*, 29 October 2022
Photo by Catrinel Toncu

1 FEB 2022– 28 FEB 2023

AOI YOSHIZAWA

AOI YOSHIZAWA is a Japanese artist who lives and works in Helsinki. With a background in textile making and designing, she engages in the experimental processes that apply traditional craft techniques to the creation of contemporary woven textiles. Material and technical explorations are an essential part of her creative practice. Her artworks are driven by repetitive and time-consuming actions, as well as social aspects of the hand-weaving technique.

Yoshizawa graduated from Aalto University in 2015 (MA) and Bergen National Academy of Arts in 2011 (BFA).

DURING THE RESIDENCY
During my stay at the HIAP residency, I have been working on the project *I AM A WEAVER* by continuing my artistic practice of exploring hand-woven techniques. I will especially focus on technical experimentations by hand-building looms and various weaving tools.

In the past residency season I also worked on the project *SPELLS* with Petra Vehviläinen in the landscape of Suomenlinna, where we created a weaving installation.

Besides weaving projects, I participate in an ongoing musical collaboration with Petra Vehviläinen and Marika Maijala for our archipelago band, *Velvet Ass*.

Aoi Yoshizawa's residency is part of the HIAP Residency Programme for Finnish and Finland-based artists and art professionals.

Aoi Yoshizawa, *This Is How I Weave*, performance view, 2022
Photo by Sheung Yiu

Aoi Yoshizawa, *Warp Weighed Loom*, installation view at HIAP Open Studios, 2022
Photo by Sheung Yiu

helsinki.international.artist.programme.