

# Catalogue





# THANK YOU.

Arteles would like to thank all the residents, collaborators, funders and supporters for their work, participation and activity. This catalogue would be much emptier without you.

Best Regards,

*Arteles Team*



ARTELES

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## ABOUT



This catalogue presents residency projects and activities, which have taken place since the beginning of 2011. Older activities are included in the Arteles 2010 annual report, which can be found from our webpage.

All the past residency program participants have been asked to send information about their projects done in Arteles Creative Center. Those who have given the information so far are presented in this catalogue.

Arteles catalogue was published first time in the beginning of 2012 and it is updated frequently.

You can find the latest version of the Arteles Catalogue from [www.arteles.org](http://www.arteles.org)

## FUNDERS

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### ARTELES CREATIVE CENTER & RESIDENCY PROGRAM

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\_ SKR - FINNISH CULTURE FOUNDATION / PIRKANMAA REGIONAL FUND



\_ HÄMEENKYRÖ / HÄMEENKYRÖN YRITYSPALVELUT OY



\_ ARTS COUNCIL OF FINLAND



\_ EUROPEAN UNION / JOUTSENTEN REITTI RY

## OTHER

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arts council of  
pirkanmaa

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- \_ CREATIVE SCOTLAND [2]
- \_ GALLERY 3H+K, PORI [6]
- \_ GALLERY ALKOVI, HELSINKI [6]
- \_ GALLERY RAJATILA [7]
- \_ HAUKIJÄRVELÄISET ASSOCIATION
- \_ HÄMEENKYRÖ BOROUGH [8]
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- \_ JYVÄSKYLÄ ART MUSEUM [3]
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# IN THE RESIDENCY

2012

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<i>Australia</i>	MICHELLE DICINOSKI // Media art RYAN MCGENNISKEN // Visual art HOLLIE KELLEY // Visual art GRACE KINGSTON // Visual art LAURA BATCH // Visual art TOM HOGAN // Sound & Music ADAM GIBSON // Sound & Music JACQUI MILLS // Visual art	<i>Russia</i>	TATJANA GORBACHEWSKAJA // Visual art
<i>Bulgaria</i>	IVAYLO GUEORGIEV // Visual art	<i>Slovenia</i>	NATASA KOSMERL // Photography GREGA LOŽ // Illustration
<i>Brazil</i>	RENATA PADOVAN // Visual art LARISSA PINHO ALVES RIBEIRO // Visual art STEFFANIA PAOLA ALBANEZ // Visual art	<i>South Africa</i>	LAUREN VON GOGH // Visual art ROBYN COOK // Visual art JENNA BURCHELL // Visual art
<i>Canada</i>	JENNIFER PICKERING // Visual art VANESSA BRAZEAU // Visual art ELLA COLLIER // Visual art JULIE PASILA // Visual art	<i>South Korea</i>	SAEBON KIM // Visual art JI HYE YEOM // Visual art
<i>Chile</i>	CARLOS LABBÉ JORQUERA // Literature MONICA RÍOS VASQUEZ // Literature	<i>Spain</i>	ALBERTO MARTÍNEZ CENTENERA // Visual art ANA GALAN // Visual art
<i>Finland</i>	ANU TURUNEN // Visual art	<i>Switzerland</i>	NATALIA COMANDARI // Visual art ROMAIN LEGROS // Visual art SIBYLLE IRMA // Visual art
<i>France</i>	EMILIE COLLINS // Visual art	<i>UK</i>	LAURA CARLOTTA WRIGHT // Lense based arts DAN COOPER // Sound & Music PATRICK LOAN // Visual art ANNABELLE CRAVEN-JONES // Visual art EMMA REEVES // Visual art CAMILLA EMSON // Visual art
<i>Israel</i>	OFRI LAPID // Visual art	<i>USA</i>	MARY-ELLEN CAMPBELL // Visual art GRACE NEEDLMAN // Visual art CHRISTOPHER D WILLE // Media art MARK WUNDERLICH // Poetry DOROTHY K. MCCALL // Art history MARLENA MORRIS // Photography PAUL ZMOLEK // Dance & Performance JOSEPHINE A. GARIBALDI // Dance & Performance SUSAN EVANS // Visual art JAMIE URETSKY // Visual art DELILAH JONES // Visual art JOHANNA BREIDING // Visual art MARY RASMUSSEN // Visual art MELANIE EDWARDS // Music STEPHANIE CHAMBERS // Visual Art JESSELISA MORETTI // Visual art CARRIE NAUGHTON // Literature
<i>Italy</i>	SARAH EDITH LOMBROSO // Illustration ROBERTO PUGLIESE // Sound & Media art		
<i>Japan</i>	MIKA MIZUNO // Photography AQUICO ONISHI // Visual art TOSHIHIKO SUZUKI // Architecture YUKI SUGIHARA // Design		
<i>Hungary</i>	TAMAS SZVET // Visual art		
<i>Malaysia</i>	VALERIE NG // Painting		
<i>Mexico</i>	DANIEL ORLANDO LARA // Photography		
<i>Norway</i>	SIMEN JOACHIM HELSVIG // Visual art		

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# IN THE RESIDENCY

2011

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<i>Argentina</i>	CAROLINA TRIGO // Media-art, Performance	<i>Italy</i>	HELENA HLADILOVA // Fine art PAOLA RICCI // Sculpture
<i>Australia</i>	THE MOTEL SISTERS // Action PILAR MATA DUPONT // Video, performance JENNA CORCORAN // Installation KATHERINE SHRINER // Painting JESSICA MONTFORT // Painting	<i>Japan</i>	HANAE UTAMURA // Transart
<i>Belgium</i>	JAN VERBRUGGEN // Sculpture, Painting KAREL VERBUGGEN // Engineering PIETER GYSELINCK // Sound	<i>South Korea</i>	HWAYOUN LEE // Drawing HYOJUNG JUNG // Film, video HYEKYONG YUN // Photography
<i>Canada</i>	ANDREANNE FOURNIER // Media art AARON WELDON // Painting JEANNE MARSHALL // Textile RICHARD IBGHY // Conceptual art MARILOU LEMMENS // Conceptual art CHRISTIAN CHAPMAN // Painting ANNE MARIE DUMOUCHEL // Performance	<i>Spain</i>	VICTOR GONZALEZ CASTRILLO // Writer MARIA SANCHEZ // Curator
<i>Croatia</i>	ANA GEZI // Painting	<i>Switzerland</i>	CETUSSS // Design, art, sound
<i>China</i>	JOLENE MOK // Transdisciplinary	<i>Taiwan</i>	JULIET FANG // Fine arts
<i>Finland</i>	ULRICH HAAS-PURSIAINEN // Curator OLLI HORTTANA // Photography	<i>Turkey</i>	DIDEM OZUBEK // Design
<i>France</i>	HÉLÈNE BARIL // House painter JEANNE DE PETRICONI // Sculpture SORAYA RHOFIR // Video art BERENICE SCHRAMM // International Law MARIE MONS // Design	<i>UK</i>	LUCY DRISCOLL // Illustration LUCY BAKER // Fine art EDWARD LAWRENSON // Painting SAMANTHA EPPS // Fine art HILJA ROIVAINEN // Painting LAURA DONKERS // Conceptual art
<i>Germany</i>	SABINE SCHRÜNDER // Photography VERA HOFMANN // Photography NINA FARSEN // Design	<i>USA</i>	MATT SHERIDAN // Media arts SUSAN BERKOWITZ // Photography LUCAS COOK // Photography SHARI PIERCE // Fine art KARIN HODGIN JONES // Installation MONTANA TORREY // Videoart DAN SPANGLER // Media Design KATIE ZAZENSKI // Installation TREVOR AMERY // Installation GAYLORD BREWER // Poetry ARIEL MITCHELL // Textile Art GEORGIA ELROD // Painting TRAVIS JANSSEN // Media-art COLIN WOODFORD // Sound art BRENDAN CARN // Music KELLY MONICO // Video MIKE KOFTINOW // Painting EILIJAS // Sound art GWYNETH ANDERSON // Animation MARISSA GEORGIU // Conceptual art
<i>Greece</i>	GEORGIA KOTRETSOS // Conceptual art ALEXIS AVLAMIS // Painting, Drawing DINOS NIKOLAOU // Media Art		
<i>Honduras</i>	ALMA LEIVA // Transdisciplinary		

## IN THE RESIDENCY

2010 June →

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*Australia*

MICHAEL PULSFORD // Sound art  
HANNA TAI // Installation Art  
SALLY DAVISON // Actor

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*France*

CAROL MÛLLER // Photography  
MAXIME BONDU // Installation  
NICOLAS CILINS // Installation

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*Brazil*

LEANDRO LEITE // Choreographer

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*Israel*

MAYA ARUSCH // Fine Arts

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*Canada*

EMMA HOOPER // Research and music  
ELIA ELIEV // Visual arts, research  
JOHN LUI // Photography, design  
RICHARD IBGHY // Conceptual art  
MARILOU LEMMENS // Conceptual art

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*Slovakia*

EMESE HRUSKA // Research, music

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*The Netherlands*

BREGTJE WOLTERS // Drawing

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*Estonia*

ANNA JAANISOO // Theater director

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*USA*

TAKESHI MORO // Photography, media art  
CHARLIE WILLIAMS // Composer  
ALICIA VIANI // Research, Music  
DEREK LARSON // Artist, Curator

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*Finland*

EERO YLI-VAKKURI // Multidisciplinary art  
INKA JURVANEN // Drawing  
EEVA TALVIKALLIO // Research  
IIDA-MAARIA LINDSTEDT // Actor  
PAULA LEHTONEN // Media-art

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*Vatican City*

STEPHANO SUH // Graphic design





# RESIDENTS + PROJECTS



*“In the spaces between  
online and offline.”*

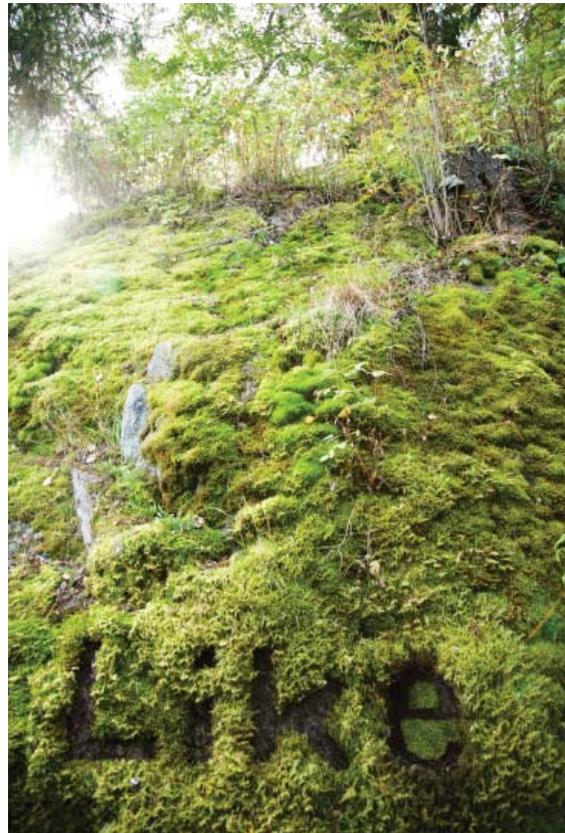
**GRACE KINGSTON** *Australia*

[gracekingston@gmail.com](mailto:gracekingston@gmail.com) // [gracekingston.com](http://gracekingston.com) // Currently working and living in Sydney, Australia

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“As densely networked, highly malleable, and ultimately virtual spaces, social networking sites elude traditional means of exploration. Grace Kingston’s artistic practice seeks to address this

void, materialising our virtual spaces in an embodied and figurative state in order to make “real” the self that exists only in signified space” - N. Wolf



## MOSS WORKS

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The Arteles residency has been the ideal setting for me to expand on my practice. After recently completing the long-term project of my MFA in Sydney, I was ready to spend some concentrated time on pure experimentation. I was inspired by the varied practices of the other residents, the huge facilities and the forrest surrounding the Creative Centre. I had the time to go in a lot of different directions as well as completing a sustained body of experimental pieces with natural materials. Specifically, I aimed to consider

how technology is heavily intertwined with our lives, even in non-urban settings. To do this I reversed the dynamic of street art - a permanent mark seen by many in the city - to 'Moss Stencils', icons of social networking and technology etched into a rural environment. These marks are transient, and seen by few. Familiar symbols and phrases such as 'Like' make a playful juxtaposition within a non-built setting, and perhaps remind the viewer how much of the world around us is mediated by our devices.

*“For me art isn’t about  
pictures on the wall anymore  
- it’s about connecting;  
communicating a message  
via interaction.”*

**JENNA BURCHELL** *South Africa*

[jennaburchell@gmail.com](mailto:jennaburchell@gmail.com) // [www.jennaburchell.com](http://www.jennaburchell.com) // Currently working and living in Pretoria, South Africa

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In my artworks I muse over a question; what is changing from the natural into the mechanical as we increasingly mediate our life experiences through new technologies.

Often this is expressed through hand built, mechanical environments that invoke the organic. This parody of the natural against the man-made offers an exploration of the changing relationship

or displacement of the natural/self/home with the man-made/other/foreign.

A collaborative approach with varying industry professionals is adopted to achieve the technologically driven functionality and aesthetics of the artworks. This forges an interesting inter-disciplinary dialogue between art practice and industry.

## 81° NORTH

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My current project, 81° North, is inspired by my stay in Finland. 81° North is the amount of latitude degrees Finland is away from South Africa. The artwork creates a dialogue of exchange between these two distinctive countries.

81° North is an installation artwork consisting of a mechanical, sculptured field of grass constructed with 1500 blades of copper wire and hand sculpted grass heads. It reflects the rich coppery gleam of a field of grass in late autumn.

The installation simulates the language of wind as it caresses a field of grass. This simulation is based on real-time wind data transmitted from a sensor in a grass field located by Arteles. This data is instantaneously processed through software to generate a 'wind language' that is enacted onto the installation artwork instantaneously. 81° North contrasts the foreign wind data with the local context in South Africa where it will be exhibited, creating a feeling of being transported to someplace that is Other.



*sound and media artist*

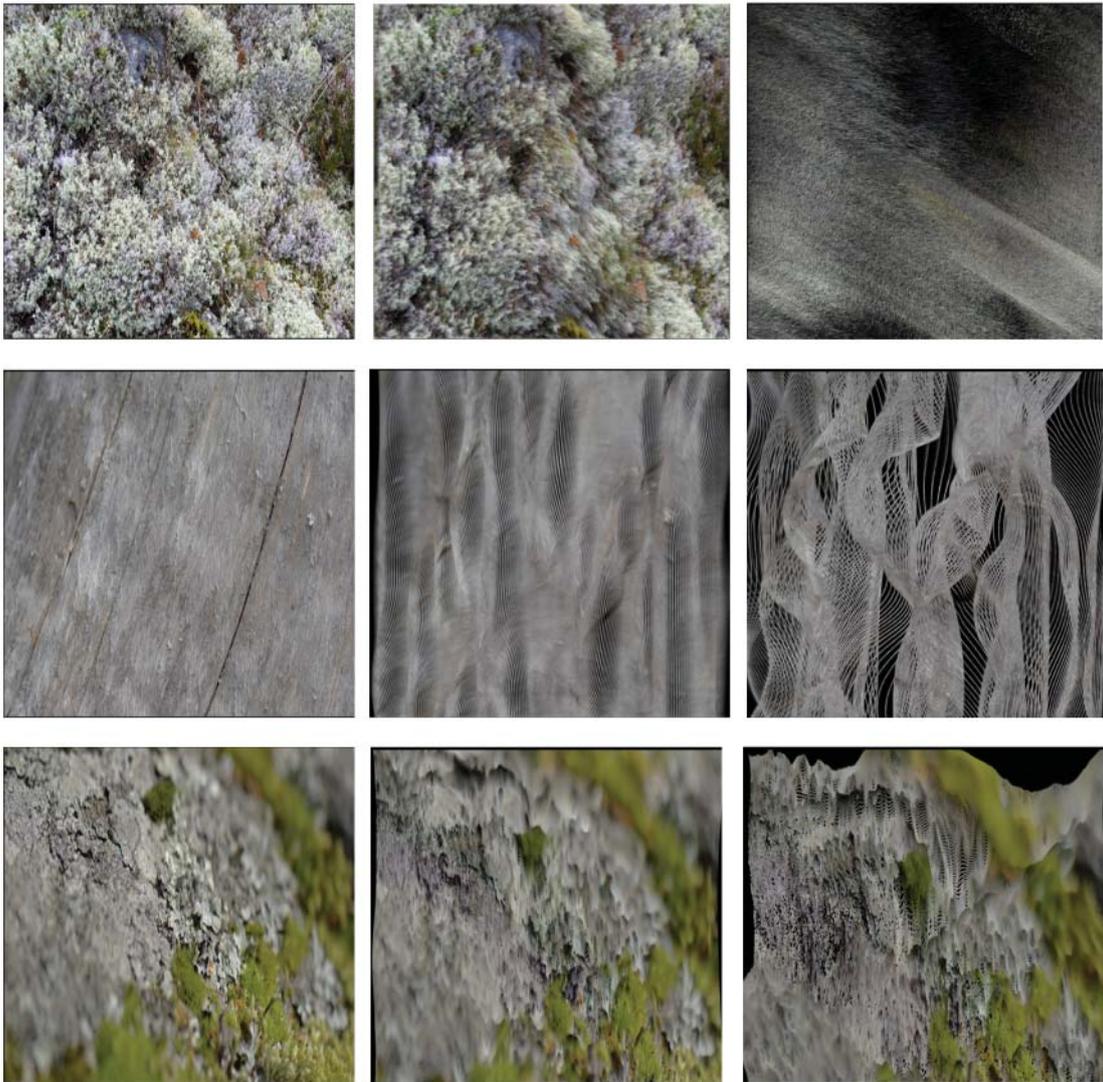
**ROBERTO PUGLIESE** *Italy*

pugliesr@gmail.com // [www.robertopugliese.net](http://www.robertopugliese.net) // Currently working and living in Helsinki Finland

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My work consists of compositions, installations and performances based on sound in combination with visuals and audience participation. I use sound and its transformation to establish alternative relations between audience and the space. By collecting and digitally processing found sound and photographic material, I work towards a common language among visual and sonic landscapes. My work *Traffic* with Rachel O'Dwyer has been exhibited at the Science Gallery (Dublin, 2010) and *Eyebeam* (NY, 2011) and *PuShy* at the Plektrum Festival (Tallinn, Estonia, 2011). Recently I have been collaborating with dancers and choreographers for the creation of alternative stages and forms of new media performance. As a media artist I am interested in the role of sound in shaping the experience of places and the sense of presence in our daily life. Sound can be accommodating, dominating, coordinating, ensuring or hunting. All these characteristics pervasively influence our experiences. We participate with our actions in the creation of the soundscape, being it natural, mechanical or digital.

The very nature of the experience of sound is physical and intimately connected with the sense of touch. Audio-tactile exploration is the first form of sense making of the world since our birth. The memories connected to it are traces of the early relation we established with our environment. While hidden in places we inhabit and construct with our practices and activities, sound and touch are unveiled and sharply resonate in unfamiliar places. My artistic practice springs from this philosophical standpoint, the phenomenology of the senses of touch and hearing, and moves towards strategies of decoupling, augmenting, subverting the usual "contact" with those channels. The result is a magnification of their impact, not just as a force, but also of their importance as mediator of our experience. For this, sound is a central element in my works. They are multimedia pieces where the viewer participates and re-establishes a previously altered, offset relation with the location.



## FIELDWORK FOR "THE SPACE OF A YEAR"

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During the Arteles residency I conducted fieldwork in the form of audio and video recordings that I will use as raw material for a participatory installation called "the space of a year", a multichannel audiovisual installation. I focus on walking as a natural action of exploration and perception of the place where we live. By placing contact microphones on the floor, people in the space activate with their footsteps an alternative soundscape. Unexpected sounds echo and tightly follow the visitor's exploration of the augmented space. The visitor witnesses the gradual separation or divorce between the processed sound coming from the speakers and the sound source, their feet in contact with the floor. The installation "lives" during the course of a day, presenting

changing terrains and textures coming from different seasons of the year and their respective soundscapes to the visitor.

Projections on the walls surround the participant. The images are highly processed videos of nature filmed in different seasons of the year that sequentially change during the course of the day in a 30-minute cycle. Their minimal, reduced aesthetic conserve traces of the places where originally collected.

During the residency I realized the first prototype of the augmented floor on which people can walk and hear the sound of their footsteps, as if they would be walking on wet grass, or on a dock or pebbles and other terrains recorded in the surrounding of the Arteles house.

EMILIE COLLINS *France*

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As an artist, my practice mainly takes the form of site specific or site responsive art. It is deeply connected to people and places and, as such, my preferred ventures are residencies, which combine those elements together. My work takes the form of projects that involve my experience of places, researching relevant themes and creating work either in situ and/or in response to them. They have so far taken the form of installations using mainly natural materials, recorded rituals or performances engaging the public.

The need to involve myself physically within my work has become stronger over time and I intend to focus on performance art for the foreseeable future. My background in Contemporary Textiles has up to now been a major influence on my relationship to materials and the ways in which to use them. Past projects have dealt with issues relating to nature and the environment, the body, the self, space and the notion of 'the other'.

*Pictures coming up*

## POLKU (The Path) / PUSSAA SUTTA (Kiss The Wolf) / HUKKA PERII (The Wolf Will Take You)

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My original ideas revolved around engaging with the space of the woods surrounding the residency. As such, prior to going to Arteles, I had been researching into the symbolism of the forest, folklore, myths and fairytales as well as their importance in the shaping of our psyche.

Whilst in the residency, the project expanded and altered as I explored the area, discovering its contrasts. How I imagined things to be and how I sensed they actually were, strongly influenced the project as I was confronted by the dichotomies between an apparently natural, yet in reality, very controlled environment and my own quest for 'wilderness' and the 'wonderful'. I became interested in the idea of archetypes and adopted a character with strong

connotations, dyeing two handmade dresses red and undertaking a series of performances as well as experiential happenings centered around a wolf skin donated to the Centre during my stay. The three main performances (Polku, Pussaa Sutta, Hukka Perii) each had its own specific context, exploring and bringing up a range of themes and issues for the viewer. Whilst Polku could be seen as a ritual or initiation in the woods -viewers were invited to follow a path leading to a spot in the woods where I performed- the other two were deliberately absurd and ambivalent, toying with for example: ideas relating to superstition or the visual language of protest. I envisage the projects that took place in the residency as being the starting point for a bigger body of work.

IN THE RESIDENCY

September 2012



**HOLLIE M. KELLEY** *Australia*

[hollie.maree99@gmail.com](mailto:hollie.maree99@gmail.com) // [holliemkelley.com](http://holliemkelley.com) // Currently working and living in Australia

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Notions of transience and the ephemeral in nature inform my work. Finding beauty in repetition, the ornate and delicate, I look to ancient patterns and motifs as themes for re-contextualisation. I have a multi-disciplinary approach that includes: delicate paper-pattern-cutting for large-scale temporary installations;

surreal portrait works in watercolour and graphite; and the intersection at which these representational and suggestive practices meet. Works are becoming increasingly focussed on interpreting cultural mythologies.



## MATKA

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Whilst on residence at Arteles I have been inspired by the Finnish flora and mythology, interpreting the forms and folklores into surreal works on paper incorporated with figures in a state of

physical flux. These works will form the basis of a duo exhibition with collaborator Ryan McGennissen to be held in Berlin late 2012 titled 'Matka', referring to the Finnish word for journey.

IN THE RESIDENCY

September 2012



*“Wander/Wonder”*

**RYAN MCGENNISKEN** *Australia*

R.mcgennissen@gmail.com // [www.ryanmcgennissen.com](http://www.ryanmcgennissen.com) // Currently working and living in Berlin, Germany

Ryan McGennissen, born and raised in rural Victoria, Australia is an ambitious installation artist, drawer and wanderer. Focusing on traditional mediums of watercolour and inks, Ryan channels a profound disconnect from the nine-to-five world, or any tradi-

tional living requirements. Living out of a bag, wherever he finds himself he takes daily life, past experience and personal philosophy to create earthy dreamscapes with dark undertones of death, destruction and melancholia.



## MATKA - An exhibition with Hollie M Kelley to be held in Berlin in 2012.

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Whilst at Arteles, I slept in late, stayed up late, drank a lot of coffee, got lost in the forests and researched Finnish mythology.

I then made a number of ink and watercolour drawings based on Hunting, trapping, fishing, Gods, Shamans and Tuonela.

IN THE RESIDENCY

August - September 2012

SAEBON KIM *Korea*

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LEMONS, MORNING SAUNA, POP CORN AND HIBERNATION.

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They are what I did when I did what I did.

IN THE RESIDENCY

August 2012



*"I am a tree, but I am not confined  
to a single forest"*

**SIBYLLE IRMA** *Switzerland*

sibylle.irma@gmail.com // sibylle-irma.blogspot.com // Currently working and living in Lucerne, Switzerland

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I am a visual artist who loves to listen to people`s stories.

I am using different mediums, such as drawing, photography, sculpture, Installation and words.

My approach to a project begins often with no actual plan in the beginning. I welcome Intuition as my guide.

The process starts internally with my own physical reactions and emotional exploration in regards to the outside world. The experimentation of combining new mediums with drawing is a great part of exploring and finding what I am searching for inside myself. Discovering new ways of communication through art gives

me direction for further research and progress.

My work shows the personal experience of dealing with the basic emotions inspired by interaction with the wilderness and with people.

Therefore I am using found objects or natural materials that I discover specifically in the environment surrounding me.

Doing this also gives me the opportunity to demonstrate that I can be independent of my economic situation.

Also the Idea of "recycling" is sociologically and materially important to my work and the attitude of being an artist.

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### The work of Sibylle Irma in Arteles

By Carlos Labbé

Sibylle Irma went deep into the woods. She took breathless walks between the masses of birch trees that surround the Arteles's house trying to figure out –at the begining– why that immense verticality, what the purpose of the narrowness between them, and how these shapes affect and interact with local animals and human beings.

But the artist who comes to the residence remotely resembles these local lifeforms that have been mingling with the forest for so long. She needed to go deeper into the birch woods to achieve a relevant piece of art that would organically embody the possibility of ignorance and wisdom, which can only be endowed to the creative process by the limitation of space and time.

So she decided to approach the trees with something that they would accept. She started drinking birch leaf tea daily. She collected small loose branches on the forest ground, burned them in closed metal cans to obtain natural charcoal, and then spent hours among the trees to draw the woods with these pens made out of themselves. After hundreds of sketches, she learned that the verticality of nature includes also a deepness and a silence

that is foreign to human noise. She went into the woods late at night to try to understand. She went naked late at night into the woods. She went into the woods late at night when it was cold. She went into the woods late at night with and without a lamp. And she felt scared. Sybille Irma discovered then that the artist can really understand her limitations of space and time if –instead of ignoring it, instead of imposing a preconceived project, instead of making camouflage art– she exposes herself and evidences the inherent limitation of every piece of art. She wrote this investigations in big charcoal billboards. Then she started to construct the armor. She found places in the woods with small logs that fitted her body. She covered her arms, her legs and her chest. The most complex and peculiar piece was the helmet; some of her fellow artists said that it reminded them of the hats of old suomi shamans, and the kawéskar rituals too. When she finished it and put it on, she realized that the armor made her a couple of centimeters taller. And that she became more vertical now. Sybille Irma went deep into the woods again. This time she was wearing the armor made of loose birch branches, natural fabric, ornated with feathers and drawings. And at last she didn't feel any fear there. For a fleeting moment her work drew her away from any limitations of space and time.



armor



## “ARMOR”

During the residency at Arteles, I could amplify my artistic strategies and therefore the consequences of my art.

I was overwhelmed by the woods and the trees here in Haukijärvi. Being in the woods provoked two very different reactions in me.

At daytime, it looked like a place of energy and silence that narrowed my physical body, and at nighttime, the darkness and its shadows turned the forest into a place where it was impossible to orient myself without a torch. But even with that great invention of light, I promise, I could get lost easily.

I started to collect birch branches and sticks that lay on the

ground in the forest. I peeled some bark off with a knife. I then got textile yarn and used it as a thread to bind the sticks together.

I made different pieces of armor to protect myself from the fear that was rising up at night when alone in the woods; calves, chest, forearms and the head must be protected.

I then brought the armor for a day into the woods, to be energized by the sun, which just happened to appear when I was there, shining onto the stone where I left my armor and the helmet.

I am ready now to go at night into the woods wearing the armor, fearless of what might surface in the darkness or in my mind.

IN THE RESIDENCY

August 2012



**CARRIE NAUGHTON** *USA*

carriethis@gmail.com // Currently working and living in Tucson, Arizona USA

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I write novels in my spare time. People always ask me what kind of novels. I say: the entertaining kind. Science Fiction, post-apocalyptic, paranormal, suspense and adventure, with a little bit of comedy in each. I firmly believe that genre fiction is as valuable, if not more so, than so-called literary fiction. Oftentimes it's

actually more literary. And a helluva lot more fun. I guess when I turned thirty I realized that there's already enough sappy poetry in the world, no need for my own. Now I have five novels in the works with an iTunes playlist to accompany each, and a stadium-size crowd of characters in my head.

## TALO

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My Arteles residency plan was to finish a mystery thriller (with ghost) that I have halfway completed. But then I arrived and began to investigate the big residency house (aka Nexus 9000, though I never heard anyone actually call it that). I have wanted to write a space horror novel ever since I saw the movie *Alien* when I was twelve years old. I guess I needed to go to Finland to do it. The Arteles house became my blueprint for a haunted spaceship called the *Talo*, which of course means house in Finnish. I spent

the month of August writing the opening chapters and getting to know the crew, drawing the schematics for the *Talo* and developing, with expert help, a lexicon of Finnish science fiction words. My novels always tend to examine community, and what it means to be part of a unique group of people for a confined period of time. I think that there's no two better ways to contemplate that than with a ragtag crew in outer space, or with a bunch of artists in the Finnish countryside.

IN THE RESIDENCY

August 2012



*"A story of the world after it's over"*

**MONICA RIOS** *Chile*

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Monica Rios is a writer born in Santiago de Chile in 1978. She has published the novel *Segundos* (2010), the essay *La escritura del presente: el guión cinematográfico como género literario* -in the volume *De la violencia a las palabras-* (2008), and coauthored *Cine de mujeres en posdictadura* (2010). Some of her short-stories

have appeared in *Lenguas* (2006) and *Junta de vecinas. Antología de narradoras chilenas contemporáneas* (2011). She contributes regularly as a literary critic in magazines and web pages and is currently working towards a PHD in Latin American Literature.



## ALIAS EL ROCÍO, A NOVEL IN FIVE PARTS AND A CODA

### [The work of Mónica Ríos in Arteles](#)

By Carlos Labbé

A robot sets fire to Hämeenkyrö. Two women talk about wood. A girl takes off her clothes and discovers that she has no body under it. You have to choose one of these stories to write a novel. Why is that? Why do you have to preserve just one log and burn the others? In *Alias El Rocío* [*Alias The Dew*], the novel that Mónica Ríos wrote during the summer residency in Arteles, these three stories are part of the thousand others that refused to subordinate or disappear under a main narrative.

A robot sets fire to New Jersey. Why not? Why can't the robot just fly from Western Finland to the Eastern Coast of USA? Mónica Ríos figured out a way to write a novel about the disappearance of the political corpses in Chile and Latin America that include the everyday violences of the categorization and utilization of any living body everywhere in the world: from the scientist who experiments with animals in a cosmetic lab to the documentalist who manipulates children's expressions in camera to provoke compassion in the viewer, from the writer who privileges blood, action, and sensationalism to the producer who pressures an artist to transform an avant-gard piece of art to an understandable entertainment product.

A film is composed of stills; at the same time, a single still compresses the whole film. So if we took away one of its stills, would the film be partial? Mónica Ríos answered these questions to find

out that even in the smallest of its phrases you have to read the entire intensity of a novel. In the six parts that compose *Alias El Rocío*, she explored the contrasts between a documentary, a fiction film, and the person who is watching them. These contrasts are in the plot of the novel, but above all in the squared-shaped text of the small stories that look like a screen-shot on the white pages, stills that only the reader can enchain. A robot sets fire to Santiago. A woman who studies mummification ends up being the subject of her study. A man marries her wife's daughter. In the final chapters, these three characters meet others at Brocken Mountain, in a reinterpretation of Goethe's *Faust*, where they join a crowd of animals which occupy the city, the entire country, and the world in search of the mysterious figure of *El Rocío* –male and female, object and living thing, human and animal– who gives sense to everything at dawn, but evaporates in the morning.

The novel that Mónica Ríos wrote during her Arteles residency dethrones the plot-driven literature and empowers the reader by giving him chances: either to look at a page as an art piece or to enjoy a storytelling; either to set fire to any place he –or she– always wanted to see on fire or not to harm anything and keep the matches. Because when finally Mónica Ríos decided to really burn the stories of *Alias El Rocío*, during an Arteles's evening bonfire, in a performance that she called *A piece of history*, she didn't felt liberated at all: you can never be forced to choose. You can approach everything as in a still, only if you put it in motion with your own personal reading.

IN THE RESIDENCY

August 2012



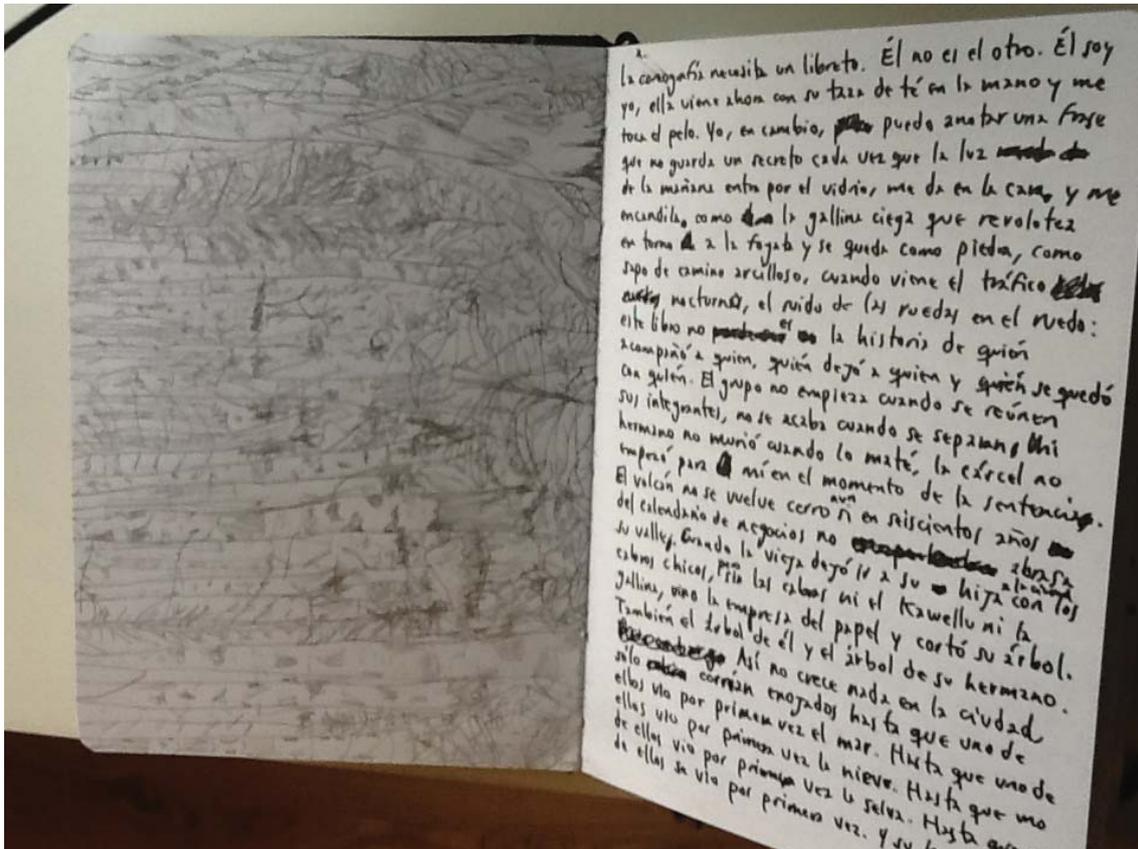
*"The choreography needs counterpoint"*

**CARLOS LABBÉ** *Chile*

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Carlos Labbé was born in Santiago de Chile in 1977. He has published a hypertext novel, "Pentagonal: incluidos tú y yo" (2001), the novels "Libro de plumas" (2004), "Navidad y Matanza" (2007) and "Locuela" (2009), the collection of short stories "Caracteres

blancos" (2010 / 2011), as well as the records "Doce canciones para Eleodora" (2007), "Monicacofonía" (2008) and "Mi nuevo órgano" (2011).



## LAS PÉLLÍ CHEOROGRAPHIES (A NOVEL IN PROCESS)

[The choreography of a process](#)

[About Carlos Labbé's work in Arteles](#)

By Mónica Ríos

"The choreography needs counterpoint", declares one of the fragments of Las péllí choreographies, Carlos Labbé's fifth novelistic project and his work in Arteles during August 2012. The literal translation for this title would be The Spiritual Choreographies, articulated in Spanish, Mapuche, and English in order to reflect the cultural and musical counterpoint that compose contemporary identities of the West.

"The choreography needs rhythm". The story of the novel covers forty-years of The Gymnastics, a band integrated by the Mapuche-Chilean singer Gustavo Rain, the English guitarist Joe Pedro Joe, and the Mid-Western American percussionist Dolores Statton. The chronicle of the raise and fall of these stars focuses on the love triangle between the three characters, but is above all a reflection on their affinities and differences on religion, work, and love. The journalistic tone of the authorized biography of The Gymnastics has been literally crossed-out and corrected by Gustavo Rain, who is now on a wheelchair and unable to move anything but his eyelids. The gesture of opening and closing his eyes becomes his only instrument to intervene a past of travelling, singing on stage, being nothing but a body. Memory is placed in an intense relationship with his situation as a disabled, at the same

time that the action loses its localization in an account where all the names of people and places have disappeared.

"The choreography needs harmony". Las péllí choreographies is also literature about music; it finds a way through the populated tradition of novels about musicians. It is a writing that traces the common origins of the written profession and music; the modulation, though, is not only between these two expressions or those three languages. These spiritual choreographies stage an experience of fragmented and disconnected diversity of races, origins and codes, and how would the common language of music or other bodily languages help to find vivid communication, even stronger than any other identity such as family, friendship, nationality or linguistic tradition. Las péllí choreographies seeks to unravel the creative experience as plenitude despite its fugacity.

During his stay in the residency in August 2012, Carlos Labbé crafted a choreography for all these elements in a story that dramatizes the process of socialization between Latin American, European, African, and North American people in the big cities of the West, centering in the naturalized production of new cosmopolitanisms by mixed ethnicities in pop culture. It's manufacture seeks to find the tone for an episode in the woods of southern Chile by experiencing the birch woods that surrounds the residency; a choreography that explores that new place where we might end up seeing our bodies and their resonances flow in an unplanned dance.

IN THE RESIDENCY

July 2012



**MIKA MIZUNO** *Japan*

mikaphoto@live.jp // [www.mikamizuno.com](http://www.mikamizuno.com) // Currently working and living in London, UK

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Mika Mizuno is a Japanese photographer, currently resides in London. When She was eight years old, a book entitled "Momo" by Michael Ende inspired her with a concept of strangeness of chaotic world. Mizuno is aiming for a key lurking the underneath of daily life, which may trigger small revolutions and disclose new possibilities to perception.

She expects to graduate from MA in photography at Goldsmiths, University of London in 2013. Mizuno's work has been exhibited including a solo exhibition, group exhibitions and art fairs.

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## BY STEPHANIE CHAMBERS at Arteles 7/2012

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Mika Mizuno is a photographer from Japan that I had the pleasure of sharing a month long residency with during the Summer in Finland at the Arteles Creative Center. Due to this, I was privy to her process, conceptual refinement and transformations surrounding her two projects completed during the month, 'Predawn,' and 'In-between.'

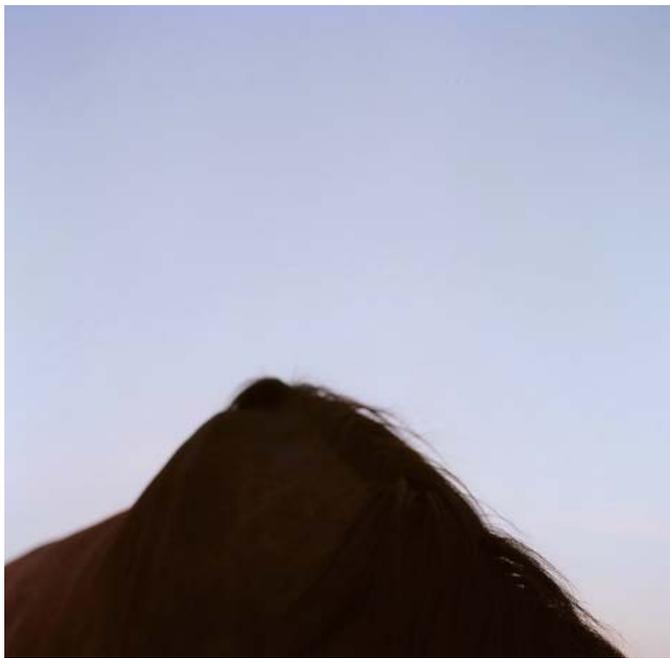
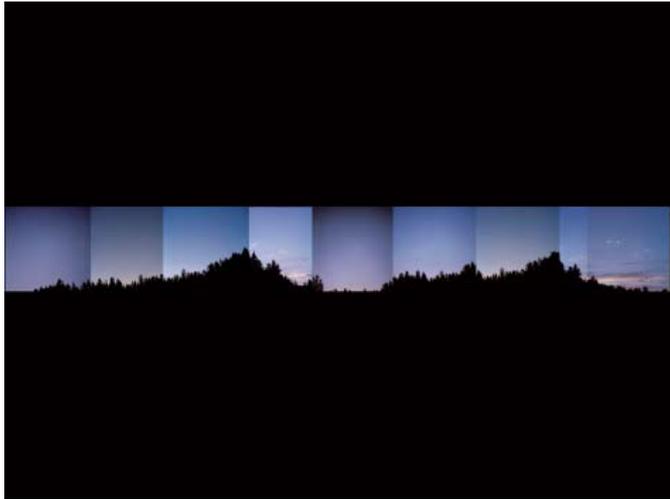
Often, when I see a piece of artwork that I am strongly drawn to, the actual finished piece appears effortless as if it has appeared from thin air, or alternatively, if there are marks of the artist's hand present that those marks arrived both effortlessly and naturally. With Mika's piece, 'Predawn,' I felt the familiar and magnetic pull of a piece that I was captivated by, but because of our shared working space, I had the inspiring experience of observing that her work was the result of an intensely concentrated conceptual and visually explorative process.

'Predawn' was the piece I was most drawn to during the Arteles Summer Day. It is a video piece based around Finland's midnight Sun phenomenon. In asking Mika about the piece, she told me that for her in Japan, midnight represents darkness and that dawn represents hope, giving the night a specific emotional arc. Due to the Sun not setting in Finland during the Summer, providing an absence of darkness, she wondered how the Finns experienced the psychological arc of the night passing. It was with this intention that she began work on 'Predawn.' Using medium format, she photographed the Finnish countryside from midnight until 3AM over a period of a few days hoping to better understand their night. The result is a stunning video piece of these photographs, appearing on the screen one at a time, overlapping from left to right to create an imagined horizontal landscape across the screen for the viewer of the midnight Sun. The individual photo-

graphs feature black silhouettes of forests or roofs with vibrant pink and deep blue skies above them. Since they were taken at different times, the colors don't match perfectly as each photo overlaps the next. This serves to highlight the passing of time and presents the reader with a piece of work that can truly be experienced visually.

Mika's second piece, 'In-between,' is a video slideshow juxtaposing two photographs at a time on the screen as squares next to each other, representing perspective and impression. In this piece, the same object is shown twice in two different ways as a means to present the viewer with a marked contrast of visual experience. The quietness of the piece creates a mental space for the viewer to thoughtfully experience the pairs on screen. For me, the most successful pairs were those that completely transformed the initial object on the left into something vastly different on the right. In one pair, the left photo features Finnish wildflowers in a field and in the right photograph is a shape, close-up and silhouetted so that it's black with a blue sky behind it, suggesting an almost human form. Another pair that supported the concept strongly includes a window on left, the crossbars of the frame silhouetted and black with only the four window pane squares to an outside field visible. The image on the right is from inside the field, with fog rolling in. This piece is quite haunting because it includes a stark dichotomy of inside and outside, yet neither space feels safe or quite settled.

Visually, Mika's work is a rare combination of both bold and sensitive. She exacts with skillful and conceptual precision what to highlight and draw the viewer to in her photographs. Both pieces completed at Arteles are stunning and tremendously engaging to view.



IN THE RESIDENCY

July 2012



**SIMEN J. HELSVIG** *Norway*

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Promiscuous in terms of media and working methods but faithful to a set of interests, my work tends to deal with the conditions of a medium, of perception, or of art making itself in its most primary forms.



## ROCKS ROCK ON

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I had planned to spend the time at Arteles doing research for a tentative exhibition project that had the relation between photography and sculpture as its point of departure. While I have read a great deal of the many books I brought to Finland, I soon realized that I needed to take advantage of being in this very special place and work in and with the surrounding environment. So, the

latter half of my stay was dedicated to work with carving rocks found along the country road and subsequently placed in the soil of the forest paths, taking long bike rides with my camera along the fields and forests, making videos in the garden and building primitive stone sculptures.

IN THE RESIDENCY

June 2012



**TATJANA GORBACHEWSKAJA** *Russia*

gorbachewskaja@gmail.com // [www.flickr.com/photos/gorbachewskaja/](http://www.flickr.com/photos/gorbachewskaja/) // Currently working in Frankfurt am Main, Germany

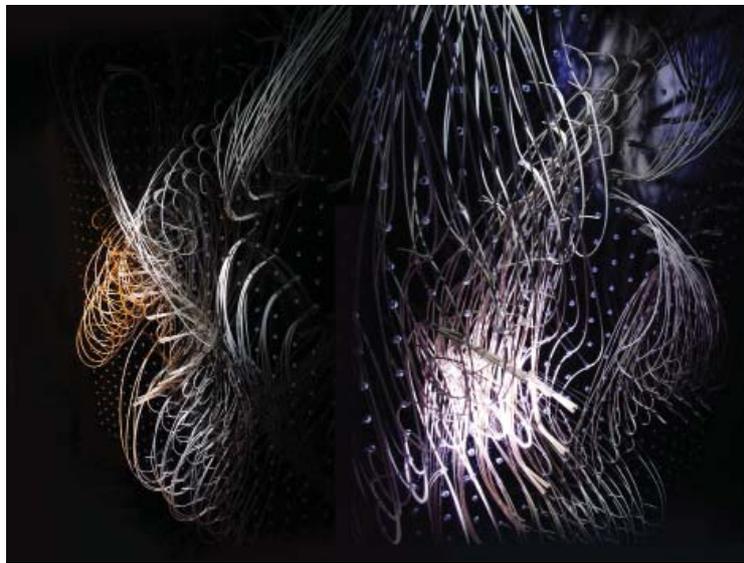
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"I am an architect and researcher. I am interested in challenging the boundaries between textile and architecture. How they can redefine our relationship to space and construction organization. Textile organisation fascinates me in its incredible light and integrative structure.

I want the textile itself to become tectonic, without the help of any other support.

A kind of architectural organisation is introduced where the soft elements will become rigid through collaboration, by weaving, bundling, interlacing, braiding or knotting.

My research seeks to interface the yet described creative freedom of material design with the abstract order of digital systems. I believe this blend gives a possibility for the invention in the realm of the matter.



## FLOW

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In order to save energy lightness yet hasn't found enough attention in construction. In the future much may be gained by this enormous innovative potential.

For the optimization of a structure three aspects have to be considered: the material itself, the shape and the production process. While getting lighter the balance between these three aspects becomes critical.

That is why unique notion of lightness and lighting in fiber structure is investigated, as one of the highest potential for this trinity. The project investigates physical experiments that create three

dimensionally heterogeneous materials with a graded stiffness, a structural hierarchy, and a locally controlled lighting dynamic performance.

Studies are split up in two basic typologies and got focused on "layering" and "branch" fiber composite organizations.

The models are an abstract construct, like a diagram, or DNA genes with integrated logic of programmatic and structural growth, that is able to be unfolded on the next step in the disciplinary and creative process of making architecture.



*“a correct geography: not as you would find it if you had a geography book and a map, but as it would be in periplum, that is, as a coasting sailor would find it.”*

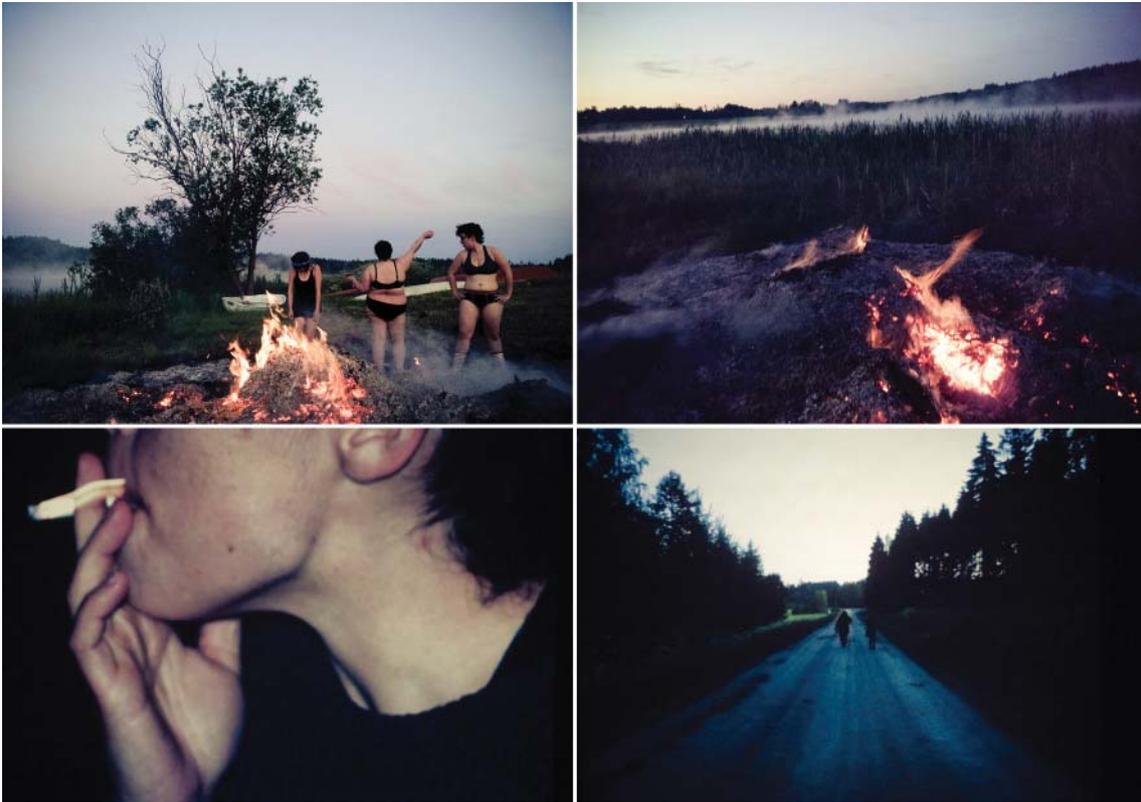
**LARISSA PINHO ALVES RIBEIRO** *Brazil*

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Larissa Pinho Alves is a visual artist and a researcher in Literature and Contemporary Culture at PUC-Rio. She develops her art project in confluence with her research project, investigating, in

both camps, the relationships between language, memory and temporality.



## PHOTOBIOGRAPHIES

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Photobiographies is a series of images constructed from memories of an experience.

IN THE RESIDENCY

June 2012



**STEFFANIA PAOLA** *Brazil*

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I'm visual artist and currently my interest is in the tension between fiction and reality in many directions: work, personal discourses, historical discourses, official discourses and politics.

I use archives and the official discourses to create a new fiction works in many media: photography, video, collages and installations.



## BRAZILIAN LESSONS: BASIC LESSONS TO CONSTRUCT A COUNTRY

In early 2012 I found about 2000 slides at a flea market in Brazil. They were images from different places around the world, from Ghazza to Milan, and also some from Brazilian States. Investigating this archive I found out that the former owner of this material was a Brazilian journalist and historian who traveled the world on a mission between 1958 and 1964. This material became the starting point for a project of self-fiction and fictionalization of a Brazilian foreign policy that I've named as "Brazilian Lessons".

### The mission

1. Assuming that the files are part of a project for a Brazilian foreign policy that aimed to present Brazil to other people;
2. To continue this project in 2012;
3. Knowing what other people know about Brazil today;
4. Create a booklet of lessons about Brazil today, recreating an "official" Brazil



*"I am not an artist, really not even a photographer; I am a storyteller"*

**ANA GALAN** *Spain*

ana@anagalanphoto.com // [www.anagalanphoto.com](http://www.anagalanphoto.com) // Currently working and living in Madrid, Spain

I review the portrait formula that emerged in Italy towards the end of the 15th century, whose origins can be traced to the work of Jan Van Eyck, which associated, in painting, busts with landscapes.

People are reduced to busts or three quarters, substituting through synthesis, the whole for the part. Realistic portraits that do not aim to idealize the subjects' features, the figures are placed in a raised position before a wide landscape.

A point of view and a single location. A part of the whole. An impression. A small fragment of the essence.

Windows, and at the same time, mirrors. Conflict between introspection and the projection of the subject inherent to portraiture.

Transparency or reflection?

I was born in Madrid in 1969. After receiving my degree in Economics, I completed an International MBA, which entailed study-

ing in three different cities: Oxford, Madrid and Paris. In the last two courses, I wrote a thesis addressing "Speculation in Plastic Art".

Since 1993 I combine my passion for photography with my profession, attending various courses in Paris and Madrid. After doing an MFA in Photography in 2009/2010 at EFTI, and after attending workshops with Pierre Gonnord, Eduardo Momeñe, Peter Bialobrzkeski, Lynne Cohen, Matt Siber, José Ramón Bas, Eugenio Ampudia, Alejandro Castellote, Chema Madoz... my photography becomes more personal. Since then I have participated in several collective exhibits and photography projects in France, Italy, India, Spain, Finland and USA.

I work as the marketing director for a magazine in Madrid.



## VIV(R)E LA VIE !

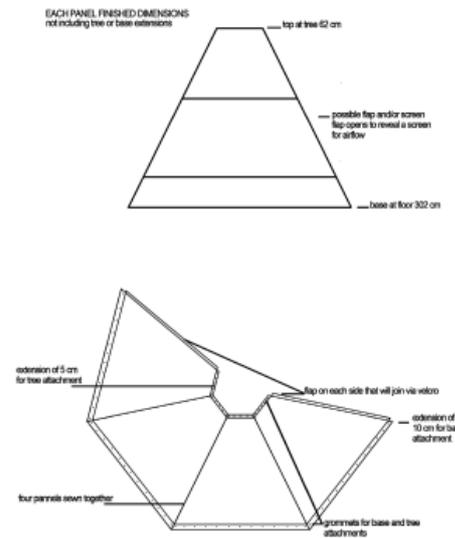
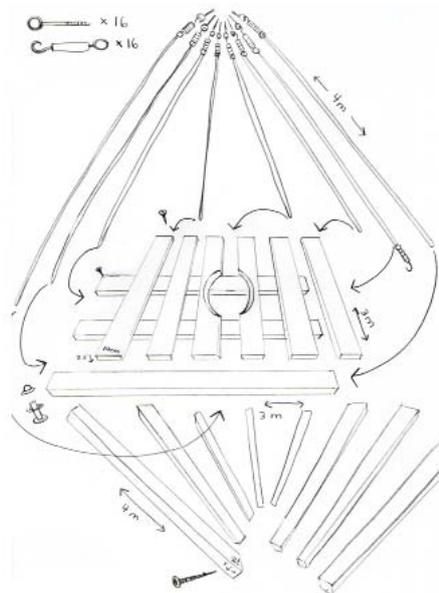
Viv(r)e la vie! is a photography series "in process", consisting of photographs of couples in profile with a landscape of a countryside in the background, and pays homage to those people who continue to live "in the moment". As well in its coniferous landscapes, the series recreates the representation of the power of vital force, of immortality.

Viv(r)e la vie! Is a photographic typology of couples of a certain age, people barely seen socially, but who have not stopped living life fully and whose close relation is photographed in the outing dances of their area. I began the series Viv(r)e la Vie! in Guadalajara, Spain, with the idea of putting together a set of series of 10 couples in different cities around the world.

The photographs give visibility to people which, for a certain time, have lacked such visibility and also documents the cul-

tural diversity that exists between different cities and countries. The objective of this project would be to form an extensive visual transcultural inventory, almost as small histories of social and anthropological life of some people that are reaching a mature age, but remain active.

The second series of "Viv(r)e la Vie!" was developed in the American city of Philadelphia in June 2011 thanks to an artist residency I was granted by the Philadelphia Art Hotel and the third in June 2012 in Pirkanmaa in Finland thanks to a residency granted by the Arteles Creative Center. The fourth series of this project will be produced in May 2013 in Iceland.



## LINTUKOTO (FOREST POD)

- STEPHANIE CHAMBERS *USA*  
SIMEN JOACHIM HELSVIG *Norway*  
MIKA MIZUNO *Japan*  
AQUICO ONISHI *Japan*  
REETTA PEKKANEN *Finland*  
SUSAN E. EVANS *USA*

Prompted by an offhand comment at a social event, some of the July 2012 residents joined together to pool their abilities in order to build a treehouse at Arteles.



The Lintukoto forest pod project is based around the Finnish folk tradition of Lintukoto, a mythical space where heaven and earth meet and as a location under the edge of the sky (like a tent), where the birds meet when they leave Finland for the winter. In contemporary times the term lintukoto refers to a cozy, safe place. The idea is to build a pod within the forest that represents "lintukoto" of both, Finnish tradition and contemporary meaning. The forest pod is built around a single pine tree located on the wooded grounds of Arteles Creative Center in Haukijärvi, Finland, and is shaped like a double terminated quartz crystal or raw diamond. The base of the pod starts at the tree roots and the tallest point extends nine meters above the ground. The base of the

diamond shape is filled in with a lattice constructed out of wood. Plants, specifically vines, will be planted in Fall 2012 or Spring 2013 at the base of the tree. Over the ensuing years, these vines will be trained as they grow to fill in around the wooden lattice structure, thereby creating living walls of leaves. This natural base represents Earth. The top of the diamond represents heaven and is fashioned out of sailcloth tethered with airplane wire. The pod has both, interior and exterior spaces, creating a cozy perch for viewing the nearby lake, forests and fields. This pod serves as a starting pod to which additional pods could be added to nearby trees.

IN THE RESIDENCY

June - August 2012



**SUSAN E. EVANS** *USA*

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North American conceptual artist Susan E. Evans works, both solo and collaboratively, in a variety of media to explore ideas of language, identity, nature, memory and phenomenology. Working with photography, video, sculpture, installation, and hybrid media, Evans pulls content from a variety of sources, experiences and concepts. Dissecting, then deconstructing context, information processing, categorizations and language philosophy, Evans examines standardized visual structures and language systems. Susan E. Evans has work appearing in both public and private collections worldwide.

Some of which include The George Eastman House Museum, NY; Los Angeles Contemporary Museum of Art, CA; Museum of Fine Art, Houston, TX; Detroit Institute of Arts, MI; Musée de l'Elysée, Switzerland; Centro De La Imagen, Mexico; Southeast Museum of Photography, FL; Cincinnati Art Museum, OH; Akron Museum of Art, OH; The Henry Museum, OR; Center for Photography Woodstock, NY; Center for Creative Photography; AZ; and Gallery Lichblick in Koln, Germany.



## EXPERIMENT, EXPLORE AND CREATE

Over the summer 2012 at Arteles Center, I had the opportunity to work on a variety of creative projects, all of which were experimental and explorative in some way, however, the projects can be broken down into four main categories.

Solo Projects revolved around the fact that I have traced my mitochondrial DNA and have learned out that my biological ancestors are from Finland. Working with video, photography and performance, I explored ideas of memory, history, nostalgia and mythology.

Collaborative Projects with other residents presented themselves from month to month and ranged from, performance, photography, video, composing music to writing and editing. These collaborative projects either conceptually fed into ideas I already was working with or helped spark new ideas and new ways of working. New Method Projects were an opportunity for me to work from conception to fruition in unfamiliar ways with new or different materials than I am used to working with. I was able to actualize

several sculptural projects, which allowed me to start thinking more dimensionally about my art works and my art practice.

Experimental Projects seem to cover the rest of the things I played with while at Arteles. I gave myself permission to explore many tangent ideas, concepts and possibilities while experimenting with new ways of working.

### Top to Bottom, Left to Right

Birch #2 41 cm x 92 cm

still from The Forest HDV 4:34 mins

Installation view of Creating Energy

still from Looking for Adam Gibson: 'Going to the Sauna of Lonely Hearts (Haukijärvi, Finland)' HDV 6 mins

In My Mouth...self portraits 51 cm x 61 cm

details from Scenic Suomi Scenes

Song Thrush, Collaboration with Sibylle Irma"



*“J.R. Uretsky artist and friend!”*

**J.R. URETSKY** *USA*

[jruetsky@gmail.com](mailto:jruetsky@gmail.com) // [www.jruetsky.com](http://www.jruetsky.com) // Currently working and living in Providence, RI, USA

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“I make abstract sculptures about my relationship to specific people. When making these sculptures, I seek to portray how a particular person affects and influences my art practice. Using the sculpture like a prop and my relationship to an individual as a point of departure, I employ video to transform mundane actions into strange, yet relatable experiences.

I received my BFA and MFA in sculpture and video and am currently working in Providence, RI. I have exhibited nationally and internationally at venues in New York, Los Angeles, Boston, and Germany. My work has been published by online and video journals such as *Gaga Stigmata* and *ASPECT-EZ*.



*Waiting for the Joulupukki, Midsummer (Photo: Julie Pasila)*



*Waiting for the Joulupukki, Boat (Photo: Julie Pasila)*

## WAITING FOR THE JOULUPUKKI

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Waiting for the Joulupukki is a multifaceted project featuring a series of videos, private and public performances, sculptures and collaborative photographs that examine the human relationship to hope, ritual and gift giving. Using a contemporary understanding of the Santa Claus myth as a point of departure, the Waiting

for the Joulupukki project creates situations for social exchange by mixing old gift giving traditions with current taboos. My hope is that these exchanges, though awkward, remain genuine and bring into high relief the human desire to hope, wish and engage in a community.

*“Waiting for inspiration is a waste of time. Artists Work. Working the Work Inspires the Inspiration.”*



**JOSÉPHINE A. GARIBALDI & PAUL ZMOLEK** *USA*

garijose@isu.edu // [www.youtube.com/user/satiricalfarce](http://www.youtube.com/user/satiricalfarce) // Currently working and living in Pocatello, Idaho, USA

Joséphine A. Garibaldi and Paul Zmolek are working veterans of the Performing Arts – over 30 years each including 20 as creative partners; they teach, choreograph, direct and devise original intermedia dance, theatre and performance works for the traditional proscenium stage to site specific festivals across the US and abroad.

Garibaldi and Zmolek, university professors of dance and theater in the US, co-direct Callous Physical Theatre. Recent projects include the re-creation of the physical theatre work *The Rule of Life* for video to be premiered in Italy in December 2012 (based upon the lives of St. Francis and St. Clare of Assisi, *The Rule of Life* was conceptualized while in residence at Arte Studio

*Ginestrelle* in Assisi, Italy) and the original opera *Double Blind-sided* based upon Franz Kafka's *The Trial* which will be premiered in April 2013.

The product is directly shaped by the process and thus we are process-oriented. Our process is collaborative, even when not working with people. The media leads us if we are willing to listen and the media is willing to risk exposure. Perhaps, due to our Catholic upbringings, the ritual of the process and the ritual structure of the product comes through most of our work. As Americans, where work is valued in dollars and not in sense, we have explored other cultures where art is valued and the value of the work is more than how much the job pays.



## WHAT WE DID AT ARTELES:

[Birch Loops](#), May 2012

Arteles Creative Center- Environmental installation in the Arteles forest.

Initiated by creating an altar around a beautiful group of boulders by surrounding them with a ring of logs. This led to braiding sun-starved skinny saplings into loops and evolved into a major installation covering approximately 5,500 sq ft.

[Cagevent: Sometimes it Works, Sometimes it Doesn't](#)

<http://youtu.be/wGUFbPn9NSo>

May 28, 2012, Helsinki

Kontaining performance festival produced by Ptarmigan.

This collaborative performance with Helsinki-based poet Karri Kokko consisted of two separate performances of six 15 minute events inspired by John Cage and his utilization of aleatoric composition. Titles of events:

I. Yksi ja Sama Asia

(after Robert Rauschenberg: Erased DeKooning);

II. Beginner's Finnish Coffee;

III K•O•N•T•A•I•N•I•N•G;

IV. 15' (after John Cage: 4'33");

V. Thesaurus Entry: Contain;

VI. Yksi ja Sama Asia (after John Cage: Empty Words).

[Photo Essays:](#)

Dirt, Orange Poles, Bicycles, Birch Close-ups, Understory, Birch Groves, Ice Rink, Bogs, Studio Time

[In-Progress:](#)

Collected stories/movement on video/audio from fellow artists in residence about their sense of Place in this place to be edited into video work; collected birch bark to be sewn together into a tapestry.

[Sahti:](#)

Thanks to Pekka, visited three local brewers/experts/champions of the traditional Finnish beer. Paul has altered/improved his recipe for his home-brewed Sahti based upon what he learned in Finland and the bag of Finnish Dark Rye we brought home from Hameenkyro.

IN THE RESIDENCY

April-May 2012

*“Do what you can with what you have.”*

**DOROTHY MCCALL** *USA*

[dorothyannmccall@yahoo.com](mailto:dorothyannmccall@yahoo.com) // [www.nordic5arts.com](http://www.nordic5arts.com) // Currently working and living in Oakland, USA

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Independent art historian with MA Art History, Mills College, Oakland, California. For 25 years was docent/lecturer at deYoung Art Museum, San Francisco in primitive arts. Give lectures at colleges, community, cultural and business events focusing on 19th-20th century Scandinavian-American Art. Art connects all

peoples and cultures: revealing possibilities while giving strength and inspiration. Since my Norwegian immigrant grandmother took me to the Chicago Art Institute at age fourteen and showed me the works of Mary Cassatt I have looked to Art for guidance and have found it. It is my quest to pass this gift on to others.

## ESSAYS, INTERVIEWS AND ADVENTURES

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I intended to write a series of essays about the many adventures I have had during my art history life including giving a lecture on the QEII and Ellis Island on Scandinavian art and the immigrant experience, writing and giving lectures to physically and challenged museum visitors, creating art objects with them they might take them home as a memory tool and being a Camp Director in Wisconsin creating art in many forms from cooking to costumes to dancing. I have had one positive adventure after another, and I wanted to pass art on.

Interviewed and wrote essays on the other artists at Arteles in April and gave the last presentation after they had talked about their work, I talked about what I learned from each one of them. It was a positive experience and an audience member asked me if I was their professor and I said, "No I am one of them." We all laughed with love and good cheer for each other.

IN THE RESIDENCY

April-May 2012



**ELLA COLLIER** *Canada*

[collier.ella@gmail.com](mailto:collier.ella@gmail.com) // [www.ellacollier.com](http://www.ellacollier.com) // Currently working and living in Vancouver, Canada

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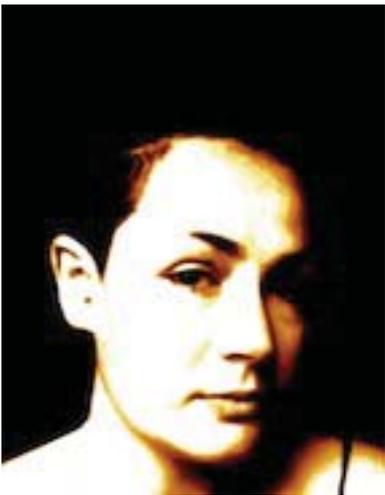
Art and humour. Let's all have a laugh!



## EPIC FAIL

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I Researched failure successfully and made art about it.



**JACQUI MILLS** *Australia*

[jacqrose23@gmail.com](mailto:jacqrose23@gmail.com) // [nightbirdvision.blogspot.com](http://nightbirdvision.blogspot.com) // Currently working and living in Sydney, Australia

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Jacqui Mills is an emerging video and installation artist primarily interested in exploring theories of the gaze, and human interaction with the visual and virtual environments. A graduate from the Eora Centre for Visual and Performing Arts in Theatre, Performance and Practise (2006), and Screen (2007), Jacqui looks forward to completing her Bachelor of Fine Arts with Honours in 2013. Jacqui's debut in video for theatre was in 2010, as the Audio/Visual artist for the Eora Centre's graduating Music Theatre production, *The Promise*. Her body of work, *Gaze* (2010), explores the female body and the nature of surveillance culture, using interactive technologies, installation, sound, and performance. Her other audio/visual works from 2009 to 2012 include *Liminal* (Kudos Gallery), *Transcendent Space*, *Doppelganger* (Cofa Space), *Univer-*

*sals* (Sedition Gallery), and *Intertwined: A Virtual Lover* (Breathing Pop-Up Gallery - New Performance Art Festival Turku, Finland). Jacqui has previously engaged in collaborative work with Berlin based painter and installation artist Martin Püschel, creating works such as *Distant Memories* (ATVP Gallery) and *Dispiteous Opera*. Jacqui's recent artistic endeavours include working as a media artist and set designer for performance, for *Bully Beef Stew*, commissioned by PACT Centre for Emerging Artists, and Directed by Andrea James. Her current work explores the nature of memory as a disappearing entity that is being replaced by a fetishised online video and photographic documentation of our increasingly virtual lives, and she continues producing drawings and paintings exploring themes of human connectivity.



## INTERTWINED: A VIRTUAL LOVER

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Intertwined: A Virtual Lover is a performance/installation work exploring the nature of human interactions with virtual worlds, and the virtual self as 'other'. The conceptual basis of this work emerged from surveillance culture, and Jeremy Bentham's theory of panopticon, or a kind of self-surveillance, which we experience every day both in the virtual and the Real world. Considering the narcissistic nature of interactive technologies, this performance/installation attempts to highlight David Rokeby's notion of 'technology as a medium through which we communicate with ourselves:...a mirror'. Portraying myself as the performer surrounded by visual and written representations of my virtual self, I find myself in a stalemate, entangled in a technological mess, and intertwined in an intrinsic and narcissistic relationship with my virtual self. The video documentation of the performance which took place at Breathing Pop-Up Gallery in Turku, for the New Performance Art Festival in Turku, can be viewed on my blog at Intertwined: A Virtual Lover is a performance/installation work exploring the nature of human interactions with virtual worlds, and the virtual self as 'other'. The conceptual basis of this work emerged from surveillance culture, and Jeremy Bentham's theory of panopticon, or a kind of self-surveillance, which we experience every day both in the virtual and the Real world. Considering the narcissistic nature of interactive technologies, this performance/installation attempts to highlight David Rokeby's notion of 'technology as a medium through which we communicate with ourselves:...a mirror'. Portraying myself as the performer sur-

rounded by visual and written representations of my virtual self, I find myself in a stalemate, entangled in a technological mess, and intertwined in an intrinsic and narcissistic relationship with my virtual self. During my time at Arteles I also created a series of drawings and paintings, as well as a series of videos exploring the concept of 'place,' which can be viewed on my blog. Intertwined: A Virtual Lover is a performance/installation work exploring the nature of human interactions with virtual worlds, and the virtual self as 'other'. The conceptual basis of this work emerged from surveillance culture, and Jeremy Bentham's theory of panopticon, or a kind of self-surveillance, which we experience every day both in the virtual and the Real world. Considering the narcissistic nature of interactive technologies, this performance/installation attempts to highlight David Rokeby's notion of 'technology as a medium through which we communicate with ourselves:...a mirror'. Portraying myself as the performer surrounded by visual and written representations of my virtual self, I find myself in a stalemate, entangled in a technological mess, and intertwined in an intrinsic and narcissistic relationship with my virtual self. During my time at Arteles I also created a series of drawings and paintings, as well as a series of videos exploring the concept of 'place,' which can be viewed on my blog at [http://www.youtube.com/watch?feature=player\\_embedded&v=XEe01nzMTmM](http://www.youtube.com/watch?feature=player_embedded&v=XEe01nzMTmM). During my time at Arteles I also created a series of drawings and paintings, as well as a series of videos exploring the concept of 'place,' which can be viewed on my blog.

IN THE RESIDENCY

March 2012



**NATASA KOSMERL** *Slovenia*

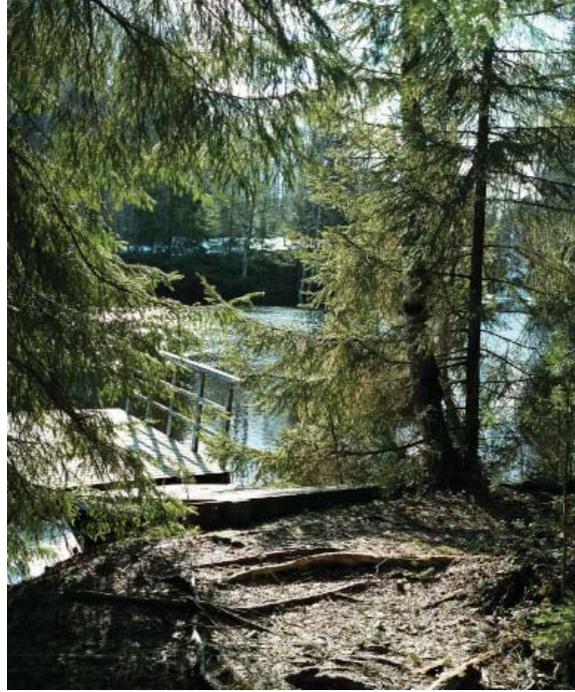
[natasa.kosmerl@gmail.com](mailto:natasa.kosmerl@gmail.com) // Currently working and living in Ljubljana, Slovenia

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Nataša Košmerl was born in Novo mesto, Slovenia in 1983. She studied photography at Film and TV School of Academy of Performing Arts in Prague / FAMU between 2003 - 2006, where she finished her Bachelor degree. After she continued her studies at Master program at University of art and design Lausanne /

ECAL in Switzerland. Currently she is living and working in Ljubljana, Slovenia.

Natasa is working mainly with subjective photography, where she tries to capture intimate moments in life.



## FINLAND (WORKING TITLE)

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When I started to do residency program I was five months pregnant. For me this is important period, a new beginning. And I decided to point camera towards my-self. Staying in Arteles was a chance to concentrate on the change which is happening inside of me, on my partner, and our relationship, as we spend all this time together.

Series will develop over longer period of time, and I will try to capture all its states: pregnancy, birth, new life, and the change which will bring into our life's.



*“Sober & Lonely”*

**SOBER & LONELY** *South Africa*

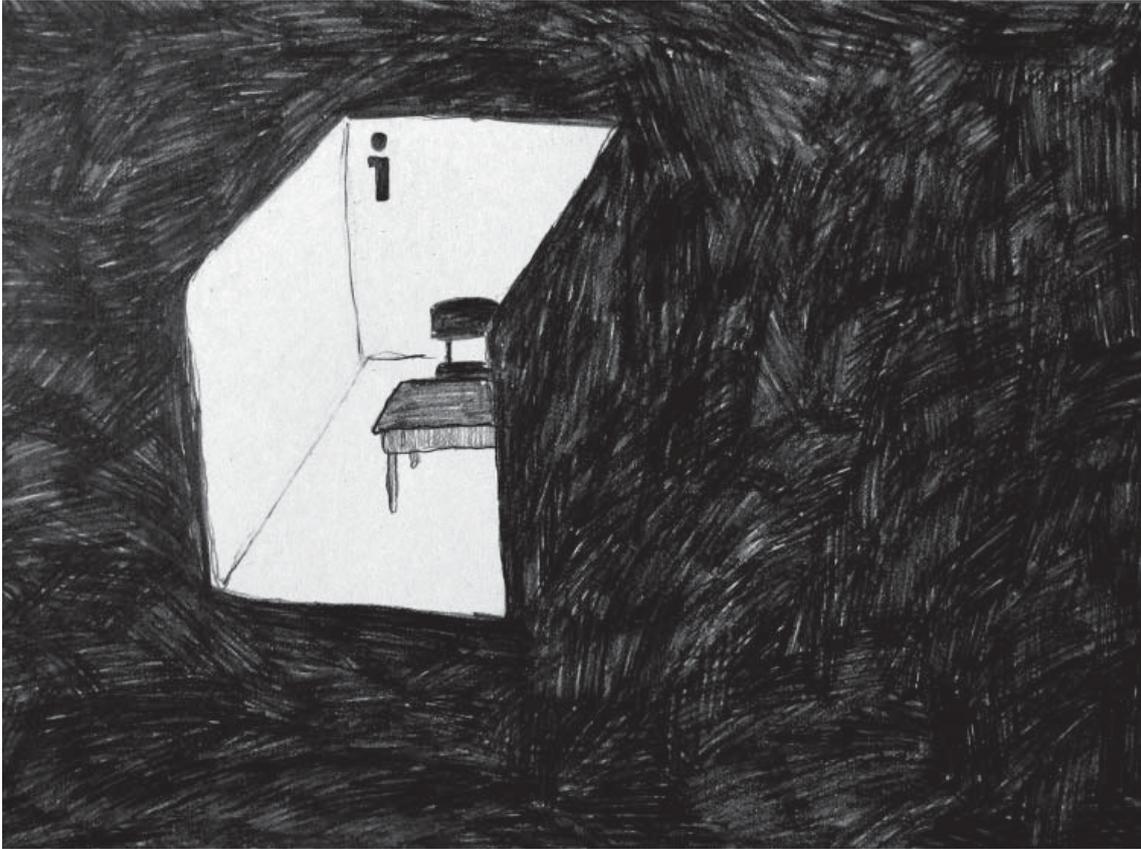
[lauren@soberandlonely.org](mailto:lauren@soberandlonely.org)/[robyn@soberandlonely.org](mailto:robyn@soberandlonely.org) // [www.soberandlonely.org](http://www.soberandlonely.org) // Currently working in Johannesburg

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The Sober & Lonely Institute for Contemporary Art (SLICA) is a non-profit organisation whose main focus is on fostering exchanges and conversations between South African and international artists and organisations. Loosely based in Johannesburg and Durban, SLICA is a non-prescriptive platform with an intrinsic curatorial process focused primarily on performance and interactivity. As a floating platform, each concept is uniquely adapted to the specific project showcased, including exhibitions, screenings,

lectures, debates and an online archive. The Suburban Residency was the first in a series of artist residency programmes hosted by SLICA.

The Sober & Lonely Institute for Contemporary Art has been developed as an extension of Sober & Lonely’s artistic practice to create a platform of sharing and engagement between artists and organisations.



## THE NANCY HOLT TELEPORTATION DEVICE

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“Nancy Holt’s environmental work *Up and Under* (1998) is located in the village of Pinsiö in the west of Finland. Developed by Osmo Rauhala’s *The Strata Project* Holt’s work creates new possibilities for environmentally damaged areas. Set in an old sand quarry, *Up and Under* is formed by a series of seven horizontal tunnels buried under mounds of earth. Four of the tunnels converge revealing a central vertical tunnel - a suggestion of “the centre of the world” (Rauhala, [sp]). Four of the tunnels are aligned East-West and three North-South based on the alignment of North with the North Star Polaris. According to Rauhala, the work is thus “astrally fixed on earth” - giving the sense that the universe begins and ends at the Pinsiö sand quarry.

Sober & Lonely used their time at Arteles to develop a project based on Nancy Holt’s ‘*Up and Under*’ and came up with the following plans to further develop it:

- 1) To explore *Up and Under* as a device. A structure that has the potential to activate movement and energy via teleportation
- 2) To stage various experiments in teleportation between ‘Lab A’ (*Up and Under*) and ‘Lab B’ (other site)
- 3) To repurpose a repurposed site - to activate *Up and Under*
- 4) To create a direct line of communication between ‘Lab A’ and ‘Lab B’ - a relational project
- 5) To record, document and then recreate a sense of the experiments within a gallery space”

IN THE RESIDENCY

March 2012



*"Just be"*

**VALERIE NG** *Malaysia*

valng@hotmail.com // [www.valng.com](http://www.valng.com) // Currently working and living in Singapore

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My abstract works are created as a result of explorations in colour, light, depth, form and texture. In a process that involves an instinctive balance of strokes and subtle variations to convey a sense of mood and movement beyond the surface.

Drawing inspiration from natural elements, hues and patterns in the environment, my oil paintings aim to evoke an experience, sensation or atmospheric feel. With compositions that express the different states and impact of nature on its surroundings.



## OBSERVED THE OBSCURE

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Wandered in the snowy landscape.

Absorbed and observed the endless variations and effects of natural forces.

Relished the quiet, time and space to just be.

Painted and sketched textures of trees, rocks and ice.

Photographed organic patterns and discovered objects hidden under the surface.

Created papier-mache objects that depict fragments from the outside.

Collected thoughts for an artist book, 'Moments of Being'.

Began the many layers and marks of the painting above, 'Obscured'.

IN THE RESIDENCY

March 2012



**IVAYLO GUEORGIEV** *Bulgaria*

ivaylo@gmail.com // <http://jpgwav.tumblr.com/> // Currently working and living in NYC, USA

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Ivaylo Gueorgiev was born in Bulgaria. When he was twenty years old he emigrated to the United States. In 2008 he discovered the endless possibilities of the void.



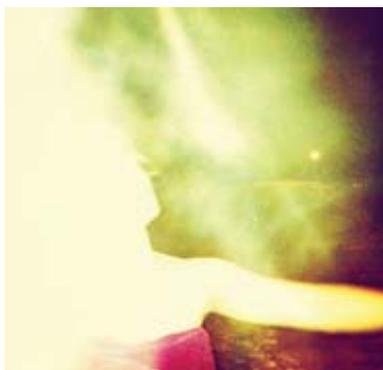
## EUPNEA

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During my stay at Arteles I was inhaling and exhaling the air around Hämeenkyrö, Finland starting at 15:55 on March 1st and ending at 18:15 on April 1st.

IN THE RESIDENCY

March 2012



*“Void the Fill”*

VANESSA 'VAN DIESEL' BRAZEAU *Canada*

[brazeauv@gmail.com](mailto:brazeauv@gmail.com) // [www.vanessabrazeau.com](http://www.vanessabrazeau.com) // Currently working and living in Toronto, Canada

For a long time my work was an obsessive desire to understand why I was making my work. Recently I became aware that I would never fulfill this desire, and it was then that I found passion in my practice. I realized it was never about understanding why, it was being aware that I was looking. Accepting an art practice with no end beyond itself has inspired me to see the value of the void.

I no longer need to know why I make things, or have answers to the questions my works raise, I only need to continue to question it. Embracing this eternal lack inspired an exploration of the notions of expenditure and utility, the labour of the artist, food consumption and exercise.



## "WAITING FOR POISSON" AND MOLASSI FAN-ZINE

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Waiting for Poisson' is about two Artists in an ice fishing competition. The video was inspired by an essay called 'A Hypothesis of the Evolution of Art from Play', by Ellen Dissanayake. It was also inspired by my interest in competition in art (artist vs. artist, vs. art world, vs. self) and its disregard within the art world, which I think comes from the misconception that artists are not char-

acteristically athletic. Athleticism (agility, strength, intuition) and competitiveness have a direct link to survival. If the artist is not perceived as having these skills, we need to question why art and their makers still exist, which is the intent of "Waiting for Poisson".

We started an artist collective called the Spoon Gang and made a pretty badass Fan-Zine too.



*“Love u and goodmorning glad you are awake to read this, let’s spread more positive energy instad of trying to hurt sum1 for it - Lil B”*

**JOE & DAN COOPER** *UK*

[joejohncooper@gmail.com](mailto:joejohncooper@gmail.com), [dcooper2312@gmail.com](mailto:dcooper2312@gmail.com) // [www.thesunhasblindedme.com](http://www.thesunhasblindedme.com) // Currently working in London, UK

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Brothers & friends. Sight & sound. We can’t/won’t take criticism and we create elaborate schemes to avoid it. If we don’t try we can’t fail, and that’s fine with us.



## UNTITLED BS

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Walked and made a magazine with our friends in the last two days. Now we try to think less and be more peaceful, but you know how that goes. Maybe we learned that life is alright kid.



**JI HYE YEOM** *South Korea*

yomiih@gmail.com // Currently working and living in Sao Paulo, Brazil

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Spanning locations in the Middle East, Asia, Africa and Europe while travelling as a medium for research, I have been practiced in two ways: one is a community based art project; another is a research based art practice. In 'Finding a language', I aim to find an alternative way of communication as well as make a contact zone so that people can encounter one another. Afterwards, I have transformed my personal narratives into the body of art works. I

am interested in the amalgamation of those diverse social discourses with private narratives. Details are provided by material taken from my own biography, intermixed with recollections of films, literature and medias. My artistic output includes installation, sculpture, film and video, performance, collage, drawing and script writing.



## WONDERLAND

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I have been interested in the idea why people fantasise another place and why they keep wandering around. I set a tropical island

in the middle of a snowy field and interviewed with people who wanted to travel out of Finland.



*"I dream dream dream each day, of a wide unlimited address" - Don Walker*

**ADAM GIBSON** *Australia*

adamfgibson@yahoo.com.au // [www.adamfgibson.com](http://www.adamfgibson.com) // Currently working and living in Sydney, Australia

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I am an artist from Sydney, Australia. I primarily work with what I call ""spoken word narrative/storytelling"" – writing stories and / or pieces and putting them to music and often performing them live.

Combined or in conjunction with that I do video works, photographic works and installation pieces ... but more and more my work is moving away from more gallery-orientated works to more storytelling and performance stuff, articulating my spoken word stories / snapshots with music and making short videos to accompany them. I also perform regularly with my band The Aerial Maps.

I see what I do as attempting to communicate an idea or emotion or feeling through artistic means of narrative and music. A fundamental part of what I do, a fundamental process I follow, is doing most things with a degree of speed, some would say recklessness, or at least a lack of concern for technical knowledge or skill. That's not to say that I have a distain for finely crafted works done with amazing skill, say a brilliantly edited video or well-executed portrait, but for me, I operate on what I call, for better or worse, a punk aesthetic, where the importance lies in the idea and getting that idea done as simply and as quickly as possible.



## EMPTY BARS (HÄMEENKYRÖ) AND OTHER DISLOCATED SNAPSHOTS

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I see a correlation between the landscape of my home in Australia and that of Finland. The wide, empty spaces, the silences, the need for a resolute sensibility in the face of a harsh climate. Thus I came to Arteles looking to do work that would respond to the unique Finnish landscape, work which sought to investigate the sense of place and/or disconnection I think I am felt in that landscape coming, as I do, from a hot, dry land of deserts and sun-scorched beaches.

I believe that land “exists” in and of itself – it doesn’t need a human population to exist. But when human emotions and experiences are projected upon that land, it becomes “landscape”, and thus our worlds are created. The relationship of humans to places is thus of vital importance in the creation of our impression of the world, and our place within that.

As an artist, I am interested in investigating this idea through such means as spoken word and video work, plus other methods that incorporate my other areas of interest, ie. photography, sculpture and painting/object-making.

My experience at Arteles in the depths of the Finnish winter was both a challenging and incredibly rewarding one. Using the above ideas, I developed a suite of spoken word works, combined with a series of video vignettes, which provided a narrative and impressionistic record of my time at the center. By attempting to “be absorbed” into the landscape and among the people and towns, I wanted to make a record of my time in the area, filtering my experience through the lens of my “Australian” identity whilst at the same time not limiting myself to any particular ideas of what IS or ISN’T art.

The result was video works about empty bars, about second-hand clothing stores, about getting lost in the frozen forest with a broken heart trying to find a sauna. It all felt right, it all echoed correctly for me at the time and with a few months having now passed since then, such echoes continue to resonate.

IN THE RESIDENCY

February 2012



**NATALIA COMANDARI** *El Salvador*

studio@nataliacomandari.com // [www.nataliacomandari.com](http://www.nataliacomandari.com), [anitakirppis.tumblr.com/](https://www.tumblr.com/anitakirppis) // Currently in Geneva, Switzerland

Mine current project is to document by filming different groups of young people (or not), who each possess their codes and references a variable in any time. Through these communities, i want to explore the behavior of hysterical disposition, culture and lei-

sure to consumption but also a folklore and social codes reversed. With a methodology close to sociologist, i analyze and lead the search for the other research of normal and abnormal.



## THE PRINCES IS DRUNK AND ANITA KIRPPIS

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The Princes is drunk is a video filmed in two parts: the first part is the trip on a party boat from Helsinki to Tallin . I was interested of how the industrailisation of the party changes the ways of be together and also in the differents ways of how the youth celebrate their own moderns rituals. The second part took place at

the High School of Hameenkyro with their annual bachelor party. The marks of some old traditions making contrats with the new society and the new ways of celebrate.

I also create the brand of jewelry ANITA KIRPPIS wich came with one cold, calm and white night in Arteles.

IN THE RESIDENCY

February 2012



*“An artist is a lightning rod in a deserted area, waiting for a storm.”*

**DANIEL ORLANDO LARA** *Mexico*

[baobabd@yahoo.com.mx](mailto:baobabd@yahoo.com.mx) // [www.danielorlando.com](http://www.danielorlando.com) // Currently working and living in Tula Tamaulipas, México

When i was a kid i remember that i liked to take pictures with my mother´s camera Polaroid. Some years later i became interesting in black and white photography. Daily life and nostalgia were my first subject. After studying at the Centro Fotografico Saul Serrano in México for two years program. I studied at National School of Photography in Arles as a resident student in 2007 then i received a scholarship from Centro de las Artes de San Agus-

tin at the Seminario de Fotografía Contemporánea 2010 Centro de la Imagen. I´m open to experimenting photography with different techniques of image and visual expression. I like to work with personal experiences, intuition, perceptions, dreams and imagination as a visual artist and photographer. I´m interesting to approach photography in several ways. My experience in Artel- es was great and intense. Now i´m in a new project at Atelier Smedsby based in Paris.



## FUEGO DEL ZORRO / REVONTULET Digital photography

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At the beginning of the residency in Arteles the project was a little difficult about the phenomenon.

So i started with two premises: making a drawing and a writing a prayer like an act of faith about the finnish nature; inspiring in ex-votos (religious naif painting from mexico)

“ Dear Aurora Borealis, if i get to see you in the Haukijärvi night, i promise to be a better person, if you suddenly appear in the wood, your presence will be a honor for me during my residence in Arteles following my steps and take care us; the other residents, my friends and my family. Kiitos”

The project explore my experience in Finland with the culture and the finnish nature during the residency, searching the northern lights in Haujkarvi. I started to use my imagination, perception and intuition just to create a serie of situations, accions and reactions, some steps to get watch the northern lights and what will happened about these day.

IN THE RESIDENCY

January - February 2012



**LAURA BATCH** *Australia*

[laurabatchart@hotmail.com](mailto:laurabatchart@hotmail.com) // [www.laurabatch.com](http://www.laurabatch.com) // Currently working and living in Melbourne, Australia

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Being born in 1991, started making sculptures in 2008, and currently completing my final year of Fine Arts degree at Victorian College of the Arts, I still feel like a very raw piece of meat that been thrown into the lions den that is the art world. My practise currently involves experimenting, exploring and creating a dialogue with site, materiality and material bounds within the

context of sculpture, photography, drawing and video. I am also very interested in the discourse between architecture and sculpture, or more broadly art, and how you can intertwine both disciplines. I aim to continue working mostly with sculpture, but pursuing further studies in architecture.



## WHAT WE REQUIRE IS SILENCE.

Never had I seen snow before, so to see snow blanketing and absorbing the entire landscape, was strange and beautiful. My first instinct was to use and then exploit the abundant snowy landscape and freezing winter conditions. I began with exploring the Arteles site and Hameenkyro, by creating drawings, casts, photographs, and videos to document sites of interest. What dictated my choice of site is the overwhelming silence that I experienced whilst on residency, and how it was amplified within certain sites. The forest, the road, the fields, the market and my bedroom, they all were so silent, so much so you could hear your blood pulsing through your veins when lying in bed at night. Researching John Cage's theories of silence and music, helped me to pursue a new direction for me which was soundscaping. By taking several

recordings of the chosen 'silent landscapes/ sites' and compiling them into an immersive soundscape, which is at first seem to be a recording of nothing, the more intensely you listen the more aware of the sounds in the recordings and the sounds emanating from the surrounding you stand in. Alongside, the soundscape I created a similar video work that layered 3 or more videos I had taken of the 'silent sites' to create a sort of videoscape that shows how the snow absorbs the entire landscape and makes it unrecognisable and distorted in a way. Then to further distort the image I projected it through a haphazard ice sculpture that I had made, which then made the video into a blur of blue/white light. Majority of my projects started at Arteles are ongoing works to be completed on return to Finland.



*“Art and hacking are both forms of social engineering, art is just an intellectual and visual hack.”*

**CHRISTOPHER D WILLE** *USA*

[chris@chriswille.com](mailto:chris@chriswille.com) // [www.chriswille.com](http://www.chriswille.com) // Currently working and living in Bloomington, IL, USA

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Christopher Wille is an artist based in Bloomington Illinois. He received his bachelors of Art at Eastern Illinois University, and his Master of Fine Art at Illinois State University where he graduated with honors. His work combines new media with traditional metals techniques to form a hybrid. Christopher’s work has been shown nationally and internationally including New York, Texas, Arkansas, South Korea, Berlin Germany, Reykjavík Iceland, and

an upcoming solo exhibition at Koh-i-noor in Copenhagen, Denmark . Recent recognition includes a Merit Award at the Emerging Illinois Artist exhibition and an Honorable Mention at The 4th Cheongju International Craft Competition, as well as three artist residencies. These include I-Park in East Haddam, Connecticut, SÍM in Reykjavík, Iceland, and Arteles in Finland.



```
boolean var;  
String colors;
```

```
Minim minim;  
AudioOutput out;  
SineWave sine;  
PImage b;
```

```
void setup(){  
  size(600, 825, P2D);  
  minim = new Minim(this);  
  out = minim.getLineOut(Minim;  
  sine = new SineWave(440, 0;  
  sine.portamento(200);  
  out.addSignal(sine);  
  frameRate(32);  
  frame.setBackground(new ja
```

```
b = loadImage("Jan_van_Eyc  
background(b);
```



## ENcoded

While at Arteles Christopher Wille developed four new works, two applications that reinterpret art, and two printed digital works.

The digital prints were durational, both over a period of twelve days, and both had a performative action that was photographically recorded; one for each hour of the day. In one a catalog of objects was collected and photographed, the image was subjected to a computer virus written by Wille that degraded the image according to data collected from sensors worn while the objects were collected. The work is displayed with the degraded image, the image of the object in its environment, and finally the object in a petri dish. In the other work a series of self portraits were taken and then layered, various filters were applied, and finally twelve images were printed on clear vinyl and adhered to plexiglass.

With the applications Wille reinterprets art and the way we perceive it. With *The Steal* famous artist work is hacked, creating a new work by Wille. The algorithm hacks the artist's website and then, using a clipping of their work creates a new image. The application can be run several times as it gathers the information in a random way so several compositions can be created from a single artist. Warhol, Baldessari, and Banksy have been used to date. *Synesthesia* is an application that allows the viewer to perceive a painting with two senses, hearing and sight. A digital image of a painting fed into the program is translated into binary code one pixel at a time. This data is then played back to the viewer as a binary song.



*“Do something, be something, want something...  
I just want a sticky date pudding, thanks.”*

**TOM HOGAN, SCOTT SANDWICH** *Australia*

[tommehhogan@gmail.com](mailto:tommehhogan@gmail.com) // [www.tomhogan.com.au](http://www.tomhogan.com.au) // Currently working and living in Sydney, Australia

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Tom Hogan is a musician and performance poet. He composes music for theatre and performance, with a focus on live performance and improvisation. When his mother was pregnant with him, she saw Led Zeppelin in concert; which is probably why classic rock makes him feel all warm and safe. In this sense, his exploration of lush and rich sounds acts as a rebellion against the womb.

He also mysteriously moonlights as a performance poet under the name Scott Sandwich, telling fast-paced stories about the apocalypse, death and failed first dates. He was a finalist for the Australian National Poetry Slam in 2010, won the 2011 Woodford Festival Poetry Slam, and was a runner up in the 2011 Nimbin Performance Poetry World.



## 'KAIMA' and 'THE KALEVALA (According To Scott Sandwich)'

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While discovering the difficulties of playing my guitar outside in the winter chill (essentially impossible), I spent my time at Arteles finding new ways to present my music, experimenting with film and installations. I would often turn to the works of previous artists of the residency for inspiration.

Toying with field recordings and convolution reverbs, I discovered a whole range of sounds to apply to traditional harmonies and instruments, and created a body of work using these new tones. The new instruments were based on the unpredictable dynamics of the forest and landscape, stretching notes and reverbs beyond recognisable sounds while still retaining organic and natural qualities. The music I created make up the album, Kaima.

During the residency, I also created the short film Shuffle, the installation Your Music, My Way and the Quick Draw Maverick Gallery.

For my poetry works, I looked at a variety of ways in which the Finnish and English languages irreconcilably clash, creating a number of small works based on this premise, and explored a variety of experimental forms and written works intended to be presented alongside music.

Finally, I dove into the national epic poem, The Kalevala, premiering and performing my own rendition of it at the Apollo Live Club in Helsinki, and created the short film The Kalevala (According To Scott Sandwich). The final text is represented as an installation at Arteles.

IN THE RESIDENCY

January 2012



*"Lens Based Artist"*

**LAURA CARLOTTA WRIGHT** *United Kingdom / Portugal*

[lauracarlottawright@gmail.com](mailto:lauracarlottawright@gmail.com) // [www.lauracarlotta.com](http://www.lauracarlotta.com) // Currently working and living in London, UK

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I am a lens-based artist fascinated by the role which performance plays within photography. Throughout the last two years I have been producing images which should be viewed in sequence and which over time have evolved into a series of carefully staged performance pieces. These improvisations are purely for the camera and are to be viewed as still images recording an event which is already a memory.

This work is directly related to issues of femininity, time, space and the gaze. In these images not only is it an inner gaze, which I inflict upon myself, but at the same time it is also a female gaze as I am a female photographer, I am both the 'surveyor and the surveyed'. I turn the gaze back upon myself and explore the nature of woman as object and themes of identity and gender. I have tried to use a delicate touch to ensure that the relationship to the feminine is positive and not just provocative and have intentionally staged these images to evoke the theatre. As I am unidentifiable my body is a symbolic 'everywoman'.



## HÄMÄRÄSTÄ

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When I first arrived at Arteles Creative Center, I was intrigued by the soft, diffused blue light that appeared early morning from daybreak to sunrise. The Finns call it aamuhämärä, it lasts for about 20 minutes and it is created by the sun being below the horizon. This together with the Finnish Landscape became the starting point for my new body of work.

Landscapes, their character and quality, help define the self image of a region, its sense of place, that which differentiates it from other regions. It is the dynamic backdrop to people's lives, in the work I created during my Arteles residency the forest and

the changing light become the backdrop for the scene played out in front of my camera, the reaction of the subjects being left alone revealed their inner thoughts and feelings, those that were in familiar territory appeared to find it strangely comforting, taking them back to childhood whilst those in an unfamiliar landscape where more hesitant and reacted less comfortably to their surroundings. Silence played a major role in this work; exaggerating the reactions to aamuhämärä and the landscape, giving the viewer a moment of contemplation and time to see what happens.



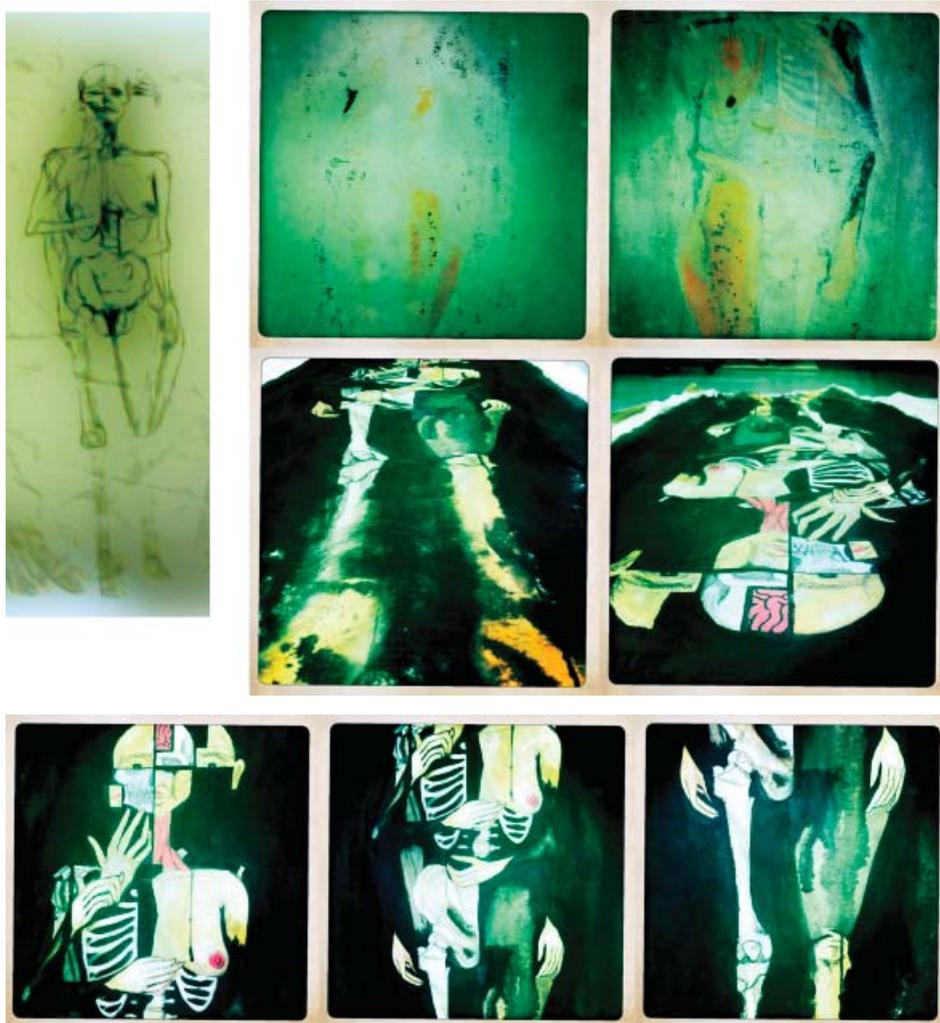
**JESSICA MONTFORT** *Australia*

[jessicamontfort@gmail.com](mailto:jessicamontfort@gmail.com) // Currently working and living in Sydney, Australia

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Art is something I have always been interested in. I ended up becoming a medical doctor, but decided I could combine the two! I'm very new to the creative world and the more I discover the more daunting and exciting it becomes.

Until now I have mainly been interested in drawing, painting and photography, but I am hoping to extend myself beyond these realms...



## IN THE RESIDENCY

December 2011

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During my time in Arteles I became incredibly inspired to try new things. I tried to use the experience to gain insight and understand more about the direction(s) I want to pursue. As I have very limited experience in Art, and this was my first Residency, I felt like a sponge, soaking everything in, the people, the environment, the weather, everything... more so than trying to put pressure on myself to create a body of meaningful work. The work I did

was mostly experimental, and I am still working on a few ideas at home.

Here is a link to the most meaningful piece of work I have done to date, created at Arteles December 2011:

<http://www.youtube.com/watch?v=PprT-N4Uyrg>



**HELENA HLADILOVÁ** *Czech Republic*

[helenahladilova@gmail.com](mailto:helenahladilova@gmail.com) // [helenahladilova.blogspot.com](http://helenahladilova.blogspot.com) // Currently working and living in Turin, Italy

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Having observed reality, I basically react in two ways. Sometimes – very often by chance – I manage to record extraordinary situations which allow me to unblock mechanisms which until that point had prevented their interpretation. Otherwise, I add a narrative to an event which I believe suited to grasping, and I thus open up to reflections which could not otherwise be explored through the image alone, providing a layer of exceptionality to the everyday. Within that which we take for granted, unexpected nuances

are hidden which allow us to visualise what appears to us as fragmented.

Sometimes when monitoring two distant entities, we happen to note how they maintain their own individuality, concealing a deeper relationship from us. Managing to observe detail in any moment, to remain in a constant state of analytical activity, is what someone in search of an alternative solution needs. I believe that distinguishing is merely an act of faith.



## IN THE RESIDENCY

December 2011

### Project 1:

The best of, 2011, 56 birds songs

The selection of birds located in Hameenkyro, Finland.

If you let the forest listen to these songs, maybe you will have more opportunities to see the local birds, The birds that will arrive will be the actors of my performance. Each time will be different and unpredictable.

### Project 2:

School project, 2011, different materials, site specific dimensions.

Using the ex school space like an art studio forced me to transform it into an exhibition space.

*“There is always success in courageous experiments; this is the essence of creativity.”*



**LUCY BAKER** *UK*

[info@lucybakerart.com](mailto:info@lucybakerart.com) // [www.lucybakerart.com](http://www.lucybakerart.com) // Currently working and living in Cardiff, UK

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I would identify as a multi-disciplinary and environmental artist from Wales, UK. My current work focuses on contemporary environmental issues and is inspired by the nature-culture dichotomy. In particular I have recently been producing work that portrays nature's ability to reclaim human constructions. Nature is a

part of our daily lives and is assigned to many tasks and is heavily managed. I see the decomposition and succession processes fascinating because it is a meeting place of nature and culture. The interplay between man and environment.



## IN THE RESIDENCY

December 2011

In Arteles, I created an installation with nest boxes; some found and some new. The work is about nature tourism and my experience in Finland. In knowing that I was drawn to the country by its relationship with nature, I couldn't escape the feeling of being a tourist. Nature tourism is an important tool in rural development and provides income allowing people to continue living rurally. Arteles has its own role in rural development and this is what I focused on.

I painted typical Scandinavian designs on the boxes and incorporated local bird life as an informative aspect to my work. As I began the project with enthusiasm, I included much detail. As

time passed, I steadily grew less interested and impatient with the project. The final nest box was as I found it; unworked. I wanted to show the impulsive behaviour in human personality and the abandonment of ideas. I then placed the boxes in the forest after having documented them in a gallery setting to let nature take its course and decompose the work. The work is unprotected because I wanted to exhibit the transient quality of nature and its process of reclaim as shown in the two found nest boxes. With these, I undertook a typically human decision making process whilst painting, of when to leave a natural process and when to intervene.

*“Thinking from the feet up.”*



**LAURA DONKERS** *UK*

[laura.donkers.art@googlemail.com](mailto:laura.donkers.art@googlemail.com) // [www.earthbrides.co.uk](http://www.earthbrides.co.uk) // Currently working and living in Outer Hebrides, Scotland

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I am interested in the principle that awareness is the faculty of the whole body not just the mind. I think we can be constrained by our increasingly encoded intellectually based lives and I want to show how embodied thinking can expand our abilities to perceive and imagine making the connections that weave into understanding. Looking closely, following form and texture: tracing processes. Importance lies in the detail. Thinking alone cannot lead to knowing it is only by placing oneself within the phenomenon that one comes to fully comprehend.

A site is chosen in the woodland interior. Engagement began before a decision had been made. I build an easel and start the work. The significance of the location is slowly unfolded. Free drawing exploits intuitive processes and corporeal abilities that comprehend the surface of things: The naïve evidence that lies before us. These drawings engage with our natural intelligence. Whether drawing, video or planted works my art is about learning to look from the inside out and presents the wholeness of that experience through installations that confront and envelop the viewer.



## IN THE RESIDENCY

November 2011

I came to Arteles with a long term project in mind that considers the act of 'planting as drawing' viewed from a bio-cultural perspective, i.e. exploring the dependency between culture and land, and the adaption of the natural to the human and how the human inter adapts to the natural. By immersing myself in the adjacent woodland and surrounding landscape through daily walks and drawing sessions I developed an awareness of the locality. Its

dampness, enclosure, mystery, silence kept me enthralled and drawings developed. Observation and documentation of the surrounding farms disclosed more of the land's identity and its adaptations. Rows of lines reveal where the plough evaded rocks or drainage channels and carved the contours of the land ready for planting in the spring.

I made a start but a month was too short!

*“ Creative minds are rarely tidy.”*



**KATIE SHRINER** *Australia*

[katieshriner@gmail.com](mailto:katieshriner@gmail.com) // [www.katieshriner.com](http://www.katieshriner.com) // Currently working and living in New York , USA

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The contents of a home can communicate clues about its owner - through the choice of books stacked on shelves to the stationary kept in the top draw. Katie's work aims to capture meaning behind

these everyday objects. Through her still life paintings we get a glimpse into what the artist sees and observes everyday.



## IN THE RESIDENCY

November 2011

My work reintroduces the objects that once filled Arteles, when it served as the local school.

Built in 1902 the school was significant for the village - educating the children and introducing them to cultural hobbies, such as playing music. There was also a library meant for the whole village, which was operational until the 1970's.

The most recognized student, Frans Emil Sillanpää, was a Nobel-prize winning writer, famed for the artistic way in which he described the Finnish lifestyle and their connection with nature.

### Work 1 | 'Library'

These books were found in the attic and serve as a reminder of the buildings history. The posing of the work, in frame of the doorway, mimics how these texts would have once sat stacked together in the school library.

Each text reveals a little bit of history about the space too. Among reading books and school management guides sits, Nuorena Nukkunut, one of the most important novels from Nobel-prize winning author and school graduate Frans Emil Sillanpää.

### Work 2 | 'Finnish Song Birds'

Walk into the hallway of Arteles and you will see the piano stacked with music books, these were once used to teach the school children how to sing. The birds, which sit perched on top, are created from music sheets which describe the Finnish landscape. From its time as a school to its current role as Arteles the relationship between the building and nature has gone unchanged. "

*“Dissecting the  
future culture | creating  
provocative perspectives”*



## DINOS NIKOLAOU & CREATE AN ACCIDENT *Greece*

[contact@nikolaoudinos.com](mailto:contact@nikolaoudinos.com) // [nikolaoudinos.com](http://nikolaoudinos.com) & [createanaccident.com](http://createanaccident.com) // Currently working and living in Athens, Greece

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Dinos Nikolaou was born in Athens, Greece in 1983 and studied theatre at the University of Athens.

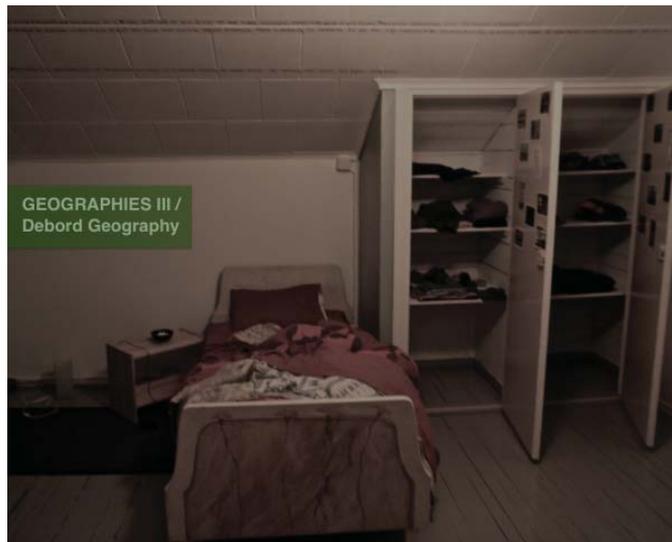
He is the founder and the artistic director of the open platform Create an Accident.

He works as a theatre director, visual artist, performer and independent thinker and his main research objects are time and space by the use and combination of every possible medium and material.

The creation of artworks which are dissecting the human condition, underlies the springboard of his work.

Using the philosophical and sociological research as tools to understand our era and its members and combining them with the demand for a nowadays art which edits the fundamental issues of human existence, he produces artworks which aspire to find and open provocative perspectives.

Through this prism, his theoretical research and artistic practice focus on the pursuit of the non – assimilative. Guideline of this pursuit is the imaginary line which links Debord with Derrida and Virilio and their work about the creation of situations, incidents and accidents, respectively.



## IN THE RESIDENCY

November 2011

“GEOGRAPHIES III / Debord Geography

The Geographies, stage installations of landscapes and incidents, are part of an on-going project whose fundamental aim is the creation of uncanny portraits. The Geographies Project is always in progress, and presents the audience with an attempt of mapping singular traces and a construction of strategies regarding that which has not take place yet.

The 3rd part of The Geographies Project, Debord Geography, is the construction of a hybrid which combines the performance and visual arts with the essay.

A non – performance and un – installation as a “thesis” into a diverse world.

A visit in a raw fun – fair.

Starting from Guy Debord’s face, an artwork which explores the possible existence of a Debordgeist nowadays along with its prospective effectiveness, is designed.

An in-situ project @ Arteles Creative Center”

*“ Art is not about what you make,  
it’s about what you live!”*



**ANA GEZI** *Croatia*

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Seven years ago I have graduated on Academy of Fine arts in Zagreb, painting section, but despite to this my work has been strongly defined by drawing skill the most. My nature of working is consisting of connecting my memories, checking the present time, than separation and visualisation of some clear future possibilities of object in my work. Usually I do it through my drawing tehniqe, because of the easiest approach and greatest speed of working, which I found very useful for my diary in pictures that I

was working on in the residency. Some of the selected ideas I like to do in colour, and those works always have the greatest percent of my dreams or my fear/imagination interventions. Both ways were a great opportunity to me to firm my own social/political caricature style and to explore more of the narration in visual. Because that was always the important content of my earlier cycles, even in those of landscape painting and hulligan portraits.



## IN THE RESIDENCY

November 2011

My work in Haukijarvi has developed as a result of 'planting' some of my homeland ideas on the completely new territory and that case was here territory of Finnish villages. My interest there was vicious experiment with narrative and dreamlike in pictures, usually made in pencil drawing and aquarell painting in free form of diary, which was conceiving simultaneously during my time spent in residency. I wanted to affirm and give more strength to my love not only for comic-book style illustration, but also for caricature

with spontaneous and naughty humour for which I get many ideas from completely usual situations in unusual and strange ambient full of new people with their own habits. Some of these works have personal, some others have political connotations. But generally viewed, art (sound and visual), nature, people, travelling and passion were the center interests of my work here and I am very thankful to Arteles for helping me to 'plant' and 'grow' my project in November.

*“ It’s out of foam.”*



**BENTEN CLAY // VERA HOFMANN + SABINE SCHRÜNDER** *Germany*

goodnews@bentenclay.com // [bentenclay.com](http://bentenclay.com) // Currently working and living in Berlin, Germany

Benten Clay is an newly founded artistic corporation run by artists Vera Hofmann and Sabine Schründer, with its headquarters in Berlin. Benten Clay explores different aspects of power, investigating socio-political and economical threats as well as environmental concerns using photography, video, installation and

performance. Benten Clay’s approach oscillates between slight provocation, research, documentation and poetical discretion. Its methods embrace different roles within a societal system, playing within the ambiguous boundaries between them.



## IN THE RESIDENCY

September + October + 1/2 November 2011

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///// We founded Benten Clay. We had a lot of creative output. We built a website. We made a portfolio. We agreed on continuing as a team. We will be a network. /////

Benten Clay started to work on the long-term project Age of an End and focussed on the topics of Nuclear Waste and The Mentality of Power. One main focus of its work was the world's first nuclear waste disposal site, located in Olkiluoto (130 km away from Arteles).

Benten Clay's work in Arteles involved a local actor and two neighbours, some wood and junk from the barn, four blue fishes, a machine from the local second hand store and a lot of home-made yellow cake.

[Benten Clay Status Report:](#)

[www.bentenclay.com/20111114\\_BentenClay\\_StatusReport.pdf](http://www.bentenclay.com/20111114_BentenClay_StatusReport.pdf)



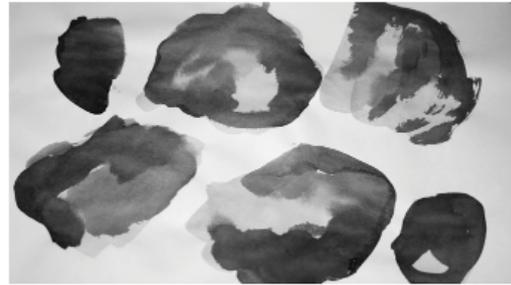
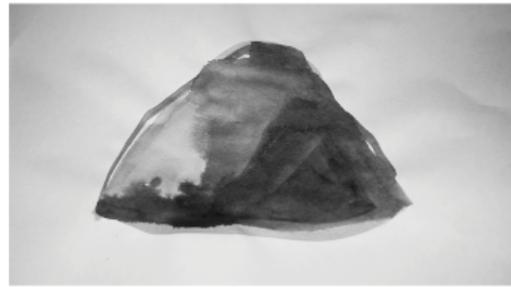
**GWYNETH ANDERSON** *USA*

[gwyneth.anderson@gmail.com](mailto:gwyneth.anderson@gmail.com) // [www.gwynethvanderson.com](http://www.gwynethvanderson.com) // Currently working and living in Chicago, USA

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Primarily working with video and hand-made animation, Gwyneth Anderson investigates emotion, perception, and the personification of landscapes. She makes invisible experiences visible and conducts conversations between humans and land. Her work has included site-specific video and animation screenings, perfor-

mative animation, and participatory public video shoots. She has screened and exhibited work in galleries, festivals, and unaffiliated outdoor areas throughout Chicago and the midwestern USA; Tucson, USA; and Helsinki, Finland.



## IN THE RESIDENCY

October 2011

During her stay at Arteles, Gwyneth completed videos whose intended audiences were a mossy rock, a gravel road, windblown plants, and a horizon. While in Finland, she projected these videos in front of their respective rural, non-human audience members. For a Mossy Rock and For Windblown Plants created visual analogies between the forms and movements of people and the outdoors. For a Gravel Road is an animated creation myth for gravel, and For a Horizon is a video of a finger tracing, caressing,

and scratching landscapes as if made of skin. By focusing on the outdoors as audience, and concerning herself with what might entertain non-human organisms, she attempts to personify the land. The works Gwyneth created at Arteles are not site-specific, but rather thing-specific- they were created with the intention of being presented in front of other mossy rocks, gravel roads, windblown plants, and horizons in other landscapes outside of Finland.

“ Yeah. ”



EILYAS "NICHOLAS A. KELLY" *USA*

Eilias@yahoo.com // [www.eilias.com](http://www.eilias.com) // Currently working and living in Berlin, Germany

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An artist that works primarily in sound and concepts. Interested in basically everything and how it interacts with everything else,

and what are the further consequences of these interactions as well as what were events leading up to the initial stated event.



## IN THE RESIDENCY

October 2011

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The primary project "A Composition for Radio Quartet" was aimed at creating a composition that acted as a model of human interac-

tion as well as a further critique of traditional forms of musical composition.



## GEMMA TWEEDIE *New Zealand*

[gemma.tweedie@gmail.com](mailto:gemma.tweedie@gmail.com) // [gemmatweedie.blogspot.com](http://gemmatweedie.blogspot.com) // Currently working and living in New Zealand wide

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Gemma Tweedie combines video, performance and project based work along with text and photography in her visual arts practice. Past work has engaged with our attempts at common understanding and explored intersecting roles of instruction, suggestion and participation. Tweedie attempts to get close with the audience while demonstrating an enduring distance. She likes this distance of contemplation and often performs blind. Having a physical barrier to mediate between the direct relationship of the audience and artist in live art reflects the truth of our communication; That we can never truly understand what we try to communicate through language. Past work involves banal and absurd, repeatedly performed actions. Tweedie has performed actions such as clearing her throat continuously and smiling

encouragingly towards a future audience. Tweedie's practice explores complexities of empowerment and resistance within dehumanising aspects of our everyday lived economies. Universal and existential concerns are always linked in with actuality as a manifestation of how people move within larger structures. At Arteles creative centre she began a series of works, exploring what happens when myths of romanticism are uncovered by gritty reality and how people deal with the gap between their escape fantasies and their daily struggles through a kind of poised but futile way of moving without progress. Tweedie is interested in rubbing up against things that are uncomfortable "things that I'm drawn by and held back by.



*Prospecting, a situational performance, 1am Helsinki, Ptarmigan and Arteles creative centre, 2011*

## IN THE RESIDENCY

October 2011

Prospecting is a situational performance in two parts. The first part is escape, trying to dig through concrete with plastic spoons, the second part is moving without progress /getting nowhere, dropping a spoon, to pick it up, only to drop another.

The compromise of reality is all we know. There is no escape except in the façade of our glittering fantasies. So we sabotage our escape plans and dance the futility as best we can. Desperation is a feeling many people have underneath themselves or in small parts; To get away from it all, the cultural constructs, the city, to get beneath everything and leave it all behind. Prospecting deals with confinement of the open air, concrete barriers, which are invisible but all encompassing. As she moves steadily on

shaky shoes, digging away at the pavement with plastic spoons, people stop and comment, "Where are you trying to get to, the other side of the world? You know it won't work. All your spoons will be broken. Soon you will have nothing".

Futility is not clear-cut or total. Plastic spoons are pragmatisms of contemporary everyday survival, tools for eating. In the gold rushes of the 19th and 20th century, prospectors searched for a way out of poverty but rarely retired rich. Prospecting questions what we see as labour to include less apparent hyper-feminine forms. Contemporary gold diggers' labour to create fantasies from the compromised reality they live in, in order to escape into better prospects.

*“ Experience life as a stream of sounds. ”*



MUSIC FOR INSTALLATIONS / LOUNASAN / PIETER GYSELINCK *Belgium*

[mfi@musicforinstallations.com](mailto:mfi@musicforinstallations.com) // [www.musicforinstallations.com](http://www.musicforinstallations.com) // Currently working and living in Belgium

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Music For Installations (soundscapes, experimental, drones) and Lounasan (ambient music) is about experiencing. Life is a stream of sounds. Capturing that flow, is looking for answers. By observing the surroundings, by experiences, I try to make music. The studio can be anywhere. The collision of vibrations lead into soundscapes and drones which can be used in empty spaces, dark rooms, or to accompany installations. It's an impression sent out to catch a listeners ear. He/she can only experience and reflect on what he felt or saw.

Music For Installations seeks out more the experiment. Different sounds meeting each other, creating a sonic scape. These are then refined, just like you would do while create a sculpture. The

project tries to send out impressions to the listener. The main goal is the listening experience and the sound adventure. The music has been used on several exhibitions and locations throughout the world. It's not only the form that counts, but also the emotional response, wheter positive or negative.

Lounasan is mind travel music. It's about travelling without moving! The music makes your mind move into a musical trip into the cosmos. The music is available on-line as full albums and has been regarded as very 'filmic' by reviewers. Enthusiastic fellow dreamers are fond of the ambient soundscapes that are created and the more note-based songs that emerge. Thanks to the availability of webshops, I can spread the music into the world.



## IN THE RESIDENCY

October 2011

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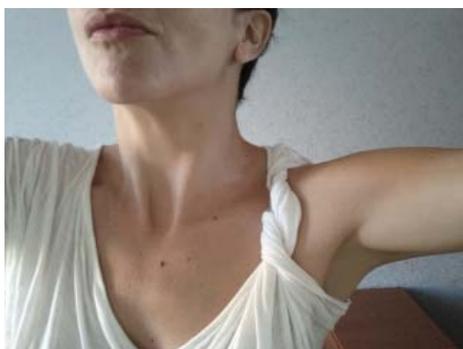
The main goal at Arteles was the creation of a cycle with music that varies from experimental soundscapes to ambient music. Every day a new piece of music was conceived and worked out. This work resulted in a 31-day musical cycle. The great Finnish outdoor is everywhere around Arteles. By moving into it, you experience the landscapes and sceneries. The local grounds, full of melancholy and the slowly moving views which dance in a monotonous ballet, are very influential. They are used as focal points into the creative process.

Back at the music table, these impressions are the source of inspiration for creating the sound pieces. By translating the land-

scapes into music and sound, we were able to set out a full cycle with sonic expressions.

The 31 pieces will be finalized into two albums. The title will be logically 'Haukijärvi', the location where the music has been realized. These will be put available online on the main mp3-shops on the internet. An extra third bonus album, which will recycle the original material into a slow ambient album, will be created at the end of the whole process.

Thanks to the residency at Arteles, we were able to develop a way to paint the land with music. It is then to the listener to step into it and travel along and experience the music.



**CAROLINA TRIGO** *ARGENTINA*

[caro@thisother.com](mailto:caro@thisother.com) // [www.thisother.com](http://www.thisother.com) // Currently working and living in Finland, here and there

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My work infiltrates the spaces between femininity and masculinity, participation and otherness. I am interested in performative bodies that leak and coagulate in arousal and erasure.



Photos by Sabine Schröder and Vera Hofmann

*Untitled, 2011 / Performance piece  
part of Perfo! festival at Telakalla, Tampere, October 18th*

## IN THE RESIDENCY

August - September - Onwards 2011

So far i have participated in two performance festivals and have also collaborated on some video and photography pieces. Being at Arteles has enabled me not only to discover Finland but also what comes with it: its people, its sense of nature, space, culture

and sensibility. I am particularly grateful for how it has enabled me to form affinities between fellow artists—both local and international—who continue to inspire me and with whom I share a very genuine warmth.

*“ DO WORK!!! ”*

**MIKE KOFTINOW** *USA*

koftinow@seawolf.sonoma.edu // Currently working and living in California, USA

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My approach to making work is that there are too many big topics that can't be ignored. Therefore my art objects are about society and sustainability. I combine a variety of media such as; drawing, painting, print, sculpture and installation, to create imagery that have a topical narrative to it. The imagery I choose and the

way the works are presented is a discussion on contemporary life and current affairs. Topics like water, environment, economy, waste and abuses of power fluctuate with a cast of characters that range from popes and presidents to peasants and paupers.



## IN THE RESIDENCY

September 2011

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Made work with a political bite to it.

*“ Look behind. Look for the (Hi)story. “*

**BÉRÉNICE SCHRAMM** *France*

berenice.schramm@gmail.com // Currently working and living in Geneva, Switzerland

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This first I could say about myself is maybe the least telling: I am a PhD 3rd year in international law. My thesis is on the cognitive mechanism of legal fiction, its uses in jurisprudence and how it tells us about the law as a powerful and creative discourse on the world. In short, I do philosophy and epistemology of (international) law but in large, I am interested by anything that helps deconstruct truths and realities and revealing standpoints, stances and cognitive and cultural limitations, be it feminism, marxism, cultural relativism, anthropology etc. The key theme for me, i.e. what I am mainly interested in, in law and in art, is interpretation as the channel through which we (or I) relate to the world (or the

other(s), be it a thing or a being). The art work I have recently embarked on is therefore linked to this and emphasizes the link between object and identity and the idea of image/prejudices. Taking pictures is quite a hobby of mine (however limited in time and in equipment) because it's another way of interpreting the world and sharing it with others. Buying, owning and wearing creative pieces of fashion as well in that it is also another way (rather frivolous) to tell stories with yourself and the piece's creator. And last but not least, eating (and cooking) is really important to me: food as a way to discover a culture, an environment, people and sharing knowledge and feelings, and just feel organiscally good.



## IN THE RESIDENCY

August - September 2011

The photo installation I created in Arteles originates in a random visit to a second-hand shop in Hämeenkyrö, the city nearby the Residency. In this shop, things to sell are displayed by owners (in individual stalls) and not by categories: the juxtaposition of identities (or stories that I could tell myself about the owners through their objects) visually stroke me. With my piece, I tried to set off the same reaction in the audience's eyes. Using a simple pine-wood garage shelf (mimicking the stall in the shop), I asked 7 artists of the Residency to arrange the same objects in the manner they liked (and did it myself) and photographed the results:

my installation consists in the displaying of those 8 different arrangements and the (un)conscious comparison that their juxtaposition leads to. The first stage of the series I want to develop and entitled « Control of Identity », this « Arteles Whose Who » is one way to explore the relationship between objects and people inasmuch as your personal background (i.e. your identity) informs and influences how you see and manipulate objects, and hence shows out in the objects' arrangement as a sort of modern, kitsch and recycled Arcimboldo's portraiture.



**HYEKYONG YUN** *South Korea*

hyekyong.yun@gmail.com // [www.hknalda.com](http://www.hknalda.com) // Currently working and living in Montreal, Canada

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The foundation of my practice is photographic portraiture. At the same time, I am interested in performance as an art form. Therefore, in my artistic practice, I always use the body as an object in the image and look for the relationship between the performance and photography. My personal history memory go through the body shape and movements, and results in the performance. The image of the performance presents the personal history of the subject and allows objective introspection.

Also, my artistic practice uses temporalization and spatialization. It creates a connection between the fixed, still image and the

performative capacity of the body in motion. I use photography as a means of capturing a moment that embodies an entire performance. While documentary photography is a means of documenting a previous event, my method of using photography is different because my image is the event. Going beyond the time and space pragmatic presented by the medium, my work adds a temporal and spatial relationship between the external gesture and the internal memory of the artist by presenting the link between the body and the fixed image in the specific context of mnemonic actions.



## IN THE RESIDENCY

September 2011

When I walk on the street near Arteles, there is only Finnish people and I feel so 'other'. Being otherness is not a pleasant feeling. I feel lonely again and so strange as well that I often felt same in Canada as an Asian girl. To overcome this, I started project called, 'other(ness)'. I become a hairy stranger and start taking pictures with people around here.

Hair costume represents internal 'memory' because hair can store memory and examine personality through then. And with hair, I perform with people around, so it can be external gesture. At first, it was difficult to be 'other' but later I found it is me to feel 'otherness', not people. So this project is about not only an exploration of my research but also psychological approach to look inside of myself.

*“Once you start, the best thing is going to be happened by itself.”  
(favorite citation of Hermann Hesse)*



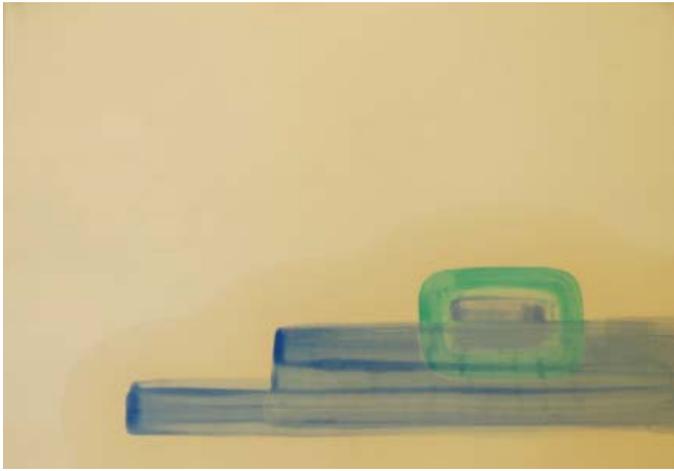
**HYOJUNG JUNG** *South Korea*

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I do drawings with pencil on papers, paintings on canvas with oil pastel in general and photographing, writing short text occasionally. And I am very interested in doing some sort of sound work in the near future. Because voice and sound motivate me quite often.

Motivation for my works usually comes from a certain moment (physical and mental) of an individual's personal life. And I wish the result of my works could transform to something else from my beginning of idea by the audiences. I wish it become unknown thing even for me when I have finished it.



## IN THE RESIDENCY

August - September 2011

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I have been working on two different spaces which are sharing a body as a neural object. The body, it makes relation and makes boundary at the same time between the two spaces ; the interior space and the exterior space. In the place apart from people and objects in a room, a hollow empty space leads correspondence of two spaces.

The correspondence draws a volumed living organic form. It is heading for a certain direction, has certain weight, has certain form. And it is fluid, rhythmical sometimes, seems volumed but light, visible but we can see nothing specifically, empty and transparent exterior space.



## MONTANA MCTORREY *USA*

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Montana Torrey employs the landscape as a metaphorical tool to dissect cultural dichotomies within the public and domestic spheres. She received her BFA from The School of the Art Institute of Chicago in 2003, and her MFA from The University of North Carolina at Chapel Hill in 2007. Her multi-disciplinary work, which includes outdoor installations, photography, painting and sculpture, investigates the relationships between cultural constructs and physical sites, deconstructing and problematizing a myriad of concepts including binaries such as protection/paranoia, sites of containment and the idea of literality. Torrey utilizes the

concept of site-specificity by documenting, altering and suggesting a new understanding of place. Torrey attended Skowhegan School of Painting and Sculpture in 2006, and has exhibited her work at such places as A/Z West High Desert Test Sites, Ackland Art Museum, Fayetteville Art Museum, and Center for Art and Culture in Aix-en-Provence, France. Torrey has also participated in several residencies including Headlands Center for the Arts, Catwalk Residency and, in 2009, and the Vermont Studio Center. Torrey was born in Virginia in 1982 and she currently lives and works in western Tennessee.



## IN THE RESIDENCY

August 2011

While at Arteles, I chose to focus on synthesizing language, political borders, and signs of economic disparity. The collision of my immediate environment in Finland and memory of a past landscape became the crux of my "We Buy Gold" project. My memories of the landscape in West TN prior to arriving at Arteles, were of a landscape populated with public signage referencing quick, but dangerous modes of acquiring "fast-cash" and alleviating one's own economic/personal doom. This collision of both public and private humiliation desperation, and personal doom, is present in the signage that heavily populates of the West TN

landscape. Being completely removed from this language and immersed in a new language (Finnish). I was dependent upon my most recent place of reference that being the economic signage: "We Buy Gold", "Fast Cash", "Cash4You", "Fast Loans", etc. I am interested in the immediacy of this public language and it's need to "remedy" personal problems. I decided to literally place this language within my immediate environment in Finland where I could not understand the language in an attempt to isolate, dislocate, and reinterpret the signage of West TN.

“ART IS 4 HOTTIES.”



**THE MOTEL SISTERS** *Naomicampbelltown, Australia*

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PARIS AN TACKY MOTEL (AKA TEH MOTEL SISTERS) R EXTREME-  
LY FAMOUS AN WELL-REGARDD ARTISTS FRUM TEH WESTERN  
SUBURBS OV NSW, AUSTRALIA. SOSHUL MEDIA IZ THAR MEDI-

UM OV CHOICE AS ARTISTS, AS WELL AS PANTENE PRO V. PARIS  
AN TACKY ALSO PAINT (THEIR NAILS) AN JUZ LUV 2 CREATE  
(MEMEZ).



## IN THE RESIDENCY

July 2011

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AT ARTELEZ WE TOOK LOT OV FOTOS AN VIDEOS OV OURSELVEZ CUZ WE LOOKD SO FINE. WE ALSO INTERVIEWD SUM OV TEH ART AN MUSIC SUPERSTARS DAT WUZ STAYIN AS RESIDENTS (CHEX DA INTERVIEWZ OUT @ [WWW.YOUTUBE.COM/MOTELSISTERS](http://WWW.YOUTUBE.COM/MOTELSISTERS)).

WE KAREOKD AN DANCD AT TEH LOCAL BAR FEW TIEMS (WELL-DOCUMENTD) AN MADE AN AMAZNG GUEST-STAR APPEARANCE AT P!G TING.



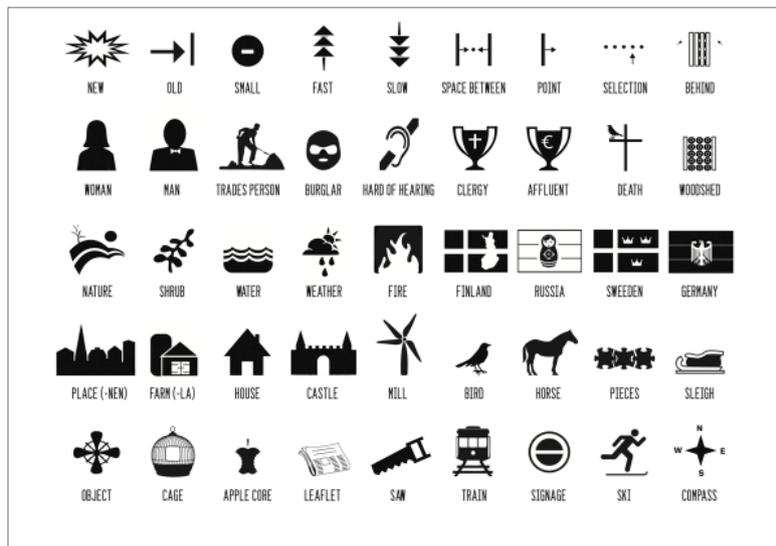
**KELLY MONICO** *USA*

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Kelly Monico is a visual artist and designer who creates site-specific video installations. She often rearranges ordinary materials, physically or digitally, in order to explore notions of individual identity, subjectivity, and the inherent value implied by a gesture or act of intervention. The majority of her creative projects have

drawn on the use of repetitive gestures, actions and patterning, as a metaphorical means that study human behavior. Monico currently teaches design and digital media at Metropolitan State College of Denver as an Assistant Professor of Art in Colorado.



## IN THE RESIDENCY

July 2011

During my time at Arteles Creative Centre, I had the opportunity to study various culturally specific signs and symbols within the country. In conjunction with researching the semiotics of the cultural and geographical landscape, I interviewed over 100 Finnish people. Based on my research and the video footage I

compiled, I designed specific pictograms (usually depicting elements of nature), which visually translate the root and suffix of each Finnish surname. The video "Behind the Name" explores the inner fabric of the Finnish people, illustrates familial origins, and depicts Finnish naming trends over the last century.



**SHARI PIERCE** *USA*

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I am a contemporary visual artist and in general the opposition of high and low, value and waste, beauty and terror seems to run through my work.



## IN THE RESIDENCY

July 2011

In April of 2011, I had a solo exhibition in Munich, Germany of 300 convicted sexual offenders from within a 5 mile radius. The photographs documented convicted sex offenders from the areas that I traveled to within the US from December- March 2011. I used the time at Arteles to reflect on this work as well as She LL Project that I started in 2009. At the same time I started a

new work with photographs from the Missing Persons database. The photos are mostly of endangered runaways and missing teenage girls. Additionally, some unexpected collaborations happened with the other artists that were also AIR's for the month of July 2011.



## PAOLA RICCI *Italy*

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The Greek meteorology seeks rather to describe the more uncertain movements of the air, in an attempt to explain the rarefaction of the bodies and the big difference between solid bodies, the material and what delicately approaches the blowing of the wind to the inexistent.

They seek with the imagination what is hidden in the world's naturalness, that is, how the presence of the latter is both characteristic and fleeting at the same time.

We know that for some pre-Socratics the soul corresponds necessarily to the experience of a body whose matter is so ethereal that its explanation can only be compared to the air.

The breath is the last thing to leave the body.

For the Greeks, there was clearly a close relationship between the air, the void and the infinite, either because the soul was regarded as a particle so ethereal that it evaporated at death, or simply because the air until the horizon represented seeing as far as the eye could see.

These things are best understood if we think of art as still occupying the edges and that its utterances, because they lean towards the eccentric, supply clues to what is hidden.

The Occidental culture considers the world as a whole of objects, instead Chinese thought considers the world as an emanation of a vital breath, of an energy (qi) that develops on different plains of condensation, more or less visible : the rock is (qi) concentrated, the cloud is (qi) rarefied.

An artist whose soul is the mass of the sculpture

1. Knowledge passes through sensitive knowledge. A first aspect on which knowledge is sensitive knowledge. The space is normally seen as full, but in the empty space we perceive the sensitive space.

2. The space is virtually empty, endless and grows in size. Then universes holding the space are created. I have worked to let us hear the space as empty and the eye to see a succession of dots and lines that float in the air, our sensitive part individualizes and projects them in the air as projective space. So our eye is like a point in space and everything that it intersects becomes something that adds to creating other sensitive lines.

3. The sculpture becomes an opportunity to draw the air or the empty space. The line marks the boundary between the different meanings, marking what the view does not always see, marks what is beyond the marked area. The line becomes mass and it draws the territory by which it is surrounded. Thus the overlap of different lines creates the mass that marks the space that you see if the drawing of the line were there.



## IN THE RESIDENCY

June 2011

*Capovolto*, 2011

My research is directed toward elements of nature that pose questions of Western man that he hardly looks.

The air around us is something that occupies a physical space is not visible that the Western man recognizes it as a void-absence, and instead I recognize as emptiness of essence of full, "emanation of life", the our moving body moves the air and occupies the emptiness in which he enters and it exists invisible.

What I did was work on the borderline between drawing and sculpture, between the sign and the volume, of the track left and air moved.

I wanted to work on the edge of the immaterial as if what I made is not an object, the sculpture is a means to move the air around it rather than build an actual object.

The drawing and sculpture for me to move the space in which we appear and so I want that my art work may lead the viewer to feel like seeing the artwork not as much as what he sees.

I thought at this residence, where the landscape around me also the distances from the centers acquired yearly become an artistic experience to be done on foot.

Being on the borderline of a search is like to be doing what that it allows to be within the limits, nature is the subject no longer be described because it has no boundaries.

Walking in these valleys that surround the center Arteles what I felt strongly about is that the space and emptiness and fullness are constantly in direct communication without interruption.

The opposites coexist in harmony, and the polarities are spoken: full and empty / dense and rarefied / regular and irregular light and dark / erect and drooping

So the outside space of Center Arteles spoke to me and I tried to give it voice.

The two distant space of land are marked by pieces of tree trunk placed on the boundary line between them. In an area the pieces of tree trunk are white, because they are covered of white paper and in the other space are colored on top and on the edge of the red earth.

There are two areas where the elements of color and formal, they speak differently in the space where the fullness surround the emptiness, and the other is the emptiness is in the fullness. To be at different distances in the vision slowly turn around to look for spaces without leaving an objectification, but that empathy is the way of the vision to see.

The relations of opposition and complementarity of the elements are also present in the work titled "Upside Down" inside the Gallery of Center, the trunk of the tree looks like polarity as tension of image and surge of dense and often essential to achieve the image that has no form. Where the air that moves the tree does not feel stuck to the ground, but as a continuous movement that it swings in its fragility and how it upside down, where the light is at the bottom and the top is heavy. The aesthetic nature of being able to contain the opposites and contradictions to give a strong image that comes to cancel the form.



## TREVOR AMERY *USA*

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I make artwork in multiple mediums exploring themes of tradition, ritual, social structure, interior vs. exterior and the transience of space in different cultures. I use my art as a means to

connect with new communities, develop new ways of thinking and to react to my experiences and surroundings.



## IN THE RESIDENCY

June - July 2011

I spent two months at Arteles creating site-specific woodpile sculptures investigating how the sparseness of the countryside has influenced Finnish social structure. I chose to focus on the concept of the woodpile because of its importance not only as a raw material to Finland, but because of how it has infiltrated every

aspect of Finnish life from traditional folklore to contemporary issues of self preservation. My experience at Arteles has brought my attention to how we use space, how we relate to objects, and how I can use my work as a vehicle to build relationships with individuals, communities, and cultures.



## KATHRYN ZAZENSKI *USA*

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I am obsessed with words and language, and how they are a reflection of our personal and geographical histories. I am interested in how culture and language, both together and independently, influence the way we physically and psychologically maneuver through the world. I am interested in how and why we build relationships and how that relates to our need for systematization and categorization. I play with concrete representations

of abstract thought in reaction to the information that becomes our experience of people and place. What is the structure of our lives based on? What are the systems that we live by and why? How do they work, why do they work, and what, if any are our alternatives? My work is a reaction to the questions that develop from the people I meet, the places I inhabit, and how I understand and navigate these physical and emotional relationships.



## IN THE RESIDENCY

June - July 2011

While at Arteles I spent most of my time developing a system from which I plot words and from this created abstract line drawings. Taking one form of abstraction and creating another; I rearranged and re-defined the rules for our alphabetic symbols.

With this work I am exploring how we understand ourselves in the context of others, and the modes of expression we use to communicate these relationships.



**PILAR MATA DUPONT** *Australia*

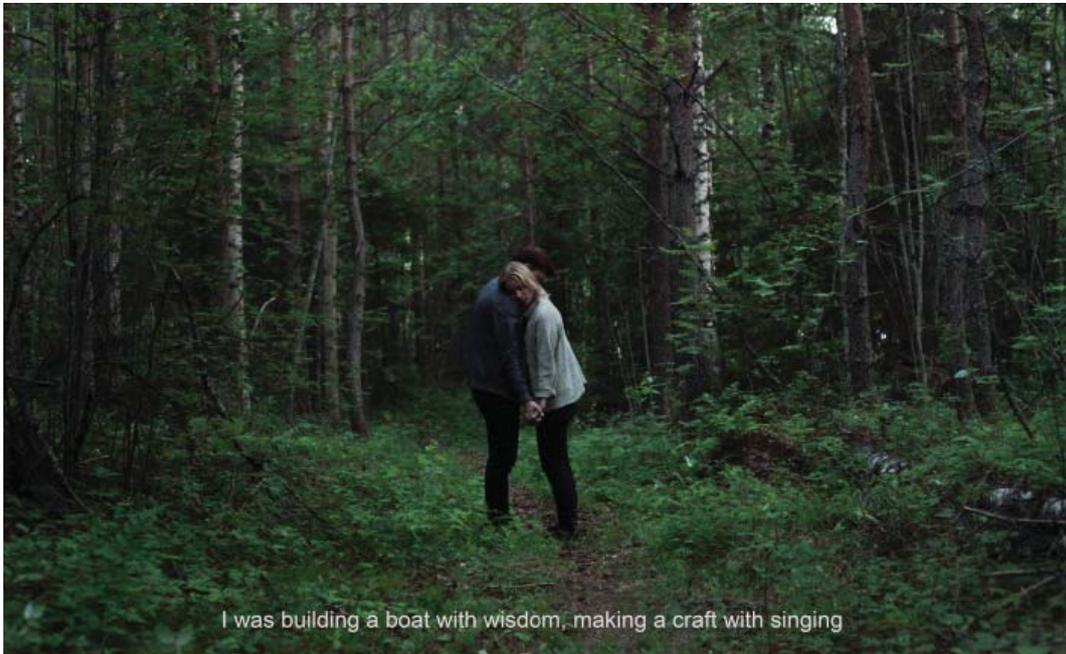
[pilarmatadupont@yahoo.com.au](mailto:pilarmatadupont@yahoo.com.au) // [www.pilarmatadupont.com](http://www.pilarmatadupont.com) // Currently working and living in Perth, Australia

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Pilar Mata Dupont is a Western Australian based artist, born to Argentinean immigrant parents, who works solo and in collaborative practices spanning photography, film and performance. She has exhibited in the UK, Japan, Chile, France and Australia and her work has been shown in galleries like Centre Pompidou, Paris; The Gallery of Modern Art, Brisbane; The Museum of Contemporary Art, Sydney and in shows such as the 17th Biennale of Sydney and Art Basel, Miami. In 2010 Mata Dupont and her oft

collaborator, Tarryn Gill, won the prestigious Basil Sellers Art Prize in Melbourne, Australia.

In her solo practice Pilar Mata Dupont is interested in re-creating or re-imagining memories or histories based on fragments of texts, photographs or peoples' stories; exploring how memory can be warped, disfigured or glorified. She also investigates ideas of fear, loss and obsession in the context of traditional fairytales, folk stories and philosophies from around the globe.



## IN THE RESIDENCY

June 2011

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Pilar Mata Dupont, began work on what will be a triptych of films about the 'kaiho' (Finland's version of 'saudade') while at Arteles. She shot her first scene of the film in the forest behind Arteles with two actors from Tampere. This scene explored Finnish tango

movement and lyrics through an adaptation of The Kalevala, the Finnish national epic, and related it to a story relayed to the artist by an elderly man about how he lost his wife. She plans to return to Finland soon for a longer stretch to complete the work.

*“ Car crashes is what has to happen “*



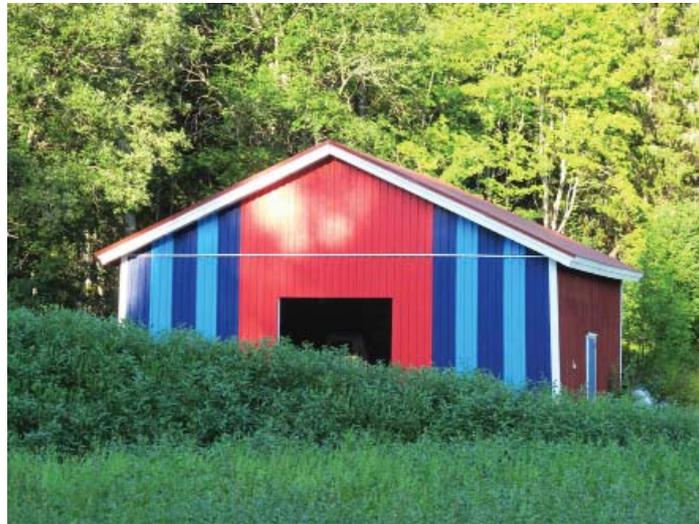
**HÉLÈNE BARIL** *France*

[contact.helenebaril@gmail.com](mailto:contact.helenebaril@gmail.com) // [www.helenebaril.blogspot.com](http://www.helenebaril.blogspot.com) // Currently working and living in Paris, France

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Hélène Baril was born in 1978. She started devoting herself to art after quitting french National Education and studying literature. Her work intend to fix painting in both an ordinary and alternate reality. She sees herself as a housepainter so painting can

be a tool that serves her sabotage of reality's undertaking. The recurrent racing cars appearing in her drawings are the vehicle of some kind of new Don Quixote. It is a way of creating a fiction that brings up to stage search of absolute and ludicrous disillusion.



## IN THE RESIDENCY

June - July 2011

The painting project in Arteles has both been a basic and big commitment, being at the same time in the body of what we call an artist and what we call a worker. A painter and a housepainter. The interesting thing about it was to discover there is no border between the act of art and the act of work. What makes the difference between the two status is nothing but words. What creates the difference between assuming oneself as an artist or as a

worker? Words and categories. During the month of June, I have been repainting the Arteles residency barn. With the agreement of the Arteles crew and after proposing them sketches, I started repainting the barn with the colors that I recurrently use. The process was similar in July when painting the Arteles hallway. I have been the Arteles housepainter for two summer months, assuming myself as an artist.

*“ Travis’ signature yielded extremely high scores on Arteles’ “Käsiala-analyysi” machine. “*



**TRAVIS JANSSEN** *USA*

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MFA, Arizona State University  
BFA, University of Wisconsin, Madison

Travis Janssen's creative practice often focuses on contemporary and historic methods of printmaking as well as forays into video and installation art mediums. His interests also extend into the collaborative process and cross-disciplinary investigation, having

collaborated with a variety of individuals on a diverse range of projects including prints and documentary videos. Conceptually, Janssen's work often addresses the public and private acknowledgments of presence and issues of meditation and distraction within visual and auditory experiences in contemporary culture. Currently his research is based out of Carbondale, Illinois where he teaches printmaking and 2-D foundations at Southern Illinois University. He also likes root beer.



## IN THE RESIDENCY

June 2011

Janssen participated in a number of projects and collaborations throughout his stay at Arteles. The onus of Janssen's residency was placed on a two-channel video and sound installation. Within multiple spaces Travis recreated the Sun and the Moon, as well as the Milky Way galaxy. The bulk of his installation, entitled "Was that really there? I thought so." experimented with alternative methods of viewing and listening practices and the questioning of perception and experience. Two videos were projected on opposing walls, diagonally presented, in order that they could both be viewed in alternating and highly personalized fashions. Viewers

were allowed to place themselves between multiple bodies of reflective foil "water," often craning their necks and twisting their bodies to attempt viewing both videos at once, while encountering a panoply of sound from both visual components. Within this environment, viewers constructed narratives and meanings from a diversity of moving images and dramatic sounds from various environments and moments depicted from a broad cross-section of Finnish landscapes, architectures, and culture, both private and public.



**GEORGIA ELROD** *New York, USA*

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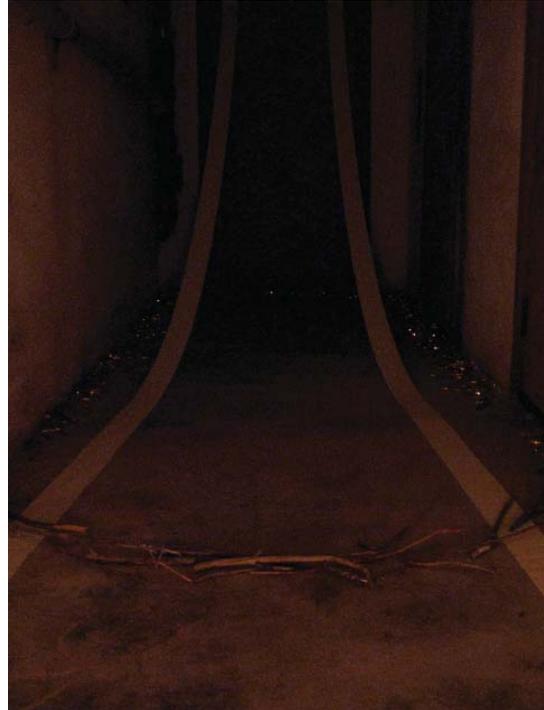
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I work from an on-going collection of imagined imagery; I make many drawings and the ones that resonate to me become paintings. A loose concept serves as the starting point for my recent work: they are portraiture of unidentified characters, machines, and weird objects. The images I paint seem functional or bodily but cannot easily be named. I attempt to revere and depict a quiet,

unsettling sort of “in-between”; my work is purposely suggestive. Shifting planes of color, translucency, cropping and light are all visual factors in my work. Addressing simultaneity and dualities, I’m interested in the tension that lies between the beautiful and humorous, the elegant and the awkward.



*Milk Maid (Study)*  
oil and pastel on paper, 16" x 24", 2011



*Untitled Installation*  
sticks, tinsel, toilet paper, fabric, 2011

## IN THE RESIDENCY

May 2011

I made several paintings on paper and canvas. I also completed a temporary installation in the basement and experimented with some video work. Collaboratively I participated in "Lautta Klatch"

(art talks on a raft) and in the "Rounder/Kiertelija" postcard project.

*“Not to know where we are is frightening  
and not having a sense of place  
is highly unpleasant.”*



**JAN VERBRUGGEN** *Belgium*

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Jan Verbruggen (-1980, Humbeek) works and lives in Brussels since 2004 where he started a project based on orientation in contemporary society. He creates paintings but his work often emerges away from the canvas towards the creation of works on paper or texts, installations and video pieces. JV assembles images that are dealing with the juxtapositions and distortions we retrieve within reality. His pictures are full of sudden twists and deconstructions, often with a disordering effect to its viewers. He deliberately wants to confront his audience with our often schizophrenic world and the misleading aspects of space and time. For JV the pictorial space of the artwork should be prolonged towards the actual space of a studio or exhibition space. By this means, for JV the extension of artist practice to a more curatorial is a logic

evolution: In the past he organized several successful exhibition platforms under which the first “Actionfield” expositions during 2005, 2006 and 2007. Beginning 2009 (until March 2010) he, together with Ischa Tallieu (Gallery Fortlaan17), launched “Zennestraat 17”, a large scale project space in the heart of Brussels. In the recent past Jan Verbruggen organized together with Christophe Floré, Korneel Devillé and Francis Denys, the Brussels based SECONDroom / moorDNOCES shows. He was also offered the first solo show at “Vienna International Apartment”. At the moment Jan Verbruggen is setting up the project “NOMAD, The Deconstruction of place” in collaboration with ARTELES creative centre (FL), IONION Centre of the Arts and Culture (GR), Bamboo Curtain Studio (TW)



*"NOMAD, The Deconstruction of Place" presentation  
@ Arteles CreativeCentre, Haukijarvi, Finland*



*"NOMAD, The Deconstruction of Place" on  
display @ Gallery Fortlaan 17, Gent, Belgium*

## IN THE RESIDENCY

May 2011

I recently started collaborating with my brother (Karel Verbruggen, nuclear engineer). These activities (new for the both of us) are the outcome of the interventions we performed during May 2011 in the landscapes surrounding Tampere, Finland and are covered under the project entitled "NOMAD, The Deconstruction of place."

NOMAD is an installation project which intercedes with the site specific elements of form and function found on a locality. Such a locality becomes a "home" for the installation for a limited period of time. The NOMAD installation travels with us on our journeys. Where we stop, the installation starts to inoculate on the existing

social, economic, topographic, cultural map of the locality. NOMAD tempts towards a temporary prolongation of a place. It adds a meta-layer to the constellation of the locality. NOMAD (its form and function) changes each time its location changes and generates interplay with the locality where it appears. The word "deconstruction" that we retrieve in the title refers to the process of exploring the categories and concepts that tradition has imposed on a word, and the history behind them<sup>1</sup>. We are interested in an actual understanding of the meaning of the word "place".



**KAREL VERBRUGGEN** *Belgium*

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Karel Verbruggen is trained as an electromechanical engineer and nuclear power plants. Recently he decided to quit his job in order to find out how to get more out of life. and has been working in the fields of waterways (bridges, locks,...)



## IN THE RESIDENCY

May - June 2011

Initially I came to Arteles to assist my brother Jan with the "NOMAD, The deconstruction of space" project. During the residency I got involved in the "We <3 Institutions" symposium where themes like collectivism, community and the role of the individual relative to the Institutions were discussed. During the month of

June we started a renewable energy project at Arteles. The purpose of this project is to make the technologies, used for renewable energy "production", more accessible to the public. This project is still ongoing.

*“Specialization = limitation”*



**KARIN HODGIN JONES** *USA*

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Karin Hodgkin Jones was raised in Zionsville, Indiana, a densely wooded agricultural community that was absorbed and suburbanized by the sprawl of Indianapolis during her adolescence. She divided her time between roaming the wilderness around her family's modest farm and exploring the advanced technologies available in the classroom of her affluent suburban school.

Reconciling the difference between existing equally but separately in those two worlds cultivated an interest in examining what connects the two sides of a polemic. Identifying and elaborating the lines that bind, mediate, moderate or transition between opposites remains the central interest in her research and projects.



## IN THE RESIDENCY

March - May 2011

“The most significant work I did during my 3 months at Arteles was a collaborative experiment called Lautta Klatch (raft talk).

The project began from a series of conversations in April and May 2011. Below is an excerpt of the formal invitation from Karin Hodgkin Jones to guests for the Lautta Klatch:

Pekka Ruuska, Jan Verbruggen and I organized a sort of symposium for the end of May. We are invited artists, lawyers, educators and public officials to attend. People from a variety of fields and experiences came to Arteles for a Lautta Klatch (Raft talk).

The talk took place on a nearby lake on a raft constructed by the Verbruggen Brothers of Belgium on May 28. Through conversations about Collectivism, community, funding structures, societal values and empathy, we engaged in about an hour and a half conversation on the lake. Why the lake? We sought to explore how physical labor or an environment like a raft creates a physical empathy between people that opens up new and different dialogues than may be had during a lecture or in a classroom environment. ”

*“ Slowly but surely unifying  
the powers of the macro and microcosms  
through the power of observation “*

**ARIEL MITCHELL** *Providence, RI, USA*

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I make work that starts with a feeling, and ends with a painting. In collage, sometimes drawing and a sculpture. The feelings range between, it becomes a costume, a performance, documentation, from escapism, being lost, knowing, fear.



## IN THE RESIDENCY

April 2011

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My stay at Arteles was transformative, and literally set me on the path I am today. I was able to make the step from object to non-object.

*“Live fast, die young, and leave  
clean underwear!”*



**MATT SHERIDAN** *New York, USA*

[mcsheridan1@gmail.com](mailto:mcsheridan1@gmail.com) // [www.msheridanstudio.com](http://www.msheridanstudio.com) // Currently working and living in Los Angeles, CA, USA

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I see abstraction as an agent of change. My animation installations placed in architecture are designed to be catalysts toward change. Unpacking compressed information set into motion within a location highlights lack, as compression is lossy.

The lack in my animations and sound pinpoints particular desires by their absence. This opens spaces for original, individualistic thought as viewers' instinct and intuition kick in as they navigate abstractions in motion which face and/or surround them.



## IN THE RESIDENCY

March - April 2011

I began two animations at Arteles: one a single channel abstract loop and the other a four channel installation work about the affect of love triangles upon social space. During my time there I also experimented with and documented installation strategies

in domestic space with pre-fabricated/completed animations. There were also artist presentations and talks in which I publicly re-evaluated aspects of my previous work.



**ANNA DUVOVICH** *Montréal, Canada*

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The industrial simulation of femininity, human communication and the notion of failure are major themes in my work. My performance, writing, video and photography projects explore both a

sense of losing self-control and a celebration of the contemporary individual psyché.



## IN THE RESIDENCY

March 2011

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“At Arteles, I worked on a translation project involving letters related to a break-up, using cheap transcription devices and medical theories. Inspired by the DSM IV, I reinvented a typical

love narrative by perverting it with false psychiatric analyses. I also participated to the Perfo! event held in Tampere with a performance called Chakras.”



**SAMANTHA EPPS** *United Kingdom*

[samantha.epps@hotmail.co.uk](mailto:samantha.epps@hotmail.co.uk) // [www.samanthaepps.com](http://www.samanthaepps.com) // Currently working and living in Norwich, England

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Samantha's visual practice is action and performance based, with an emphasis on how this is later shown to an audience using different methods of documentation. Recent projects have experimented with a variety of presentation techniques including spoken-word performances, the pairing of text and images and charting accumulated data gathered from durational experiences in printed documents.

Samantha is also a PhD student based at Norwich University College of the Arts, her project investigates how conceptual artists from the UK, Europe and America presented original ideas and art works through exhibition catalogues from the period 1965 to 1973.



Drawing the snow that will soon fall off the roof, for one hour.



Ingesting snow  
1pm, Saturday 19<sup>th</sup> March 2011

## IN THE RESIDENCY

March 2011

During my time at Arteles i became increasingly frustrated by the limitations that my new sub-zero and snow covered environment were putting on my normal practice and lifestyle. I decided to spend the month devising projects that would enable me to make use of, cope with, and destroy the snow that surrounded me including learning how to build snow shelters, taking road trips to sites covered by snow, ingesting and melting snow.

These actions, some taking place for brief moments, whilst others lasted several hours or days were often performed alone and documented using basic equipment. The time at Arteles allowed me to experiment with how i would present information about my projects to an audience including spoken word performances, power point presentations, the production of a catalogue, and the pairing of text and image.

*“ Always as to be challenging! “*

**JEANNE DE PETRICONI** *France*

depetriconiJeanne@yahoo.fr // [www.jeannedepetriconi.com](http://www.jeannedepetriconi.com) // Currently working and living in Corsica, France

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Initially interested in memory and signs, Jeanne de Petriconi was fascinated by the power of nature. She captures the movement that she translates into sculptures or drawings. Based on observation of the intrinsic properties of the materials she uses in her sculpture, her creative process transforms these materials in

order to run counter to them. The work of Jeanne comes from the desire to develop a story through pieces of reality. She sets up collections of places through drawings, and she expresses through sculpture, the strength of the gesture, brutal and protector, and the history contained in these pieces of reality.



*Linnunrata*, 2011

38 road signs screwed on an aluminium band,  
winded around an aluminium bar  
400 x 80 x 110 cm



## IN THE RESIDENCY

February 2011

This unexpected sculpture has been done in february 2011. Each road sign selected contains a double meaning. The signs show as well a way to a street, a path, as refer to Finland, its geography, myths, old crafts and its landscapes. The sculpture installed by a crossroads, permit us to keep in

mind the first function of the road signs, and, in the same time, a part of the landscape, in having a tree aspect. Moreover, their luminescent properties, in particular lighted up at night time, evokes a winter landscape, or show us a constellation of poetic words that bring us back to the title.



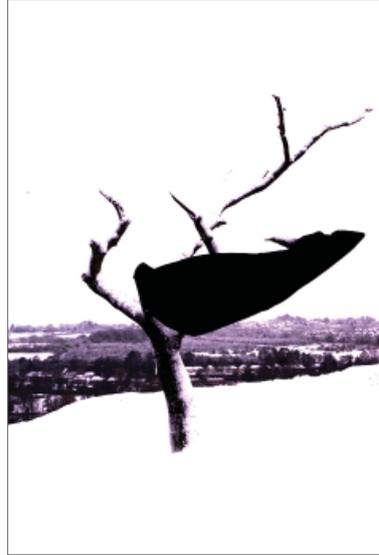
**EDWARD LAWRENSON** *United Kingdom*

edward-lawrenson@hotmail.com // Currently working and living in Bristol, United Kingdom

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I am a visual artist from Cambridge, UK. After having studied Fine Art Painting at Winchester School Of Art and L'Ecole Nationale des Beaux Arts in Paris I now live and work in Bristol and Gloucestershire, dividing my time as a studio assistant for Science Ltd. and

my own practice. Via the medium of painting, both the procedural and theoretical aspects of the medium, I am attempting to explore notions of existentialism, escapism and the authority of narrative.



## IN THE RESIDENCY

February 2011

“During the residency at Arteles I was almost overwhelmed with the beauty of the creative centres geographical setting and the community which I found there.

I tried to use my time there to continue my primary artistic research whilst remaining open to new influence. The majority of my stay encouraged me to explore the idea of landscape and it’s pervading presence.”

*“ Art is my soul.  
Art is in my soul.  
It is my being.”*



**SUSAN BERKOWITZ** *USA*

[susanberkowitz@msn.com](mailto:susanberkowitz@msn.com) // [www.breweryartwalk.com](http://www.breweryartwalk.com) // Currently working and living in Los Angeles, California

I am a full time fine art alternative process's/mixed media artist. I have recently expanded my vision, ideas and concepts to environmental/earth art. There is a lot of heartache in the world and we are only given 1 life. As individuals we need to stop every so often and just be in the moment of the beauty that surrounds us. We need to remember and respect, as well as give back to the earth what the earth has given to us. I have also begun to raise money for Covenant House in Hollywood, California (An organization that

helps rescue homeless/abused kids off the street and transition them to a healthy way of life). I raise money by making and selling cozy, warm fleece blankets and lighted decorative wine bottles.

I have 4 studio mates at The Brewery Artist Complex that houses 300 artists. I love being in this environment and being around other artists to talk, create, observe, critique, discuss art, books, life. My studio is one of the top 3 places I have found serenity. The other two places? My home and Finland



*Paulina*, 2011  
Fuji Dry Transfer on Artists Paper  
3 1/4 x 4 1/4 inches (unframed) 10 x 10 inches (Framed)



*Birch*, 2011  
Fuji Dry Transfer on Artists Paper  
3 1/4 x 4 1/4 inches (unframed) 10 x 10 inches (Framed)

## IN THE RESIDENCY

January 2011

I Presented a project based on the Finland's Kalevala Poems. With this I built assemblages from 85% of objects I found in Finland and 15% objects I brought with me that represented sections

of the 50 poems or an entire poem. I then photographed these assemblages with Slide (Chrome/Dia) film and made Polaroid and Fuji instant film Dry Transfers.

*“ Art is to reboot the universe. ”*

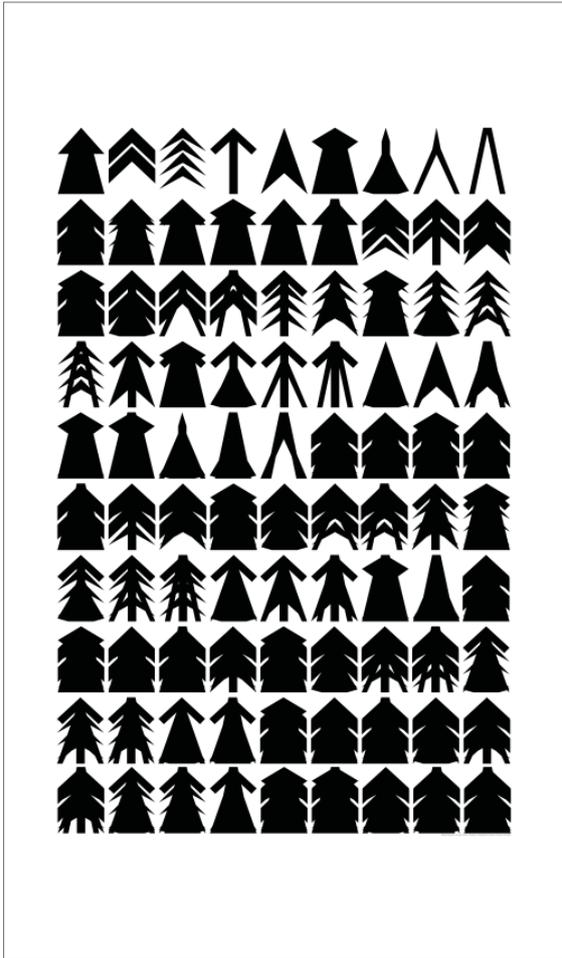


**CETUSSS** *France*

cetusss@elvisss.com // <http://elvisss.com> // Currently working and living in Geneva, Switzerland

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My work is stimulated by the construction of utopian networks, my potential monstrosity, science and the universe. I use various techniques from the multi-media field.



## IN THE RESIDENCY

January 2011

I flirted between trees and snowflakes, to build an alphabetical graph. I also tried to die with too much saunas to carry people in a sound-set resulting from the ambient noises.



## EMESE HRUSKA *Slovakia*

emese.hruska@gmail.com // Currently working and living in London, UK

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“Emese Hruska is a Hungarian violinist, composer and PhD student at Roehampton University, London.

As a violinist, besides classical music she studied with folk fiddle players of the Carpathian Basin, then performed across Europe as a Hungarian folk dance accompanist. Since her relocation to the UK, she collaborated with musicians from Celtic, jazz, popular and South Indian musical cultures, and composed and recorded music for students at several universities in Wales.

In her compositions she communicates feelings and memories from her own personal discoveries about getting on in life

and how we can find the balance in ourselves to be as free and powerful in our minds as possible, to live a happy and meaningful life. Her musical pieces involve syncopation and drama, surprising harmonies and sometimes are inspired by Hungarian and Romanian folk melodies.

This interest also led her to pursue a PhD in Music Psychology. In her study, she is looking at advanced musicians’ coping processes, and how these relate to musical development, to find out more about how it is possible to thrive musically and in life, in general.”

*“ I love to explore – Life would be a single tone  
without satisfying this constant hunger...”*

## IN THE RESIDENCY

December 2010

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“Related to my academic interests, I was running group discussions with the resident artists on topics of critical thinking, preconception and open-mindedness. The aim was to understand how young contemporary artists develop their practice, and how creativity can be discovered in their professional development. The conclusion was simple and considerably enthusing: “By doing it!”

Besides this, I gave five musical performances, and the environment inspired me to make new music which was recorded in the center and presented in Helsinki towards the end of the month. Subsequently, those compositions became part of a thread of new musical ideas. “



## CAROL MÜLLER *France*

[momu75@orange.fr](mailto:momu75@orange.fr) // [momu.blog.lemonde.fr](http://momu.blog.lemonde.fr) // Currently working and living in Paris, France

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As a visual artist, I've invested in diverse mediums including installation and performance before refocusing on photography and drawing. For the last 10 years, I've worked on the ques-

tion of open space through my promenade in the landscapes of Northern Europe: Norway, Northern Germany, Iceland, Finland and Lithuania.



## IN THE RESIDENCY

December 2010

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Around the lake of Arteles, in the cold and snow of December, I walked and took photos. The oblique, winter light of Finland delicately etched the countryside in a manner that is foreign to France's zenithal rays. I chose to capture my contemplations in a photographic method that, in certain aspects, is reminiscent of cyanotype. I created a film of six images, Hahmajärvi, that

stretches out over 20 minutes and fully renders the imperceptible transformations of the landscape that I observed every day at Arteles. Even if the predominant sentiment is that of stasis, the visual voyage is permanent, ever changing. It speaks of a grand, fluid, sketch that unfolds in its own order.

*“You’re always trying to get things to come out perfect in art, because it’s real difficult in life.”  
(Woody Allen in Annie Hall)*

**TAKESHI MORO** *Japan*

takeshi@takeshimoro.com // [www.takeshimoro.com](http://www.takeshimoro.com) // Currently working and living in Chicago, USA

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Takeshi Moro was born in Tokyo Japan, raised in the U.K. and currently resides in Chicago, IL. Moro attended Brown University in Rhode Island, where he received his BA in 2001 and briefly worked in the field of finance. His interest in photography led him to take courses at the Rhode Island School of Design and pursue

an MFA from The School of the Art Institute of Chicago, which he received in 2008. Moro currently teaches photography and digital media at Otterbein University as an Assistant Professor. Moro’s work has been exhibited nationally and internationally including a solo exhibition at the Museum of Contemporary Art, Chicago.



## IN THE RESIDENCY

December 2010

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Through the lens of the sauna culture, I attempted to find a thread that connected myself to the Finnish people and culture. My understanding of the Finish sauna tradition is that it is similar to that of a Japanese tea ceremony. It is a sacred place where participants leave behind the chaos of everyday and aspire towards a

sense of tranquility and refinement. The act is a transformative practice both mentally and physically.

I visited local sauna establishments such as Rauhaniemi, Rajaportin, Hämeenkyrön Talviuimarit to try to capture the experience of euphoria through sauna.



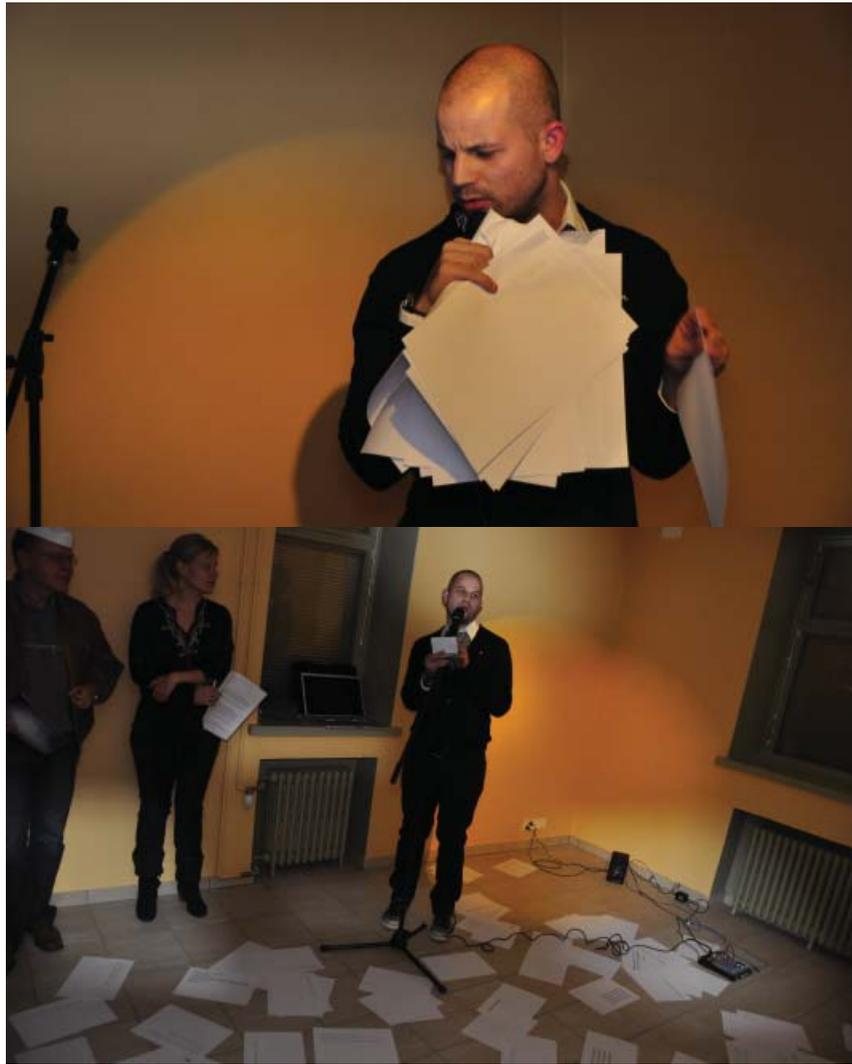
**ELIA ELIEV** *Canada*

eeliev@hotmail.com // <http://cargocollective.com/eeliev> // Currently working and living in Canada

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Elia Eliev's research focuses on the exploration of post/queer political identities, and masculinities in contemporary situated artistic practices and subcultural queer productions.

He is currently enrolled in the Ph.D. in Women's studies (Gender, Power and Representations) at the Institute of Women's studies in Ottawa.



## IN THE RESIDENCY

September - October 2010

Through divers experimentations of new media and performance, my artistic production revolved around the desire of the realization and recognition of difference in the gay communities.

Moreover, I was interested in knowing how to circulate such difference in both the social and intimate spheres.



**ALICIA VIANI** *Oregon, USA*

vialicia@gmail.com // Currently working and living in Portland, Oregon, USA

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I am a child and family therapist at a community mental health agency in Portland, Oregon. My background and degree is in social work. In Finland, I researched women's sexuality and wrote a book for a teenage audience based upon interviews with Finns

on how they have positive experiences and take care of themselves. Besides the time and energy that goes into working and writing, I spend a great deal of time seeking Finnish-like saunas in Oregon and playing music.



## IN THE RESIDENCY

[August 2010](#)

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At Arteles, I wrote a book for teens about young Finnish women's sexuality based on interviews with Finns that took place during 2009-2010.



**CHARLIE WILLIAMS** *USA*

[c@charliewilliams.org](mailto:c@charliewilliams.org) // [www.charliewilliams.org](http://www.charliewilliams.org) // Currently working and living in Bath, UK

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I am a sometime pianist who has become interested in using technology to make musical interactions culturally relevant to those with and without a formal musical background and training.

*“Musical robots.”*

## IN THE RESIDENCY

August 2010

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At Arteles I wrote a couple of software pieces including a “sound mirror” in which you only exist to the extent that you speak; a “sound bubbles” game in which pitch (but not spoken word) causes your projected image to blow a colorful bubble which then floats away when you stop singing; and a project to

make one step on a dark staircase light up as you approach it. (<http://vimeo.com/cwcw>)

I also worked on some sound-interactive pieces involving location recordings around Arteles, and co-wrote a song every day with Emma Hooper for Arteles Radio.

*“ Though she now lives in Bath, both Emma and the dinosaurs she sings about are originally from Alberta, Canada. These songs are the dusty bones of home.”*



## EMMA HOOPER, WAITRESS FOR THE BEES *Canada*

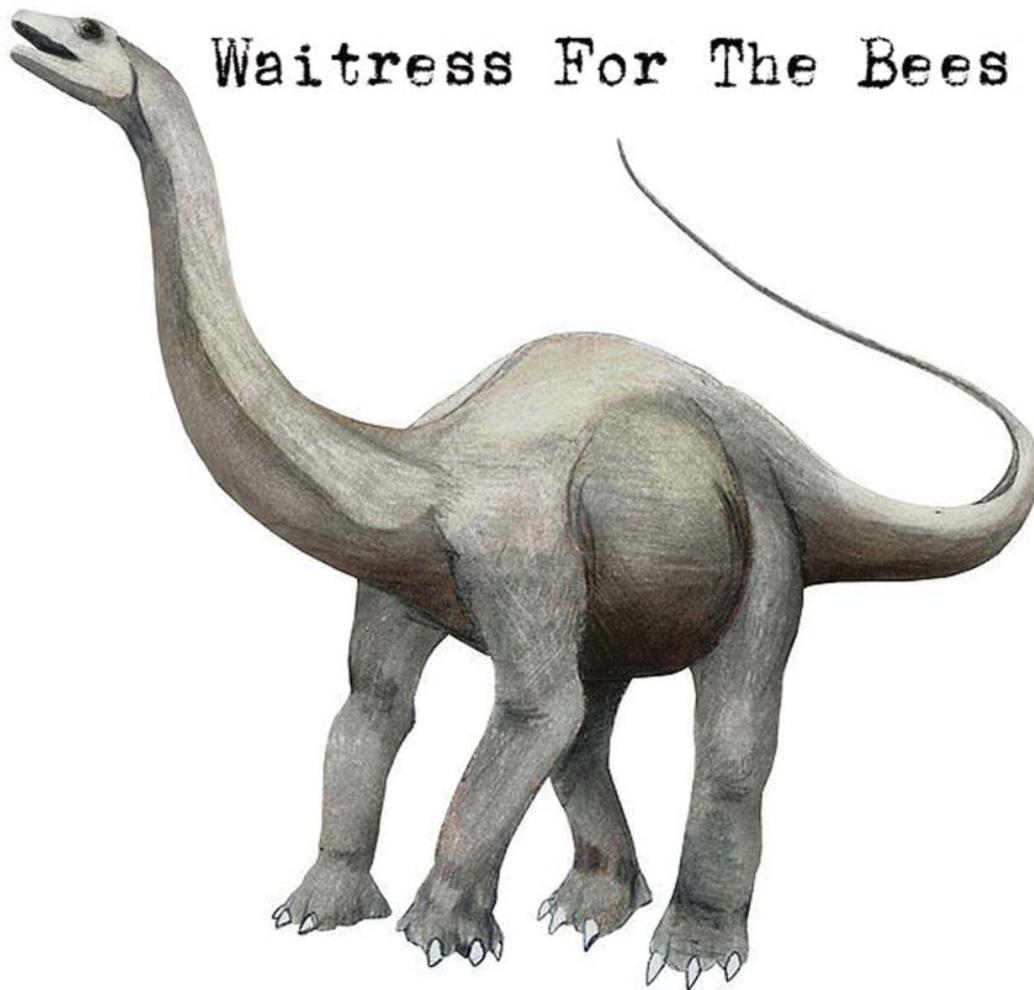
[ephooper@gmail.com](mailto:ephooper@gmail.com) // [waitressforthebees.bandcamp.com](http://waitressforthebees.bandcamp.com) // Currently working and living in Bath, UK

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Waitress for the Bees is Emma Hooper's solo project, using viola, accordion, saw, electronics, and vocals to play you quirky and affecting songs about dinosaurs that will make your heart hurt.

Last August, The Waitress for the Bees' performance in Hämeenkyrö, Finland, made some knights cry and earned Emma a Finnish cultural knighthood. . (A selection of other recent performances include Fusion Festival, Germany; Bristol Harbourside Festival, UK; and L'International, Paris, France.) The Waitress for the Bees' first album, "Albertosaurus" was released in the Spring of 2011.

Emma Hooper was born in the cold blue of Alberta, Canada, where she spoke French and English, built things out of snow and attended lots of music lessons. She now lives in the soft green of the UK, where she plays viola with lots of brilliant bands like Peter Gabriel, Get The Blessing, Newton Faulkner, The Cedar, and, of course, her own solo project, Waitress for the Bees. She lives in Bath, but goes home to Canada as often as she can.



## IN THE RESIDENCY

[August 2010](#)

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Arteles is where the Albertosaurus project was brought to life. Between picking berries and swimming in lakes, the songs were conceived, written, and demoed. Inspiration from all the other

artists working around me helped to keep things driven, motivated, polished and, of course, a lot of fun.



**HANNA TAI** *Australia*

[hannatai@gmail.com](mailto:hannatai@gmail.com) // [www.hannatai.com](http://www.hannatai.com) // Currently working and living in Melbourne, Australia

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I'm interested in the way cosmological ideas play out at the scale of everyday life. I examine how experiences, objects, images, relationships and movements can be manifestations or indica-

tors of something true and meaningful. My practice is multidisciplinary and embraces the hope, futility and humour in trying to understand.



## IN THE RESIDENCY

July 2010

“While on my residency I was introduced to the Finnish concept “Jokamiehenoikeus”, literally translated as “every man’s rights”. I wanted to exercise my right to cross through time and space, so I built a log raft using wood from the surrounding forest and paddled it across Lake Parilanjärvi.

The first time I took the raft to the lake it almost sank. It was too heavy and I had tried paddling it with the small oar I found in the Arteles kitchen (later I was told this was not a small oar, but a spoon for stirring big pots of soup).

The second time I made it across and back again. You can see the resulting Freedom to Roam video here: [www.hannatai.com/freedom.html](http://www.hannatai.com/freedom.html)

The many great staff and artists at Arteles provided me with saws and axes, and helped me tie knots and collect containers to keep the raft afloat. They also showed me the way to the sauna. I think of the sauna often.”



**MICHAEL PULSFORD** *Australia*

[michael.pulsford@gmail.com](mailto:michael.pulsford@gmail.com) // [www.michaelpulsford.com](http://www.michaelpulsford.com) // Currently working and living in Melbourne, Australia

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I'm a performer, songwriter and improviser. I'm interested in improvisation both as a means of investigation and as a way of negotiating the world.



ARTELES\*

Helsinki International Theatre  
esittää

## COR - SYDÄN

kesäteatteriesitys

vain pe 23.7. klo 19.00

Ohjaus: Anna Jaanisoo

Koreografia: Leandro Leite (Brasilia)

Pääsyliput: 15e, 12e ja 10e

Varaukset: 040 7634369, myös tekstiviesti

Paikkoja rajoitetusti

Ennen esitystä Arteleksessa avoimet ovet ja mahdollisuus  
tutustua uudistettuihin sisätiloihimme klo 18-19.00

Arteles, Hahmajärventie 26, 38490 Haukijärvi



## IN THE RESIDENCY

July 2010

I made a sound design for Helsinki International Theatre's devised performance, 'Cor'.



**MAYA ARUCH** *Israel*

[maya531ster@gmail.com](mailto:maya531ster@gmail.com) // [www.mayaaruch.weebly.com](http://www.mayaaruch.weebly.com) // Currently working and living in Jerusalem & Tel Aviv, Israel

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My works are individual pieces of art which, when looked upon, compose a whole, just like a patchwork.

I do video art, I sculpt, and try to find the connection between them within a given space.

I work in space and with space.

It is important that the viewer be a part of the work.

Only then will the work be complete.



## IN THE RESIDENCY

July - August 2010

During my time in Arteles I worked on several projects, installations and videos. The first project was a light sphere trapped in Arteles's cellar. The work was about the metaphysical space inside us- our inner world and the mandatory connection between the former and the space that surrounds us. To do that I use materials which are difficult to perceive directly, but they do exist such as light, and smoke. The second work entitled - "Match Point" dealt with the question of nomadism vs. the sense of belonging.

In order to demonstrate it, I created a sphere which was one-half above the ground and the other half was dug into the earth. The meaning of it is the sphere can be a whole only when it's in the ground. The problem was that the sphere, whose characteristics are being dynamic and in motion, are just not useful in this case. I also made several videos such as: "Everything is ok", "Insight" and "Close Up".





ARTELES\_EVENTS



## PERFO! \_ SATELLITE PLATFORM

10.12.2011 \_ 15:00-20:00

[Arteles Creative Center](#) / in collaboration with Tehdas Ry & Gallery Rajatila

### Dirrerent Background ≠ Dirrerent Goal!

Science, art and cognitive discussions.

Free bus transportation from Tampere and back.

### Program

15.00-16.15 Science

Mervi Himanen: "Collaboration of science and art"

Jussi Viitala: "Animals intelligence"

Veli Himanen: "Developing awareness"

16.15-16.30 break

16.15-16.30 Article publication, Antti Majava

16.30-18.00 Art

Performances by e.g. Tuuli Tubin (Estonia) and Peter Rosvik

18.00-18.05 Arteles project of the year 2011 award presented by Ulrich Haas-Pursiainen.

18.05-18.15 Break

18.15-19.00 Dining

19.00-20.00 Free conversations

20.00 Transportation back to Tampere



## SATELLITE PLATFORM \_ Presentations

12.10.2011 \_ 18:00-20:00

[Pori art museum](#)

The Pori Art Museum's lecture series continues with SATELLITE PLATFORM discussion event on Wednesday 12th of October 2011, at 6 pm. Lecture hall, free admission. Welcome!

Satellite Platform is a new and fresh presentation format that encourages the dialogue and internationalization between the artist, the audience and the institution. During the event different artists from different parts of the world present their ways of working and the production processes in their cultures and countries of residence.

The event is in English. After the presentations there is a possibility for the audience to continue the discussions with the artists.

Satellite Platform will be streamed live through the Pori Art Museum webpage: [www.poriartmuseum.fi/fin](http://www.poriartmuseum.fi/fin) and the Arteles webpage: [www.arteles.org](http://www.arteles.org). One can participate in the event and discussions through chat.

### The program and the timetable of the event:

18.00-18.15 Sabine Schründer, photography (Germany)

18.15-18.30 Vera Hofmann, installation (Germany)

18.30-18.45 Gwyneth Anderson, animation (USA)

18.45-19.00 Eiliyas, sound-art (USA)

19.00-19.15 Pieter Gyselinck, sound-art (Belgium)

19.15-19.30 Gemma Tweedie, conceptual art (New Zealand)

19.30-19.45 Jenna Corcoran, Installation (Australia)



## SEMINAR PRESENTATION

17.9.2011

[i](#) Backlight Photo Festival Seminar, Auditorium at The Finnish Labour Museum Werstas, Väinö Linnan aukio 8, Tampere

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### Communication and Cooperation in Visual Art and Media

Open for all interested people and for invited guests

Language: English

Moderator: Ulrich Haas-Pursiainen

### Seminar Program:

11:15 – 11:45

Project Manager Ulrich Haas-Pursiainen

Opening of Symposium with introduction

“The Backlight Photo Festival and its role in the concept of a regional photographic centre in Finland”

11:45 – 12:15

Curator Peter Liedtke, bildsprachen.de, Germany

12:15 – 12:45

Deputy of the Editor in Chief, Nela Eggenberger, EIKON photography magazine/Austria

12:45 – 13:15

Curator Nadya Sheremetova, Fotodepartament St Petersburg/Russia

14:15 – 14:45

Writer, curator Jan-Erik Lundström, Sami Centre of Contemporary Art/Norway

14:45 – 15:15

Head of Exhibitions Jóhanna Guðrún Árnadóttir, Reykjavik Museum of Photography/Iceland

15:15- 15:45

Concept Director, Co-founder Teemu Räsänen, Arteles/Finland



Photos by: Vera Hofmann & Sabine Schruender

## TAMPERE ART FAIR \_ Arteles Global Art Forum & Artist Works

30.9. - 2.10.2011

[Tampere Trade Fair Center](#)

Arteles residency artists of September are participating in the Tampere Art Fair through an Online Booth. It is projected on the wall with a live feed and the program will change every three hours. The success of utilizing new medias in art fairs will create even more interest within the public for future years. The visual arts are also going to raise additional attention to web and peer interactions. The rise of online fairs and sales to serious art collections is already happening and by joining this way of thinking it will prompt further interest in the arts to a greater audience.

### Arteles Global Art Forum:

"Artist between art and the market" held on the main stage on Friday 30th of September from 13.00 to 14.00

#### 30.9.2011 Friday

11.00-14.00 HyeKyong Yun (S-Korea)

14.00-17.00 HyoJung Jung (S-Korea)

#### 1.10.2011 Saturday

11.00-14.00 Mike Koftinow (USA)

14.00-17.00 Carolina Trigo (Argentina)

#### 2.10. Sunday

11.00- 17.00 Bentenclay, [www.bentenclay.com](http://www.bentenclay.com)



## SATELLITE PLATFORM \_ Presentations

19.8.2011

TR1, Näyttelykeskus Nykyaika, Tampere

### Presenting:

Carolina Trigo  
Hyojung Jung  
Antti-Juhani Manninen  
Dan Spangler  
Marie Mons  
Alexis Avlamis  
Georgia Kotretsos



## EXCURSION TRIP → Untitled (12th Istanbul Biennial)

15.-19.9.2011

Trip Organizer: FRAME Finnish Fund for Art Exchange

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The Istanbul Foundation for Culture and Arts has been organising the Istanbul Biennial since 1987. The Biennial aims to create a meeting point in Istanbul in the field of visual arts between artists from diverse cultures and the audience. The eleven biennials iKSV has organised up to now have enabled the formation of an international cultural network between local and international art circles, artists, curators and art critics by bringing together new trends in contemporary art every two years.

Considered as one of the most prestigious biennials alongside Venice, Sao Paolo and Sydney, the Istanbul Biennial prefers an exhibition model which enables a dialogue between artists and the audience through the work of the artists instead of a national representation model. The curator, appointed by an international advisory board, develops a conceptual framework according to which a variety of artists and projects are invited to the exhibition.

The most comprehensive international art exhibition organised both in Turkey and throughout the geographical sphere we are in, the Istanbul Biennial plays an important role in the promotion of contemporary artists not only from Turkey but from a number of different countries in the international arena.

The opportunity to follow developments and discussions in the art world, and therefore a complimentary educational program is provided both for students and viewers of art through the exhibitions and simultaneously translated panel discussions, conferences and workshops organised within the scope of the exhibitions.

The 12th Istanbul Biennial is set for 17 September-13 November 2011, under the curatorship of Adriano Pedrosa and Jens Hoffmann. Professional preview is on September 15-16.



## ARTELES CITY WALKS

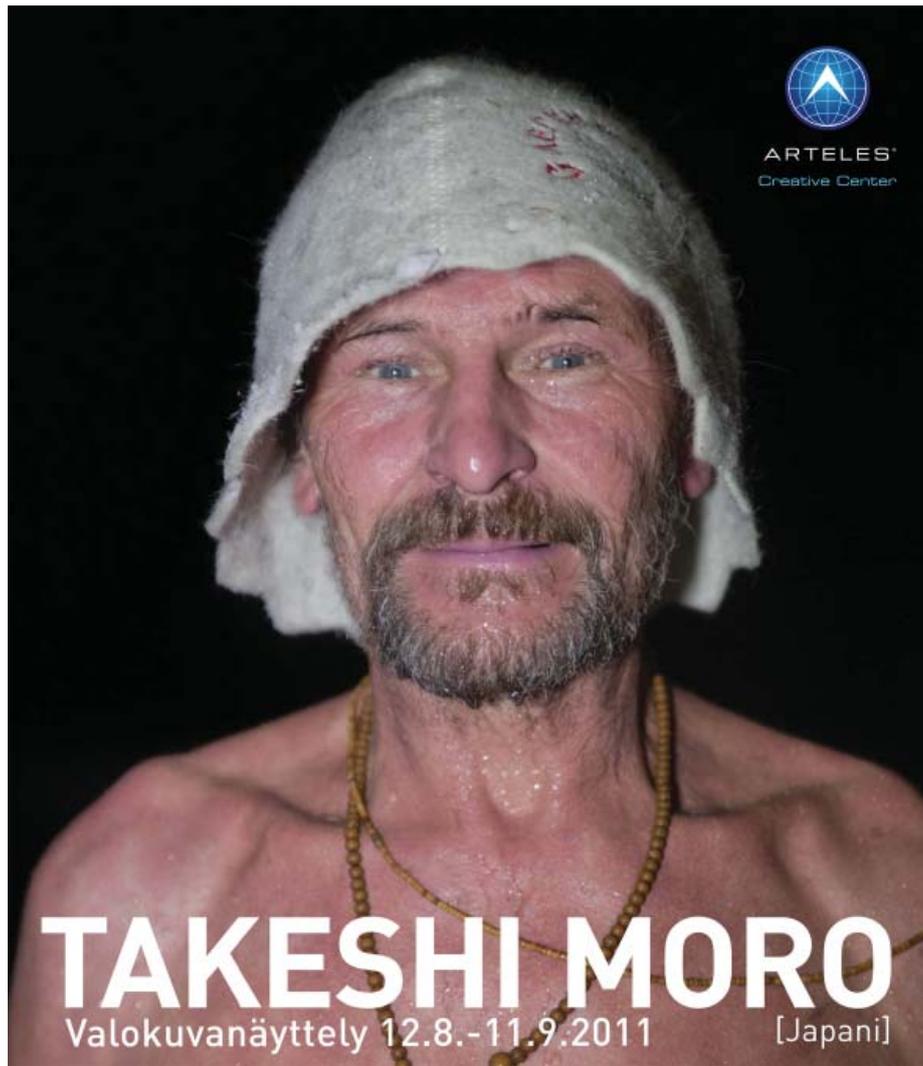
30.7.2011

[URB 11 - Urban Art Festival, Kiasma, Helsinki](#)

The international guests of the Arteles artist residency will lead two expeditions to the city. Participants will be able to perceive their surroundings in new and perhaps surprising ways. The tours, aiming to reclaim urban space, will start in front of Kias-

ma's front doors, and will be conducted in English.

**More info:** [http://www.kiasma.fi/instancedata/prime\\_product\\_julkaisu/vtm/embeds/kiasmastructure/16793\\_urb11\\_esite\\_lowres.pdf](http://www.kiasma.fi/instancedata/prime_product_julkaisu/vtm/embeds/kiasmastructure/16793_urb11_esite_lowres.pdf)



## EXHIBITION \_ Takeshi Moro

12.8. - 11.9.2011

[Arteles Creative Center](#)

Takeshi immersed himself in the local sauna communities in Tampere region such as Rauhaniemi, Rajaportin, Hämeenkyrön Talviuimarit and private homes around Hämeenkyrö. His project focused on capturing the state of euphoria after a sauna by photographing their transformative experience both mentally and physically. Arteles is proud to present the qualifications of this magnificent project in their new exhibition.

Takeshi Moro was born in Tokyo Japan, raised in the U.K. and currently lives and works in Chicago and Columbus. Moro studied photography at Rhode Island School of Design and holds a B.A. in Visual Arts from Brown University. He completed his M.F.A. graduate studies at The School of the Art Institute of Chicago in 2008. Moro's work has been exhibited nationally and resides in the permanent collection at Museum of Contemporary Photography, as well as in various private collections in Chicago and New York City.



## EVENT \_ Pig Thing!

23.7.2011

[Arteles Creative Center](#)

Residency Artist Brendan Carn (USA) grilled a whole pig. It was served with potatoes and sahti to the local people and guests.

There were also an audio piece performed by Carn & group and introductions to the artist studios.



# Outi Heiskanen

## Grafiikkaa

2.7.-7.8.2011



Avajaiset & Arteleksen kesätapahtuma La 2.7. klo 12-14  
Näyttely avoinna 2.7.-7.8.2011 / Ke-Su klo 12:00-18:00



Photos by: Teijo Kokko

### EXHIBITION \_ Outi Heiskanen

2.7.-7.8..2011

[Arteles Creative Center](#)

Outi Heiskanen's graphic, video and installation works.



## ARTELES SUMMER EVENT

2.7.2011

[Arteles Creative Center](#)

### Program

1. The Opening of Outi Heiskanen's exhibition
2. Event opening words by Hämeenkyrö Mayor, Antero Alenius and artist, Outi Heiskanen
3. Open studios of the residency artists
4. Sulo-eno from Miina & Manu story series for children
5. Music by Puhallica
6. Performances by The Motel Sisters
7. The Hornhead Knights seremony (Hyvämielisten Sarvipäiden ritarikunta)
8. Creative Harp concert by Raphaël Pinel
9. Outdoor cafe by the local village association Haukijärveläiset Ry and Maa- ja kotitalousseura



Pilar-Maria Dupont



## ARTELES SUMMER EVENT

[Arteles Creative Center](#)

2.7.2011



## COLOGNEOFF 2011 BALTIC SEA

27.-28.5.2011

[Arteles Creative Center & Gallery Rajatila](#)

CologneOFF 2011 Baltic Sea in Arteles 26.-27.5 and 28.5 in Gallery Rajatila is a global videoart presentation in collaboration with Cologne International Videoart Festival, artvideoKOELN; Le Musee di-visioniste - the new museum of networked art.

As a nomadic festival project running 12 months, CologneOFF 2011 is focusing on experimental aspects of the global art medium video (experimental film and videoart) by spotlighting the diversity of artistic and curatorial contributions from many countries around the globe. Every month of 2011 is dedicated to other geographical global regions, among them: Africa, Northern Europe, Mediterranean, Eastern Europe, Balkan Middle East etc. This ambitious media art project is using an international jury consisting of the curators from 7 internationally renowned festivals: Margarida Paiva (Director Oslo Screen Festival), Gioula

Papadopoulou (curator Videoart Festival Miden Greece), Macu Moran (director Videoart world Barcelona), Giorgio Fedeli (curator VisualContainer Milan), Jonas Nilsson/Eva Olsson (art:screen Orebro), Mohamed Allam (director Medrar Video Festival Cairo), Tamas Gabeli (director Budapest International Shortfilm Festival Hungary).

The presentation of CologneOFF 2011 in Finland is containing 17 video art programs featuring about 150 video to be screened. After CologneOFF 2011 Ukraine (14-20 March 2011) and Arad (21 March- 2 April 2011), also CologneOff 2011 Baltic Sea will not only demonstrate the power of the presented video works, but also the power of presenting the diversity of video as an art medium practiced as a global language.



Photos by: Hétène Barit

## PROJECT \_ Arteles Environmental Art Yard

Summer 2011

[Arteles Creative Center](#)

Arteles Creative Center's outdoor areas were redesigned and turned into an inspiring environmental art yard filled with organic shapes and forms.

Now the grass has grown and the yard is ready to be filled with sculptures, installations and environmental art pieces.



## ARTELES AWARDED \_ The Venture of the Year 2010

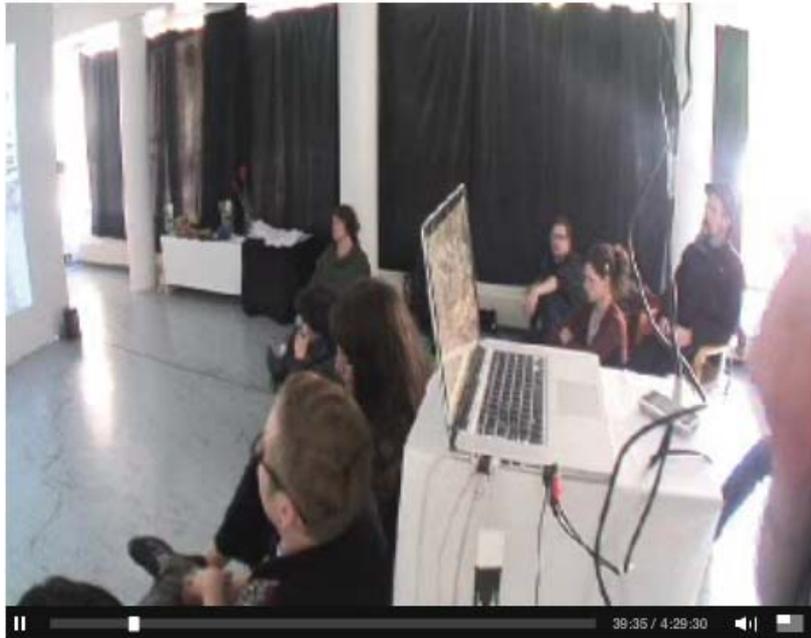
9.5.2011

By Leader -workgroup & Joutsenten reitti Ry

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Arteles was awarded as the best venture of the year in the region in 2010 by Joutsen reitti ry. The operations of Joutsenten reitti ry are based on rural development plan aiming at improving quality of living. The means to reach this goal are the increase in subsistence and influential possibilities.

[Read more in finnish:](http://joutsentenreitti.fi/2011/05/09/joutsenten-reitin-vuoden-hanke-on-arteles-oy-n-kulttuurikeskus/) <http://joutsentenreitti.fi/2011/05/09/joutsenten-reitin-vuoden-hanke-on-arteles-oy-n-kulttuurikeskus/>



# WE INST ITUTIONS

SATELLITE PLATFORM \_ We  Institutions

[Gallery Rajatila, Tampere](#)

28.5.2011 \_ 17:00-20:00

Satellite Platform is a presentation format where the presenters often come from backgrounds of art and creativity. Each person has 15 minutes to talk before the next presenter. Every platform has an open theme set by the current event organizers and in May the theme is: We  Institutions!

**Presenting:**

Georgia Elrod  
Jan Verbuggen  
Karin Hodgkin Jones  
Witts  
Jolene Mok  
Bonnie Fortune



## PROJECT \_ "Floating Conversations"

Produced [@](#) Arteles Creative Center

May 2011

400 personalised postcards, mixed media: acrylique paint, watercolor, ink, glue, antique map fragmented and glued on cardboard.

A collaborative mailart project by: Karin Hodgin Jones, Christian Chapman, Jan Verbuggen, Georgia Elrod, Jolene Mok, Jean Marshal and Pauliina Palo



## ROUNDER / KIERTELIJÄ

@ Arteles Creative Center

26. - 28.5.2011

The circle is a highly effective universal shape; it embodies where everything must eventually go. But where does it go? Pierre Teilhard de Cardin brings up that because human nature cannot be predicted humans still have the freedom to choose their destiny. Optimistic or pessimistic, a human must believe in their possibilities.

[Rounder / kiertelijä](#) is an ensemble of four events connected to trans-nomadism, collectivism and neo-liberalism. During a concentrated period of 3 days, a selected audience is invited to join the talks and actions at Arteles, the Gallery Rajatila and the internet.

### [Lautta Klatch](#)

Conversations and actions related to collectivism, community and empathy. Happening will take place on a raft at Lake Parila (near Arteles Creative Center).

### [Open studios](#)

1. Karin Hodgkin Jones, [www.karinhodginjones.com](http://www.karinhodginjones.com)
2. Christian Chapman, [www.christianchapman.ca](http://www.christianchapman.ca)
3. Jan Verbruggen, [www.janverbruggen.be](http://www.janverbruggen.be)
4. Georgia Elrod, [www.georgiaelrod.com](http://www.georgiaelrod.com)
5. Jonele Mok, [www.jojolenelene.com](http://www.jojolenelene.com)
6. Jean Marshal

### [Thu 26.5.](#)

17-18 Open studios @ Arteles

### [Fri 27.5.](#)

17-18 Open studios @ Arteles

### [Sat 28.5.](#)

10-12 Lautta Klatch @ Lake Parila



## DUBAI ART FAIR

15. -19.3.2011

[Dubai, United Arab Emirates](#) // [www.artdubai.ae](http://www.artdubai.ae)

Arteles was invited to take part to Dubai Art fair 2011. The purpose of the trip was to maintain existing and consummate relationships for artists, curators and institutional collectors and to make Arteles and the Finnish art scene known also for the Mid-Eastern contemporary scene.

The Trip was supported by Arts Council of Pirkanmaa region and European Agricultural Fund for Rural Development.

# How do you consider your client?

## SATELLITE PLATFORM

Fri 25.3. in Arteles starting at 19:00  
Sat 26.3. in Gallery Rajatila starting at 12:00

Participate online & info:  
[www.arteles.org/satellite\\_platform.html](http://www.arteles.org/satellite_platform.html)



arts council of  
pirkanmaa



galleria rajatila



ARTELES



## SATELLITE PLATFORM \_ Presentations

25. - 26.3.2011

[i](#) Arteles Creative Center & Gallery Rajatila, Tampere

### Friday 25th at Arteles

18.00-18.30 Anna Duvovich (Can)

18.30-19.00 Eeva Talvikallio (Fin)

19.00-19.30 Benjamin Reeves-Smyth (Ire)

Pause 30min

20.00-20.30 Karin Hodgkin Jones (USA)

20.30-21.00 Eero Yli-Vakkuri (Fin)

21.00-21.30 Mr Art (Fin)

### Saturday 26th at Rajatila Gallery

17.30-18.00 Hanae Utamura (Jap)

18.05-18.35 Iidu Tikkanen (Fin)

18.40-19.10 Jenni Nurmenniemi (Fin)

Pause 30min

19.25-19.55 Samantha Epps (UK)

20.00-20.30 Matt Sheridan (USA)



## ARTELES CONFERENCE \_ Presentations

24.2.2011 \_ 10:00-16:00

[J](#) Jyväskylä University of Applied Science, auditorium C 119

Presentations by international contemporary artists.

The Haukijärvi Arteles Centre's artists in residency, for the months of February and March, will be in Jyväskylä to present their work on Thursday, February 24th and Friday, March 11th. On both occasions, six artists from different parts of the world and in different disciplines of contemporary art will tell about their own working process. The conferences are free and are open to all. The presentation language is English. Everyone is welcome!

The Conference days are organized as a joint project between, Arteles, the Jyväskylä Art Museum, the Jyväskylä University's

Department of Art and Culture Research, Live Herring work-group/ The Central Finnish Council for the Arts, The Centre for Creative Photography and the Jyväskylä University of Applied Science.

### Program:

1. Presentation of Arteles
2. Ricahrd Ibgby & Marilou Lemmens, Canada (conceptual art)
3. Colin Woodford, USA (sound-art)
4. Andreeanne Fournier, Québec/Canada (media-art)
5. Jeanne De Petriconi, France (installation)
6. Soraya Rhofir, France (installation)
7. Edward Lawrenson, Great Britain (photography)



Photos by: Sirja Moberg/ Live Herring

## ARTELES CONFERENCE \_ Presentations

11.3.2011 \_ 11:00-17:30

[Museum of Central Finland, Auditorium](#)

Presentations by international contemporary artists.

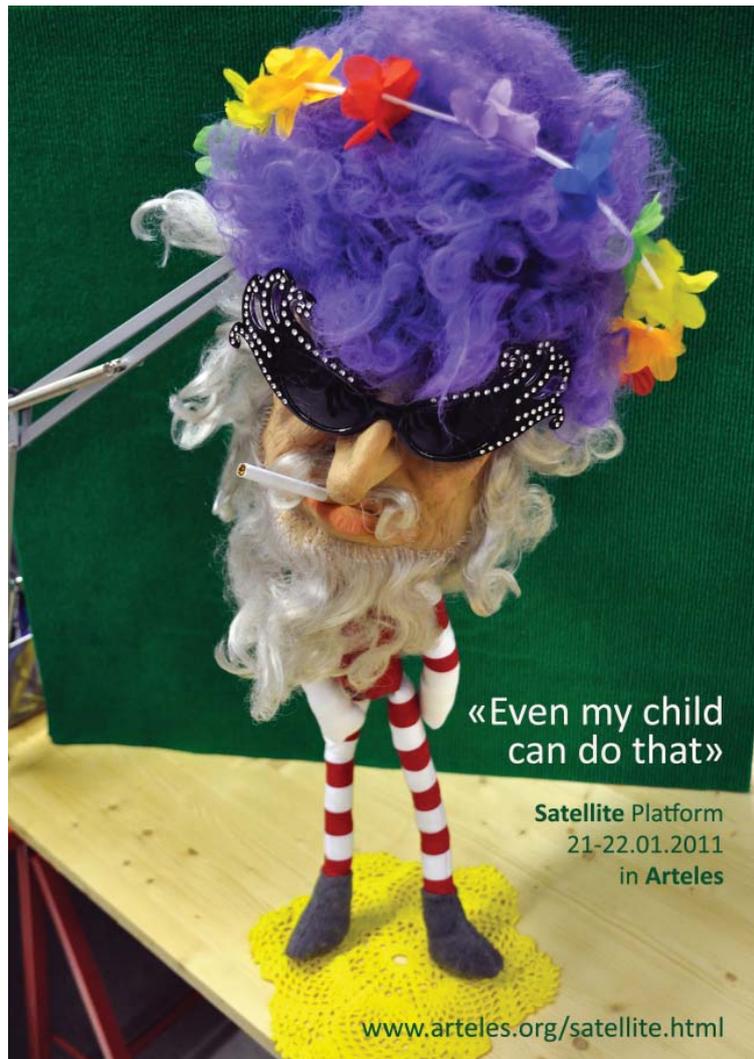
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Department of Art and Culture Research, Live Herring workgroup/ The Central Finnish Council for the Arts, The Centre for Creative Photography and the Jyväskylä University of Applied Science.

### Program:

1. Hanae Utamura, Japan (media-art)
2. Matt Sheridan, USA (media-art)
3. Karin Hodgins Jones, USA (transart)
4. Merlin Flower, India (painting)
5. Anne Marie Dumouchel, Canada (performance, media-art)
6. Samantha Epps, Great Britain (space-time art)



## SATELLITE PLATFORM \_ Presentations \_ Theme: Even my child can do that

21. - 22.1.2011

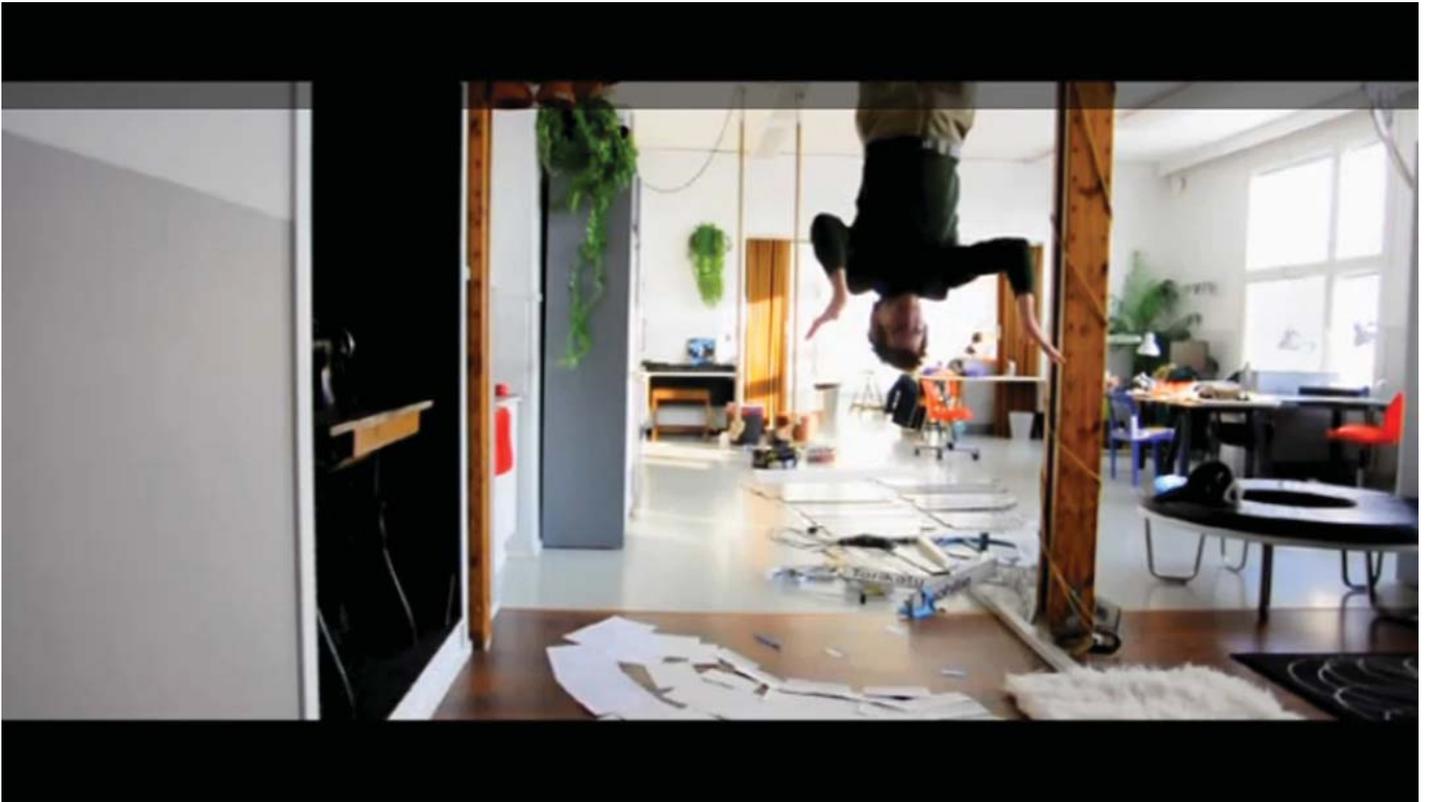
[Arteles Creative Center](#)

### 21.1. Friday

- 19.00 Merja Poretie (Fin) Natural Treatment
- 19.30 Paula Lehtonen, (Fin) Visual Art
- 20.00 Susan Berkowitz (USA) Visual Art
- 20.30 pause
- 20.45 Soraya Rhofir, (Fra) Visual Art
- 21.15 Pauliina Palo (Fin) Theater
- 21.45 Cetuss (Ch) Design

### 22.1. Saturday

- 12.00 Lucas Cook (USA) Photography
- 12.30 Eero Yli-Vakkuri (Fin) Performance Art
- 13.00 Richard Ibgby & Marilou Lemmens (Can) Visual Art
- 13.30 Paula & Omar (Fin), Forest guides
- 14.00 Surprise



## PROJECT \_ Arteles Story Video

January 2011

By [Olli Horttana](#)

An unofficial Story of Arteles video.

### [Credits](#)

Director of Photography: Olli Horttana

Editor: Olli Horttana

Music: Antti Horttana

Narrator: Soraya Rhofir

In co-operation with Righard Ibghy (this is now), Marilou Lemmens (this is now), Colin Woodford (the sound artist), Edward Lawrenson (the hunter/painter), Jeanne de Petriconi (the sculpturer), Pauliina Palo (the bride/actress), Andreeanne Fournier, Inga Mustakallio, Pekka Ruuska, Teemu Räsänen

ARTELES

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# Catalogue