



la Biennale di Venezia

55. Esposizione
Internazionale
d'Arte

Partecipazioni nazionali

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ON ART AND SERENDIPITY

TEXT: RAIJA KOLI, COMMISSIONER

THE EXHIBITION presented in this catalogue was inspired by an unexpected incident. A tree fell on the Finnish Aalto Pavilion in 2011 and the exhibition had to be closed. What was originally an inconvenience became a source of inspiration for three curators from Finland. *Falling Trees* by *Mika Elo*, *Marko Karo* and *Harri Laakso* revisits this disruption of an art event and creates an opportunity to see art and nature differently. This is what the word *serendipity* refers to: a happy accident.

The Biennial is an art resort: it comprises a series of presentations that are cut off from the natural environment. Pierre Bourdieu writes that art is what is exhibited as art; here, the venue itself makes art out of what is within.

The Finnish projects at the *Biennale Arte 2013* question the artificial closing off of art; the strict relation between inside (the pavilion) and outside (the park). In *Antti Laitinen's* work, the art seeps outdoors, mimicking the park while also representing a literal bit of the forests that cover Finland. In *Terike Haapoja's* laboratory the outside has crept in and is presented as if under a microscope for the visitor. Both gestures enhance the environment surrounding the pavilions and both repeat the discoveries of the outdoors in a classical art setting.

Falling Trees celebrates what we have – the park and nature – and what we make. It also confronts us with the contingent ground of our actions and the unpredictability of their implications.

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FINLAND

FALLING TREES:

THE FINNISH EXHIBITIONS AT THE 55TH
INTERNATIONAL ART EXHIBITION
- LA BIENNALE DI VENEZIA

TERIKE HAAPOJA

NORDIC PAVILION

ANTTI LAITINEN

ALVAR AALTO PAVILION

1 JUNE - 24 NOVEMBER 2013

GIARDINI DELLA BIENNALE
VENICE

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IN OCTOBER 2011

A LARGE TREE FELL ON THE
FINNISH AALTO PAVILION.

© HARRI LAAKSO

THE SOUND OF A FALLING TREE

TEXT: GRUPPO 111

The First Note

A TREE FELL OVER a building, at a particular place, at a specific time. The place was *Giardini della Biennale*, a Napoleonic era park in eastern Venice, the scene for the Venice biennale since 1895. The building left under the tree was the Finnish Aalto Pavilion, designed by Alvar Aalto for the 1956 biennale and constructed, ironically enough, entirely of wood. As a result of the crash, Finland's participation to the biennale in 2011 was cut short – both the pavilion and the exhibited works were severely damaged and the exhibition had to be closed ahead of time. After a lengthy renovation process, however, the battered pavilion regained its former glory. At the same time the park was reshaped into its original, more secure aesthetic by removing the potentially dangerous trees. End of story?

It was, however, just another beginning. The abrupt falling of a tree was the forceful first note in a sinuous curatorial process leading to the present pair of exhibitions. For instead of being a mere obstacle, to be forgotten as soon as the rubble is cleared out and the damage fixed, the incident was a moment in which the garden space, structured according to reason and precaution, yielded to something unpredictable and destructive. A moment of unforeseeable collision between art and nature that leads in-

evitably to broader questions on the relationship between them. Where does nature end and art begin? What happens to their interplay when nature refuses to be reduced to objects of representation?

Falling trees was formed as a conceptual attempt to return to the aforementioned singular event, again and again. It is an attempt to bring out different modes and points of contact between art, nature and contingency through various processes of re-enactment and translation. When a tree falls, something gets uprooted. What kind of resources do we have for approaching this something?

Feedback

TREES FALL, either on their 'own' accord or by being felled, but how to think of the causality of such an event? Since a falling tree is also something that befalls us, something that draws us in the middle of the arm-wrestling between the vertical and the horizontal planes. *Falling trees* is therefore a title that is underlined by two modes of reading, one active and one passive, suggesting that the question of agency is at play: the activity or passivity of the artist and the activity or passivity of nature. What sets the tone is a challenge to think about the art / nature relationship outside the structure of means and ends. This is to suggest an alternative setting in which it is just as unfounded to view art as mere technique (in the sense of skill, creativity or intentionality) as it is to approach nature as mere raw material or as a thematic realm. Indeed, here the roles are curiously reversed: it is no longer a question of the laws of nature and the means of art but instead of the laws of art and the means of nature. How, then, can nature find the means to break into the work, despite or with the help of the norms of art? How does nature let itself be heard on its own unpredictable terms?

When producing an exhibition in a place like the *Giardini della Biennale* in Venice such questions are never far removed from the everyday. In this precarious island city the qualms raised by the forces of nature are written in the form of multiple prevention regulations that also provide the curatorial process with unexpected twists and turns. A commonly used contemporary term for such preventive measures, albeit devised for more unusual outcomes, is a *contingency plan*. It is a notion that is effectively a contradiction in terms. This becomes apparent when looking at the etymology of the word *contingency*.

One etymological trail relates this concept to *touch* (tangere) and more specifically to touching *together* (con), to *contact*. It is this aspect of the notion that is emphasised by *Michel Serres* for whom contingency means mutual touching, meeting of the world and body on the surface of our skin.^[1] It is a necessary condition of knowledge gained through being amidst the world, rather than being before it. Another etymological reading of contingency, one stressed by *Quentin Meillassoux*, distinguishes it from *chance*.^[2] Whereas the latter refers to 'falling' (the fall of a dice) contingency relates to *contingere*, 'to befall'. It is an event that implicates us totally, that forces itself upon us, irrevocably. It is something that simply by taking place puts an end to predictability, once and for all. Hence, contingency is not about options left open; it is about singling out.

Contingency confronts us, therefore, with a direct violation of the 'natural' viewpoint in which the human subject is the unfaltering center of its universe. It is a sudden puncturing of the illusory airbags we scatter around ourselves, an unsettling experience of something coming out of the blue or, as an equal Finnish idiom would have it, of something appearing from behind a tree. As such, contingency also challenges the roles of the artist as well as the curator in an increasingly precarious world. The question is, how could one approach contingency not as a theme or a strategy but rather as a pervasive condition that is at work (or

[1]

Serres, Michel, *The Five Senses – a philosophy of mingled bodies*, trans. Margaret Sankey and Peter Cowley, (Continuum, New York / London), 2008), p. 80.

[2]

Meillassoux, Quentin, *After Finitude*, trans. R. Brassier, (Continuum, New York / London), 2008), p. 108.

at rest) both in the works themselves and perhaps in the exhibition as a whole? To begin with, arguably, one must dispel fixed assumptions separating the uncertain and the precarious from the exact and the clear (and art from the 'exact' sciences). For contingency is not something opposed to determination, but intrinsically and inseparably wrapped around it. In other words, contingency demands a certain kind of rigorousness and discipline as its platform, a **notation** against which the unpredictable feedback of nature can raise its head.

Against this background, **Falling trees** is structured around a tension between the singular starting point, the momentary collapse of the subdued and controlled facade of an exhibition, and its persistent repetition throughout the curatorial process. Repetition, here, resonates something of the dynamics of **I am Sitting in a Room** (1969), perhaps the most well-known work by the composer **Alvin Lucier**. In the work the composer first records a piece of text recited in a room, then plays out the recording in the same room, while re-recording it at the same time. The process is then repeated over and over until the words gradually become unrecognizable and yield to the foldings of sound and matter – the resonances of the room and the materiality of the recording. Thus, Lucier shows us that the question of repetition is essentially a question about motion and change. About the re-orientation of sound towards temporal ambiguity and spatiality. Repetition, therefore, is the sound of the conventional linear conception of time breaking up.

Loop

TERIKE HAAPOJA and Antti Laitinen, the two artists in this ensemble of exhibitions, both work in accordance with arduous, repetitive and determinate procedures, albeit in a highly different manner and with very different outcomes. Haapoja opens

views towards the inhuman by multiple use of technology, with the help of collaborative processes and through direct political forms of engagement. Laitinen, in turn, approaches our bodily limits from within, through Sisyphean physical activities, repetitive forms of play that manage to solder together absurd humor, unconditional rules, and austere conceptuality. Notwithstanding all their differences, however, the artists share a determination to explore our relationship with nature in a manner that calls into question the centrality of the human subject. Both also work with a variety of artforms. What is at play, therefore, is a complex tactile encounter between species: biological and artistic.

Looking at Haapoja's and Laitinen's works and ways of working, one is somehow reminded of **Jean-Luc Nancy's** elaboration on the role of the artist in his essay **Matière première (First Matter)**. Here, Nancy views the artist as an **Artifex**, a blacksmith of nature, who has the role of bringing together. However, this does not mean fusion, melting into one, but rather an exposure, above all to a nature that is unfathomable and uncontrollable. In philosophy, one name for such a nature is **elemental**. As Nancy writes on the shared nature of art:

We cannot get any further upstream than the elementary. We start from it and in it, and cannot get any further than the beginning. We do not study principles or causes that would tell us the laws of composition and the work plan. But we are at work, already, elementarily. [3]

[3]

Nancy, Jean-Luc, **'Matière première'**, in **Miquel Barcelò – Mapamundi**, (Fondation Maeght, Saint-Paul, 2002), p. 21.



TERIKE HAAPOJA

DIALOGUE (2008/2013)

INTERACTIVE INSTALLATION, LIVE TREES,

ELECTRONICS, SOUND, LIGHT, CO²

SENSORS, BREATHING,

TECHNICAL DESIGN: ALEKSI PIHKANEN,

TOIVO POHJA AND GREGOIRE ROUSSEAU

© TERIKE HAAPOJA

MIRRORS OF E-DEN

TEXT: GRUPPO 111

TERIKE HAAPOJA (b. 1974), Helsinki-based visual artist, belongs to those rare contemporary artists whose work constitutes an uncompromising battleground for epistemic interests, aesthetic stakes and political impetus. Unlike many other contexts of conflict in our globalized world, Haapoja's battleground is not devastating, at least not in any fatalist sense. In fact, it is a well-cultivated garden. Its crop crops up in the desert of the real. As a flourishing ground, however, it isn't a self-enclosed paradise. Over the last decade, Haapoja's work has incorporated many points of entry and passage, cooperations with scientists, other artists and political activists, as well as theoretical investigations and critical writing.

The habitus of her exhibition in the Nordic Pavilion is exemplary of this contiguous trajectory. Instead of an Eden the exhibition is an e-den, an intimate cave garden, both metaphorically and literally electrified, constituting a meeting-place of different discourses and life forms wired to each other so as to form a system of polemical, metabolic and allegorical exchange. It is a garden traversed by the meandering gimmickry of art and science.

Haapoja's work often takes the form of an installation that invites the viewer to embodied reflection on his or her own presence. There is a certain touch of theatricality in it, perhaps due to Haapoja's background in contemporary performance as visualizer and director. Her work, nevertheless, is neither rooted

in the white cube nor in the black box. The unstable grey zone in the middle of everything, characterized by tensional relations between different life forms and technologies is her most intimate medium.

In one of Haapoja's early works *A House to Inhabit* (2002), an installation built into a 200 m² empty building in central Helsinki, the viewer was confronted with the presence of a single light bulb hanging from the ceiling in each of the nine rooms and with the shadows of absent objects around the light source, painted in detail on the floor and the walls. Absent pieces of furniture, shadow-flowers in a shadow-vase and non-existing clothes on a washing line opened up a whole image-space, something like a freeze-frame which a viewer can subtly enter – into the no man's land between the light of truth and the truth of shadows populated by us humans together with other living beings.

In *Private Collection* (2006) the theme of presence and absence finds its continuation. This work, an installation with a similar setting as in *A House to Inhabit*, was inspired by **Father Giulio Camillo's** 14th century utopia of a concrete building that would include all knowledge – a vision not unlike **Maurio Auriti's** 'encyclopedic palace', one of references behind the curatorial concept of the main exhibition of *Biennale Arte 2013 (Il Palazzo Enciclopedico)*. In *Private Collection* Haapoja's utopia was linked to the unspoken and deeply intimate reality of personal experience. The result was a private archive of knowledge and memories presented in the form of painted shadows; a fleeting world of memory to which one is constantly drawn back like a moth flying towards the light in search of full presence. Such shadows, however, cast a spell on each one of us in a singular way. In *Private Collection*, therefore, it is the viewer who recollects the memories in the privacy of Haapoja's frozen shadow play.

In Haapoja's later works this encyclopaedic aspiration gives way to more strategic settings. The collection of works presented in the Nordic Pavilion doesn't put the emphasis on personal

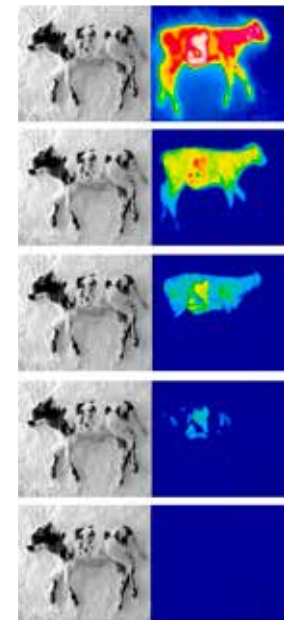
COMMUNITY (2007)5-CHANNEL VIDEOINSTALLATION5-CHANNEL SOUNDSOUND DESIGN:PETTERI MÄRD© TERIKE HAAPOJA

experience or on 'all-over education'. Rather, it is an attempt at compositing heterogeneous horizons in a calculated way.

Community, one of the works belonging to the cyclus *Closed Circuit – Open Duration* (2007–), shows that Haapoja's search for the ground of presence is not limited to the figures of a personal shadow-world. Here, the search leads her beyond the personal, and, in fact, even beyond the human. *Community* belongs to a lineage of Haapoja's work that is committed to investigating the fundamental facets of human experience, such as mortality, communion, time and corporeality with the specific focus on our relationships with other species and to the environment. It turns the anthropomorphic mirror of existence into a window on bare life.

Community consists of five round video screens reminiscent of massively enlarged cells or crosscuts of giant tree trunks that are hovering slightly above the ground. Projected on each of these horizontal screens one can see an animal that has just passed away, a horse, a cat, a calf, a dog, and a bird, each one recorded on infrared video. The images show the inexorable loss of temperature gradient across the body surface: colorful life fades away in front of our eyes and vanishes into the deep blue background. Islands of living matter drown into the entropic sea. What kind of community is this? Are we part of it? How does it demarcate its territory?

IN A SET OF EARLIER WORKS belonging to the cyclus entitled *Digital Horizons* (2004–2005) Haapoja makes use of similar settings. *Entropy* (2004) is an infrared video of a deceased horse projected in real size onto the wall. *In and out of time* (2005) juxtaposes a video recording of a calf that has just passed away with its infrared mirror image. The videos in this diptych are synchronized: as the body of the calf cools down, its shape slowly vanishes from the infrared image. The original time code running on both recordings hinges the visible with the invisible. In *Passings*

IN AND OUT OF TIME (2005)VIDEO DIPTYCHDURATION 4.5h. MUTESIZE OF THE PROJECTION180 x 4000 cm.HERE: STILL FROM VIDEO© TERIKE HAAPOJA

INHALE EXHALE 1 (2008)
DURATIONAL SCULPTURES
PLYWOOD, GLASS, SOIL, CO2
SENSORS, SOUND
TECHNICAL DESIGN:
ALEKSI PIHKANEN,
TOIVO POHJA AND
GREGOIRE ROUSSEAU
 © SANDRA KANTANEN

(2005), again, heat traces of human bodies recorded with the same technique are projected in real size on table-like screens reminiscent of autopsy desks.

To the cyclus of *Digital Horizons* belong also two works, where ultrasound technique is used as a means of image recording. *Mind over Matter over Mind* (2005) is a 3-part series of 3D video portraits of 20 week old fetuses. The work shows disturbances in the image caused by the movements of the unborn and their fluid surroundings. Slowed down and cropped like traditional portraits these images hover between cuteness and monstrosity.



Atlantis (2005), a 2-channel video installation, shows images of a womb, grainy and cloudy like a seascape, accompanied by a soundscape of body sounds.

These images of the most intimate *terra incognita* of our life-world, another life contained in a living body, open up mindboggling perspectives on the bare fact of life as something that is not only subjected to multiple ways of appropriation and territorialization, cultivation and engineering, but also as something that withdraws itself from the world in its very confinement. The limits of the anthropomorphic frame of existence become tangible. It is customary to think that every living being is distinct in its being, that it has a shape, like we do, and boundaries delimiting its span of control, its selfhood. These images, however, seem to whisper an unheard-of question: What if life, first and foremost, is something that takes part in another life? Perhaps life is always parasitic? Perhaps the future of humankind doesn't appear in human shape?

In all of these works, bodies offer their evident secrets for visual dissection. Here, it is clearly "another nature that speaks to the camera rather than to the eye", as one might say along with **Walter Benjamin**. In this language of foreign nature, as in any other language, there are no innocent nuances. The beautiful semblance of a colorful life that the infrared technique is offering us, or the familiar landmarks of the ultrasound terrain, should not make us blind to the work of calibration that is operative beyond the visible surface. Just as a dictionary discloses virtually endless paths of signification, a device that "sees" only what it needs to see entails the possibility of bringing forth something unforeseeable. The challenge is to learn how to see differently, at the very threshold of the visible world.

Anatomy of a landscape (2008) is one of Haapoja's key works in this respect, since it stages the interplay of image, nature and technology in a multi-faceted and yet simple way. It first seems to consist of a painting-like image of a landscape in a glass case.



INHALE EXHALE 1 (2008)
DETAIL
 © TERIKE HAAPOJA

Upon taking a closer look, however, one can see that instead of an image the case contains living plants and real soil. What a bizarre *tableau vivant*: a living backdrop! Yet, this is but one face. The reverse side of the case reveals the automatic watering-, ventilation-, heating-, and light system that keeps up this image-world. *Anatomy of a landscape* approximates a strange monadic structure: it is the visible world *in vitro* and, at the same time, the image of its technical reproducibility *in vivo*. It stages our image of nature as a technical composition. Deciphering of the parameters of this kind of implosive image amounts to a elementally political task. But what is at stake in politics that deserves to be called 'elemental'?

EVER SINCE ancient Greece the Western political systems have evolved within the horizon of human perspectives. Politics, as we are used to know it, dwells in the realm of human conflicts. Within this horizon, a political system works only insofar as it can define the parties involved in a conflict and identify the resources at issue. In this horizon, politics becomes negotiation. This is perhaps the innermost reason for the unpleasant fact that the globalized realpolitik of today is lacking instruments of dealing with situations, where one is involved with parties with whom one cannot negotiate. Our encounters with non-human nature are telling examples of this.

Haapoja's project entitled *The Party of Others* (2011-) intends to develop this kind of instrument; and, perhaps, the infinite hope that finds its articulation in this project turns out to be that of an truly political art as well. The starting point of the project is the insight that we live in a democracy that builds its ideals of freedom and openness on the logic of exclusion. Not only are animals and other species excluded from the human negotiations but also certain groups of human subjects, such as illegal immigrants, prisoners, people with mental illnesses, children,

etc., are often disqualified from partaking in decision making processes. In its realized forms, democracy seems to work like a net: it includes some by excluding others. The structure of exclusion is integral part of its system. Furthermore, the gestures of exclusion often develop into a whole set of techniques that turn the excluded ones into a resource for the insiders.

As the most powerful gesture of exclusion is de-humanization, the metaphysical word "animal" as the name of that which is not human offers itself as the denomination of the excluded others. Haapoja's project attempts at confronting us with this figure of exclusion by way of imagination and enactment. Haapoja conducted a series of interviews with people involved in animal rights movements, environmental politics, jurisprudence and the arts, concentrating on questions such as "how to speak on behalf of those who cannot vote?" and "how would a political system without mechanisms of exclusion look like?" *The Party of Others* exhibition processes the material further in audiovisual form. It is set to examine the ways in which political facts are created in free-floating discussions. Accompanied by a musical composition of the talks, the 3-channel video projection shows in text animation how certain themes recurring in the interview material form patterns of consensus and disagreement.

Further, the project aims at exceeding the confines of the art world. Based on the interviews, Haapoja wrote an agenda for a real political party and started collecting the 5000 names required for the party's official registration. The agenda that includes detailed notions of community, language, imagination and representational structures as well as concrete objectives for a radical change embarked upon vivid discussions in the Finnish media. Being utopian and as such a real challenge for the political imagination, and, at the same time, realistic enough in order to be imaginable in the frame of our political life, the agenda clearly started to move something. Now the project has developed into a collective undertaking involving various specialists and activists.

All known political systems (and it is legitimate to ask: do we know alternative ones, are they *knowable*?) build on an idea of presence and representation. The question of democracy, as articulated and staged in *The Party of Others* puts this horizon to the test. Should we think of democracy as a realm of justly distributed rights, i.e. as a realm of accomplished co-presence, or rather, in terms of a regulative idea that keeps the horizon open to a democracy to come? Should we learn to read *Kafka's* aphorism "there is infinite hope, only not for us" in some unpredictable new ways? Are we coming to the point, where we start to be able to ponder the idea of human rights from the point of view of not-us? Could something like *The Party of Others* be an instrument for that kind of shift? But what can we know about the thoughts and needs of animals? We need to imagine them; and perhaps, that is all *we* need. But there is a problem: our imagination is too anthropomorphic, it is limited by the human horizon.



THE PARTY OF OTHERS (2011)-
EXHIBITION AND POLITICAL
INTERVENTION
© TERIKE HAAPOJA



UNTITLED (A PORTRAIT) (2008)
1-CHANNEL VIDEO INSTALLATION
50" LCD -FLAT SCREEN MOUNTED ON THE WALL
© TERIKE HAAPOJA

THE EXHIBITION in the Nordic Pavilion brings these different veins of Haapoja's work together like an X-ray apparatus that renders visible the non-human skeleton of nature straight through the flesh of our phenomenal world. It consists of a set of gestures striving for elemental politics, that is, a politics that would not only take care of human conflicts but of the elemental ground of the lifeworld as well. This kind of politics would not reduce water, land, air, animals, vegetation and minerals to mere resources, that is, to something whose *distribution* and the struggles associated with it constitute the core issues of politics. It would, instead, see its key task in apprehending the *contribution* of these elemental parties in the constitution of our lifeworld. Our globalized world is not only a world of limited resources. It is also, perhaps even more than anything else, a world with a deranged sense for non-human horizons.

An established international art event, such as *Biennale Arte* in Venice, where the nation states make their appearance like in the Olympic games, is a challenging place to raise these questions, since the whole event is set to expose something extraordinary, which, taken to the extremes, is a contradiction in terms. But in Eden, the trees don't fall, in *Giardini* they do, and that constitutes our chance.



CLOSED CIRCUIT

- OPEN DURATION (2008) -

EXHIBITION VIEW

GALLERY FORUM BOX

© TERIKE HAAPOJA



TERIKE HAAPOJA

Born 1974

in Helsinki, Finland

Lives and works in Helsinki, Finland

www.terikehaapoja.net

AFTER her MA studies at the Theatre Academy and at the Finnish Academy of Fine Arts, completed in 2004 and 2007, Terike Haapoja has worked predominantly in the visual arts context. She has exhibited her work in numerous exhibitions in Finland and abroad. Her recent work includes three major projects that have led to solo exhibitions *Closed circuit – Open duration* (2008), *The Party of Others* (2011–) and *The Edge of the World* (2011). Since 2007 Haapoja is also working in the context of artistic research and is about to complete her doctorate at the Finnish Academy of Fine Arts.

PHOTO: NOORA GEAGEA

Exhibited works

at Biennale Arte 2013:

Closed circuit – Open duration (2008/2013)

Suspend (2013)

electronics, sound, trees.

Anatomy of Landscape (2011/2013)

glass, electronics, plants, soil

Community (2007/2013)

5-channel video installation,
projection surfaces, sound

Succession (2008/2013)

1-channel video installation

Dialogue (2008/2013)

plants, acrylic, electronic, light, sound

Inhale / Exhale (2008/2013)

mixed media: glass, mdf, soil,
electronics, sound

Party of Others, project (2011–)

exhibition and political intervention

ANTTI LAITINEN

FOREST SQUARE (2013)

© ANTTI LAITINEN

THE EVIDENCE OF BARE LIFE

TEXT: GRUPPO 111

ANTTI LAITINEN (b. 1975) is an artist, whose works defy words – not because they would be conceptually opaque or obscure, but for the opposite reason: because they present situations and circumstances that are clear and undeniable, making further words often unnecessary. The works place before us, in plain sight, matter-of-fact, the collected evidence of an arduous event – something that has obviously required an enormous amount of effort, but which gently rests in the actual work only as something evident. The toil has ceased; it has been stripped bare, down to the bare necessities.

TELLINGLY *Bare Necessities* (2002) is also the name of one his earlier works, which involved Laitinen living alone for four days in the wilderness without food, water or clothes (yet documenting the events on video). To survive under such conditions the modern man, alienated from the skills of the hunter-gatherer, has to resort to efforts that are both ingenious and clumsy, in turn or at the same time. We know that the technologies of the image are present, our contemporary guarantees of a comfortable life, but futile in assisting with the tasks at hand; fishing, looking for food and shelter. Laitinen's work makes visible the distance that we have to the bare life of our animal self. In this understanding he is our middleman. But his art is an art of extremes – perhaps

precisely an art *without* a medium, in that sense, without middle quality, pure tension. Not as much about "reinventing the medium", rather doing away with it.

In nature Laitinen was, of course, alone. His feats and heroisms are solitary tasks. (It might well be that heroism always requires individuality, an individual set apart). And even if there are witnesses, like at the performances there usually are, any engagement remains illusory. What is given is the solitude and a sense of deprivation (of personal comfort, if nothing else). What is seen, in *Sweat Work* (2004), for example – in which Laitinen works up a sweat on a running wheel to then transfer the salty sweat onto a photographic paper to create a contact print image of his naked body. This he did every day for the duration of the exhibition – it is an occurrence of recurrence and repetition becoming loss (as the images fade over time).

Laitinen is a Sisyphean figure, always ready to take on impossible tasks and useless work. In the myth Sisyphus was punished for his trickery and cunning (and for his abilities to even cheat death) by making him roll a huge boulder up a hill without ever succeeding, the weight of the rock always surpassing his strength, rolling back and making him start anew, eternally returning to the beginning. The myth, writes **Maurice Blanchot**, captures the image of an extreme limit, which is tied to his solitude: "Sisyphus is a solitude deprived of a centre not because he is alone, but because he is without relation to himself. And above all: his revolt, this volte-face with which everything (re) commences is the about-face of the rock. All the truth of Sisyphus is bound to his rock; a beautiful image of the 'elementary' that is within him and outside him, the affirmation of a self that accepts being entirely outside itself, delivered over and boldly entrusted to the strangeness of the outside."^[1]

No doubt the running wheel in Laitinen's work evokes not only such mythic figures but also the competitive struggles and seemingly endless pursuits of contemporary society's rat race. If one

[1]

Maurice Blanchot, *The Infinite Conversation*, trans. Susan Hanson, (Minneapolis and London: University of Minnesota Press, 2011), p. 175. Latin *volvare* 'to roll' + *facies* 'appearance, face.' Hence 'about-face'.

sees the punishment of Sisyphus for defying death as an allegorical image of the uselessness of our daily toil, as an image of the ultimate unachievability of our aims (from which one is liberated only in the impossibility of experiencing death) Laitinen effects an escape when he transforms the hard-earned sweat into an image, an image, which paradoxically is not unlike a shroud or *sudarium* (literally "sweat cloth"). In this sense Laitinen's work also, like Sisyphus's, becomes eternal.

In this way he enacts a sort of happiness at his (and our) condition, offers a form of release, the possibility of a freedom in material form, or perhaps, turning back, volte-face, a realization and acceptance of our task as that what makes us human beings. Because: "as long as we have a stone to roll, to contemplate, and to love, we will be able to behave as men."^[2]

For Laitinen the "stone to roll, to contemplate, and to love" need not be a giant boulder – a small pebble will do just as fine. In *Three Stones* (2004) – a work which he completed concurrently with *Sweat Work* – Laitinen dug the ground for seven days then exhibiting the three stones which he had found after seven minutes of digging, seven hours of digging, and seven days of digging. Once again the amount of effort is contrasted with the deceptively feeble outcome, an outcome nevertheless, works taken from the ground, rolling from beneath the soil, escaping into the light of day. The choice of arbitrary temporal intervals has made time become immaterial, or precisely the opposite, very material. The work contests our expectation that effort and dedication pay off and mocks our tendency to blindly appreciate more those outcomes that were the harder to achieve.

This structure (or dream) of a last minute escape, from the rat race or an earthen grave, which then turns back on itself to question if we have escaped after all, if it is all in vain, is also hinted at in such works as *Self-Portrait on the Swamp* (2002). The image presents a hand protruding from a swamp, holding a cable release that extends towards the camera. We can imagine what has

[2]

Maurice Blanchot,
Friendship, trans.
Elizabeth Rottenberg,
(Stanford: Stanford
University Press, 1997),
p. 200.



SWEAT WORK (2004)
PHOTOGRAPHIC
INSTALLATION AND
PERFORMANCE
© ANTTI LAITINEN



THREE STONES (2004)
THE STONE THAT I FOUND
AFTER SEVEN MINUTES
OF DIGGING.
© ANTTI LAITINEN

been needed for the artist to dive in, and hope for his safe return, almost expect the sheer force of photography to pull him up and expose him – and all the while the halted image has left us to endure that moment of inevitable discomfort, forcibly suggesting if this might not also be an allegory of our contemporary predicament, our sentence from the gods.



THREE STONES (2004)
THE STONE THAT I FOUND
AFTER SEVEN HOURS
OF DIGGING.
© ANTTI LAITINEN

THE ELEMENT of suspense relates to both the presence of imminent danger as well as to a temporal halt in Antti Laitinen's work. At a quick glance his oeuvre includes three types of works that one could classify as performances, documentations of the work processes and the undeniable end (or intermediary) results or materializations of these actions. These types may have a different temporal relation to the event that is at the core of the work (being meanwhile or after the fact, halted or in motion) but curiously all these conform to the unspoken exigencies of clarity that seem to pervade Laitinen's work – to the *evidence of the evidence, the suspense of the suspense* – where the action is never obscured in any way and things are plain to see: this is what happened and this is what remains.

The works presented at the 55th International Art Exhibition in Venice condense and expand on these tendencies already visible in Laitinen's early work. The present exhibition is tensed between the gestures of two new projects *Tree Reconstruction* (2013) and *Forest Square* (2013). Both works are truly grand attempts – a word that aptly captures Laitinen's approach because it has 'temptation' embedded in it, the irresistible lure and challenge of achieving the impossible.

The projects entail restructuring on an imposing scale. In *Tree Reconstruction* a number of northern birch trees were cut down, transported to Venice and reassembled by hand in a monstrous form, bit by bit, like a clumsily fitted jigsaw puzzle. The work offers a magical and concrete representation of the abstract idea



THREE STONES (2004)
THE STONE THAT I FOUND
AFTER SEVEN DAYS
OF DIGGING.
© ANTTI LAITINEN



THREE STONES (2004)
© ANTTI LAITINEN



SELF-PORTRAIT
ON THE SWAMP (2002)
© ANTTI LAITINEN

of 'tree' (and a small wood). It portrays the acceptance of man's inability to do God's work with equal finesse, only to find another kind of beauty and grace in man's own homespun creations.

Forest Square represents an even greater feat with the opposite idea, this time without the attempt to reconstruct. For the work Laitinen cleared an area of forest, felling the trees and stripping the area bare of all plants and materials, all the way down to a black square of soil. For weeks he then reorganized the stored materials into new units and colours: wood, bark, sticks of various sizes, rotten wood, spruce tree needles, mould, ferns, roots and so on; into many invented categories (almost like those of Borges). These materials he then rearranged by type onto an area of equal size, *iom xiom*, in rectangles of various colours and textures. The references to the history of painting can seem clear, even if they are playful rather than pressed (as such references usually are subtle in Laitinen's work): perhaps a shift from the suprematist black square to an arrangement characteristic of De Stijl?

In this process of selection and rearrangement one can also see resemblances to the arbitrary way in which language is formed. Laitinen makes visible and materially present the foundations of human communication, of artistic conventions, of scientific units. Once again the task involves an unspeakable amount of work, before all was extracted, separated and sorted, individual entities were placed before us as evidence, in their evidence and elegance. And it is no coincidence that he finds a language from what has now become a forest clearing – the founding image of culture as such, just like many city squares have countless times witnessed jolts in the creation of democracies around the world. A square is truly a proper place to start.

The reconstruction thus goes hand in hand with classification. When one is faced with the immensity of nature's diversity and forms it seems at first reasonable to control and find order in the plenitude by administering human-made categories. But just as quickly, when taken to an extreme, and out of the immediate

context of science, it becomes absurd to combat them with the categories that are available for us – those of science just as well as those of aesthetic judgment.

Moderating these new works in the present exhibition is the similarly tensional pair of earlier works *It's My Island* (2007) and *Lake Deconstruction* (2011). Lakes and seas are also recurrent motifs in Laitinen's work, but like the forests and trees they are not the actual subjects of the works, rather the readily available artistic material and instruments to pursue other aims. In *It's My Island* Laitinen built an island for himself. In addition to presenting the artist's struggle against the forces of the sea and of gravity (issues most poignant in Venice), and displaying the awe of nature's changing conditions, the work plays with the want of ownership, with the dream shared by many of us to have a place and land of our own. The work questions to what extent the things we create with our own hands can ever truly belong to us.

Lake Deconstruction is in some ways an inverse of *It's My Island*. The cubicle made of ice blocks has been pried out of the lake, something submerged has been crafted in image form, the lake itself becoming a temporary monument of water in its solid state – a mesh of transformations in many ways. The small *Untitled (Nails and Wood)* (2013) sculptures, made from pieces of wood nailed full, until the metal sheen of the flat heads of the nails covers the piece almost entirely, like the armour of an armadillo, condense the gesture of building to an extreme. In these sculptures the task of the nail as an instrument of fixing things has been transformed by repetition into a shielding and covering agent, a point transformed into a surface.

AT HEART OF many of Laitinen's works are stories, or better yet epic tales, humorous accounts of the heroes escapades, flirting with danger and the absurd – the latter also being the danger of loss of reason. One central theme in the works is journeying (and



here one must not forget that king Sisyphus was a great promoter of navigation and commerce). Laitinen's journeys, such as sailing with a self-made bark boat across the Baltic Sea (*Bark Boat*, 2010) or rowing on a self-made palm island (*Voyage*, 2008) seem overwhelming from the onset. (One could add to the list such works as *Attempt to Split the Sea* (2006), *Growler* (2009) and *It's My Island*: They all represent travel-related ideas in their different ways: the creation of biblical pathways, the inevitable melting of an iceberg when towed to the summer seas, or the need of establishing a base.) The tasks Laitinen undertakes are often not literally in any way impossible to complete, as it is not unheard of to sail across the Baltic Sea, for example. Laitinen's undertakings are only incommensurable in relation to the means available, because of the handicap that the artist has imposed on himself, constructing his vessels from scratch.

These various situations of placing oneself at a disadvantage and reconstructing from scratch also mark Laitinen's take on nature in the present exhibition. The works imply a sense of return to an archaic mental image, something that does not exist, except in imagination, myths and stories. When this immemorial is then transposed or superimposed on actual present day materiality and the homespun construction methods, it creates a tragicomic tension, like bark against polystyrene.

IF ONE THINKS that Antti Laitinen looks at nature, he does so from the viewpoint and hindrances of the bare life of man (in comparison with someone like Terike Haapoja, who often looks at the mirror from the opposite side, rendering visible the bare life of what man is not). Certainly it is a relation of respect, as any artist would have respect for his tools and studio, but entertaining no naïve agendas, understanding that it is a relation where man is seen inextricably woven to the things that happen around him, that we are all on the same stage when the trees start falling.



FOREST SQUARE (2013)

© ANTTI LAITINEN



ANTTI LAITINEN

Born 1975

in Raahe, Finland

Lives and works in Somerniemi, Finland

www.anttilaitinen.com

ANTTI LAITINEN completed his MA at the Finnish Academy of Fine Arts in 2004 after many years of photographic studies in Turku. During the last decade his work has been exhibited extensively, also outside Europe, among others in Brazil, China and USA, often accompanied by a performance. His recent major works include the projects *It's my Island* (2007), *Voyage* (2008) and *Bark boat* (2010), which have been exhibited in many group exhibitions and solo shows, among others at the Nettie Horn gallery, London, in 2008 and 2011.

PHOTO: ANTTI LAITINEN

Exhibited works at Biennale Arte 2013:

Tree Reconstruction (2013)
HD video, screen

Forest Square I (2013)
C-print on dibond, diasec

Forest Square II (2013)
C-print on dibond, diasec

Forest Square III (2013)
C-print on dibond, diasec

Tree Reconstruction (2013)
installation / performance

Untitled (Nails and Wood) (2013)
5 blocks of wood with nails

Lake Deconstruction (2011)
C-print on dibond, diasec

It's My Island (2007)
3-channel video projection

It's My Island VI (2007)
C-print on dibond, diasec

WORDS – SANAT

TEXT: GRUPPO 111

Thicket – Pöheikkö

THE WORD 'thicket' leads our thoughts to the edge of a dense forest. Phonetically the word is as dense as that forest. Also its letters resemble trees growing side by side. In the course of reading, the edge of the forest gives way to rich layers of branches and paths of meaning begin to appear, in the thick of it.

Clearing – Aukio

WHEN A CHILD is born, there is a fontanelle at the top of the baby's head, a soft spot between the cranial bones, which have not yet fused together. When a culture is born, it is born out of a clearing, onto an opening. The open land is ready for cultivation and from a forest clearing one can catch a glimpse of the sky (and perhaps of the gods), otherwise concealed by the dense forest. In a city, this open space is traditionally a square, the city's heart, at which we gather, in a cafe, or to celebrate our national victories, or then again, to demonstrate – how many are the Revolution Squares in this world! The clearing is then a place of assembly shared by us, yet it is bare and insecure for the one who is alone.

Hammer – Vasara

THE HAMMER is an instrument of transformation. It opens a field of possibilities etched between breakdown and construction, detachment and attachment. The movement of a hand holding a hammer constitutes a form of tangible thinking whose accuracy is not measured in words but rather in actions. Sometimes the hammer can also function as a voice for a more analytical form of thinking – as a tuning fork that can sound out the hollowness of established ways of thinking. To achieve this, it suffices to hit with just the right amount of force, not too hard, not too lightly, but with tact. Nevertheless, the hammer does not only represent ways of thinking that are specific to humans. It is also familiar to some of the smallest in our animal kingdom: certain species of insects have learned to tap the surface of trees with their club-like antennae so as to detect the prey living deep in the wood through a technique of echolocation.

Net – Verkko

NET IS one of the magic words of our time. We live and act in various networks, most of which seem lately to have yielded their identities to a single all-embracing web, the Internet. For most of us, networks mean communication, and, primarily, belonging to something. As all fishermen know, however, it is the size of the mesh that dictates the catch, releasing the tiddlers and keeping the whoppers, or vice versa. Thus, the network connects only inasmuch as it separates: the wheat from the chaff, the moss from the soil, the sand from the gravel. Through such elementary techniques we are accustomed to keeping the mosquitos at bay, the animals in their cages and the intruders beyond the border. The one and the same logic is also effectively realised in fences, gates, bars, and more recently, coded locks and pass-

words. The combined effect of various networks is a separation between the rich and the poor, us and them, the right holders and those deprived of rights, humans and animals, the animate and the inanimate, man and machine, the mesh and the knots. And still, all our networks are traversed effortlessly by time.

Fly – Kärpänen

IN A BIOLOGICAL classification, flies are insects of the order *Diptera* (Greek, *di* / two; *ptera* / wings). They differ from other flying insects, such as butterflies or dragonflies, in that they only have one pair of flight wings: the hind wings have evolved into club-shaped balancing organs known as halteres. It has been estimated that fly species account for nearly ten percent of all species known to science. There is hardly a more familiar companion to human beings than the fly, especially the house fly, *Musca domestica*. They are our closest neighbours, our flatmates. Indeed, humans and flies have most likely always lived side by side, within touching distance. And it is with our help that flies have encroached on virtually every part of the world, for they live off the decaying organic matter that we leave behind. One can only wonder, then, about the extent of the information that flies have about us and our behaviour. As the saying goes: if only to be a fly on the wall. For all its familiarity, however, the fly has for a long time played the part of one of the most intimidating and repulsive of creatures. At one time it was considered to be the devil's accomplice, one small enough to fit through a keyhole. Much more persistent has been its role as a carrier of diseases, a vehicle of contamination bringing about bad news, despair and death. But perhaps the most unsettling role of all has been the one in which the fly exposes human beings to themselves.

Danger – Vaara

THERE IS a lot of talk these days about how rainforests, marginalised languages and rare species of animals seem to be in danger. But what is danger really? What makes danger dangerous? It is a relational concept, since nothing can be dangerous *per se*. Danger has its scale. A low doorway can be simultaneously highly risky to an adult and entirely harmless to a child. Similarly, a falling tree can spell devastation from the viewpoint of many animals and humans while amounting to nothing more than a welcome starting point for fungi and larvae. Here the question is also of temperature, speed, consistency, tension and intensity. A rapid change in any of these is usually enough to trigger a sense of danger. Slow processes, however, are much more difficult to regard as being threatening. Overheating, consequences of a meltdown, the unavoidability of a collision course, and the implications of a critical mass grow unnoticed into such alarming proportions that they lack the publicity generated by contingency. Indeed, the ticking is often considered newsworthy only after the explosion. Only a poet can report on facts to come.

Frankenstein – Frankenstein

FRANKENSTEIN is the established name for a monster stitched together from the body parts of different people. In *Mary Shelley's* novel *Frankenstein; or, The Modern Prometheus*, which is the original source of the Frankenstein legend, the bearer of the name is not the beast but its creator, the Geneva-based scientist Victor Frankenstein. However, with subtle gestures Shelley's story does provide a setting for the possibility of the name's transposition. After various twists and turns in the storyline, both Victor and the nameless monster that is following him seal their fate on an ice floe somewhere in the Arctic Ocean. As well as serving as a

name for a collage of organ transplants animated by electricity, Frankenstein constitutes an ethical boundary marker for human ingenuity. In these same borderlands organs are transported from one hospital to another, stored in ice, as cautiously as parts of a work of art.

Play – Leikki

PLAY EXISTS solely for itself. It is a remainder from all the ostensible utility and efficiency that characterises our everyday lives – *play* is the freedom to be part of something useless and purposeless. All forms of play turn to dust in the moment pressure, duress or necessity comes into play. Yet, there is no play without rules. To play is to enter a sphere of self-governance, of rigorous rules and consistency that offer a momentary safe haven from the chaotic world outside. Playing creates its own rules that are far more binding than the laws structuring our societies: to break a rule at play entails an immediate end of a world. By its very nature, then, play opens up a space of liberation, a realm of movement and corporeality in which we can test the limits of both ourselves and the objects surrounding us. *Homo ludens*, the playing human, but above all *anima ludens*, for it is the animal that has taught humans how to play.

Black Box – Musta laatikko

BLACK BOX is a concept that is perhaps best known in two specific contexts. First, the term can be traced back to *Cauer's* mathematical analyses of filtering networks in the 1940s. In this setting, 'black box' can be defined as a device or process whose workings can be precisely specified at both the input and the output end of the device, whereas the process between them remains beyond

the reach of our knowledge and perception. Second, the term is used to name the flight recording systems used in aircrafts. Usually the system includes two distinct devices: a flight data recorder (FDR), employed to record specific aircraft performance parameters at steady intervals, and a cockpit voice recorder (CVR), used to record the audio environment in the cockpit. Both are fragile instruments protected by a robust shockproof, pressure resistant and fireproof shell. Consequently, we have two versions of the black box, both of which put our relationship with nature to the test. These two devices urge us to ponder the mediations and passages between the non-human and the human, between the formless and the form, the hard and the soft, through the opacity prevailing in the middle. No doubt the question relates on the one hand to technical prostheses, to the obstinate dreams of transparency and of transgressing the limits of human senses. Here the black box is something like a contemporary technical version of the Greek amphitheatre or pavilion; it is like a vast ear that enables communication beyond death. In other words, it is a perfect medium that is not only impervious to the forces of nature – it also makes catastrophes comprehensible and renders matter immaterial. On the other hand, as bodily creatures we are also black boxes – not because our bodies register the implications of our lifestyles, but rather because we exist primarily through our bodies. Our skin, for example, is not only a protective armour, but also a milieu for contact between self and the other. Touching – even when we touch ourselves – inevitably involves the sense of being touched, of being exposed to the outside. This is why the skin is also a topography that shatters the ideals of transparency. Contrary to the beliefs of Renaissance medicine, one cannot get to the bottom of the human being as a sentient creature by stripping away its skin. In a sense, there is nothing under the skin: the black box cannot be bypassed, since it is the the sphere of exposure itself that makes the box. Such a sphere is also the black box of a theatre, the receptive space into which a performance is created.

Group – Ryhmä

'GROUP' is a word that refers to the ways in which animals, humans, and plants exist *with* each other. Groups can also be formed by mountains, lakes, houses and pieces of furniture. Essentially, the word 'group' relates to a plethora of spatial contexts inherent in different modes of corporeal and tangible existence. These contexts also provide words and language a certain rhythm, since there are numerous kinds of groups, which entail countless ways of describing them. Nature's inanimate materials are grouped together by stratification, disintegration, crystallization: crystal, heap, pile, stack. Trees, in turn, stand in various groups: copses, heaths, parks, forests. Useful plants are planted in beds and rows, whereas the animals seek each others company: flocks, packs, herds. There can be multiple reasons for joining a group: flight, migration, feeding, dwelling. One of the few factors that distinguishes humans from other animals in this context is that we also have our own distinct groups related to forms of social interaction: working groups, classes, schools, parties and parliaments. Yet we often share this nomenclature with groups in animal kingdom: a school of fish, a parliament of owls. Accordingly, the relationships between plants, animals, humans, and the inanimate intertwine in the multiplicity of languages. Not least because of the behaviour of humans, such groupings and divisions turn out to be anything but obvious. We fell trees and plant plants with harvesting or mere decoration in mind. We gather animals into various runs, paddocks or reservations in order to keep them at a useful distance. We also cultivate land, build and transfer various materials, eat and defecate. All this is accompanied by a cloud of words whose significance builds on the proximity of words, on the short-circuits between languages, and on the mutations and creative associations of words. In a similar way, the movements, cycles, and transformations among the living build up a tangible sense of the world.

In the midst of contemporary technology we are accustomed to reading the word-clouds much like the constantly changing rates of the stock exchange. But perhaps words themselves are like clouds? Perhaps the significance of language appears from the murmur of words like flocks of sheep from the clouds in the sky?

Lamella – Lamelli

A WORD that tells us about the intricate ways in which matter is stratified through the influence of water, wind and ice. Lamellae can be found in nature. For example, take a peek at the underside of autumnal russulas – there they are, lamellae made of gills. In architecture, 'lamella' denotes a recurrent feature in the overall construction. It can be a thin slab, as in the roof truss of the Nordic Pavilion, but also an ensemble of apartments along a single staircase in a block of flats. Many of us live in such lamellae. This word is given a new thread of significations in a place like broiler house – here lamellae and gills meet with a crushing efficiency.

Willpower – Sisu

THE FINNISH WORD *sisu* refers to a kind of obstinate persistence. If one connects this notion with the English word 'force' one can create a playful short-circuit: *sisu* + force = Sisyphus. Sisyphus, a well-known mythological character, is the founder and first king of Corinth who disregarded gods and death alike. When Thanatos (Death) came looking for him (by the order of Zeus), Sisyphus had him imprisoned. With the help of gods, however, Thanatos was freed and Sisyphus was sent to the Underworld. Nonetheless, Sisyphus was clever enough to cheat death yet again and so he was able to return to the upper world. It did not take long, though, before the hoax was exposed and Sis-

ypheus was forced to return to the Underworld once again, with a severe punishment: to roll a huge bolder up a steep hill, over and over again. In the popular mythology of Finland *sisu* / willpower has been interwoven into the trinity of culture, nature and work. As for political rhetoric, *sisu* / willpower has served as a symbol of the assumed unity of a national identity. To a nation that only fairly recently lived of its forests, the Sisyphean feat of land clearing is sometimes considered as the root form of culture, the first step uphill. Indeed, the severity of Sisyphus' punishment is written in the state of the nation's forests today: unspoiled forests account for less than five percent of the total forest acreage in Finland.

Bark – Kaarna

THE BARK is the outermost layer of the stems of woody plants. Like skin, it protects the inner parts of trees from damage and diseases and helps in maintaining fluid balance. In case of forest fires, the bark protects the tree from burning. In rain it functions as a raincoat, while providing a cooling covering during hot weather. It forms an excellent habitat for many insects and provides a table laden with delicacies for birds. Maggots engrave their memoirs in tomes with bindings of bark, volumes then inspected by illiterate woodpeckers. With the help of bark, trees are able to transform themselves, like chameleons. In the evening sun their skin appear red, whereas at night they take on darker hues. After lengthy rains the trees are visibly wet, and yet their bark effectively repels water. It floats even when wet, albeit largely submerged, like ice floats. To every child-like explorer, pieces of bark are like immemorial vessels to be sent away, fitted with masts and sails made of leaves.

Tarha – Garden

THE FINNISH WORD *tarha* means a restricted area set apart for growing. Unlike in many other languages, Finnish requires that it take on the word *puu* (tree) as a prefix in order to denote a space reserved for the growing of trees. Children grow up in kindergartens (*lastentarha*), trees, shrubs and other plants in parks and gardens (*puutarha*). In both settings, growth represents the richness and abundance of the world itself. In the case of fur farms (*turkistarha*), however, it is a different matter altogether.

Temperature – Lämpö

EVERYTHING has its temperature: air, water, solid objects and living bodies. The heat of a living body reveals that it is participating in a thermodynamic exchange with its surroundings. The bodies of cold-blooded animals echo the rhythms of their surroundings, whereas warm-blooded animals possess physiological apparatuses which function like a thermostat. For the latter, fever and cold shivers are not only symptoms of a thermodynamic interference, but also means of maintaining balance. Fluctuations in our body temperatures can also have mental repercussions. Fever can lead to a delirium and hypothermia can send oneself to sleep. Death, in turn, provides an equilibrium, balancing the temperature of the body and its surroundings. Death is something we cannot share, and yet it plays a central role in any community. Can we think of something similar with regard to temperature? Is there a link between temperature and community? If the thermodynamics of the global ecosystem has mental repercussions, then what will be the outcome of global warming? An awakening or a delirium?

Sound – Ääni

IN FINNISH there is no counterpart to the linguistic division between image and picture. Both image and picture are referred to in Finnish with the same word *kuva*. To some extent, the word *ääni* (sound) works along similar lines. It comprises all the nuances of the English words ‘sound’, ‘voice’, ‘noise’ and ‘vote’. *Ääni* can be heard or imagined, or it can be the grain of a discourse, an auditive equivalent of metaphors. It refers to all kinds of natural sounds, as well as speech, noise and music that stem from the activities of humans. *Ääni* encompasses all that which brings forth the materiality of bodies and their surroundings, resonating, muffling, echoing. In addition to a body, it requires a medium in which or against which to advance. Because of this, there can be no sounds or voice in a vacuum. This also goes for the political void, since a voice is also a form of reclaiming space within a contested discursive environment. All those who are entitled to vote have a political voice. Why do we regard as political only those utterances that can be joined together according to conventions of assumed coherence and disregard the hissing of snakes, the yapping of birds, or the sputtering of the polar ice, among others? What can we make out of the fact that one and the same word can mean both vote and sound? What is the political resonance of sound?

Photosynthesis – Fotosynteesi

PHOTOSYNTHESIS is commonly known as a biochemical process in which plants convert carbon dioxide and water (with the help of light energy captured from the sun) into oxygen and glucose, needed to fuel the organisms’ activities. Something similar takes place in photography, albeit with different ingredients. Like photosynthesis, photography is a synthetic means

of processing the effects of light. Instead of producing oxygen, however, photography produces viewpoints that seem to take up vital roles in our embodied lives, as unnoticed and as naturally as breathing. Indeed, the camera apparatus is a visual respirator of sorts. It structures the relationship between the inside and the outside of our bodies by presenting the surface as a surface. It holds the power to strip the body of its weight and size. It maintains life forms that call for the relativity of distances. The photosynthesis of the photograph grasps the visible from our reach and rebuilds it within a world into which we are invited to re-enter from the outside. This mute invitation is the source of the photograph’s sweet nectar. Contrary to biochemical photosynthesis, the synthetic metabolism of photography does not yield to the mechanisms of radiocarbon dating, because time is embalmed by photography.

Parasite – Parasiitti

A PARASITE eats next to the other, right off the others table, sponges, gatecrashes, cups. In the Greek language a parasite consumes wheat (Greek *sitos*, ‘wheat’, ‘grain’) – echoing somewhat an old Finnish generic term for food, *nisu*. The parasite mooches off the other. The parasite takes but does not give, except as a potential host for another parasite, since parasitizing is both asymmetric and hierarchic by nature. The parasite inflicts an interruption – a surrounding noise or murmur can function as a parasite when it thwarts the process of thinking or writing. Every exhibition also sponges off its space, causing a disturbance and change, soaking up the history of the space, only to be interrupted in turn itself. One can also scrounge off an other’s thinking and the processes of signification leaches off the world’s corners modifying materials into its own logic.

Pilot – Luotsi

PILOT is a mariner working for a pilotage authority in a maritime context. It is the task of a pilot to guide ships through dangerous or congested waterways, such as harbors, canals, confluences, or stream mouths. Pilots, in other words, control the traffic at the interface between various elements. As skilled ship handlers and acute connoisseurs of local waters, pilots are responsible for conducting the pertinent navigation of the vessel. Yet, with a few exceptions, they work solely as advisors, leaving the captain in legal command of the vessel. What seems to be at the core of pilotage, then, is a certain offset that is not unlike the critical distance required of a theatre director or a curator. In each of these cases it is the elementary friction that makes the pilotage possible. Even if the pilot, in some sense, might be a forerunner, for which the word also can stand for, he runs backwards to the future like the angel of history whose lot is to see in the passage of events even all those plans that run aground.



19 MARCH 2013

A SYCAMORE GROWING AT THE WEST
CORNER OF THE NORDIC PAVILION WAS
FELLED. THE TREE WAS SEVERELY AFFECTED
BY THE FUNGAL PARASITE CERATOCYSTIS
FIMBRIATA AND THREATENED TO FALL OVER
THE PAVILION.

© SUVI TIRRONEN

SANAT – WORDS

TEKSTI: GRUPPO 111

Pöheikkö – Thicket

SUOMEN SANA ”pöheikkö” vie ajatukset tiheään metsän laitaan. Sanan äänneasu on samaan tapaan tiheä kuin tuo metsä. Myös kirjaimet, jotka sen muodostavat, muistuttavat toistensa läheisyydessä kasvavia puita. Lukiessa metsän laita avautuu monikerroksiseksi oksistoksi, jonka lomassa hahmottuvat merkitysten polut.

Aukio – Clearing

KUN LAPSI SYNTYY, on vauvan pääläella aukile (*fontanelle*), vielä yhteen kasvamattomien kallon luiden välissä oleva pehmeä kohta. Kun kulttuuri syntyy, syntyy se raiviosta, aukiolle. Aukea maa on valmista viljelylle ja metsäaukiolla saattaa nähdä taivaan (ja kenties jumalat), jonka tuuhea metsä muutoin peittäisi. Kaupungissa aukio on perinteisesti sen neliönmallinen (*square*) sydän, jolle kokoonnumme katukahvilaan, tai juhliaksemme kansallisia voittojamme, tai sitten mielenosoitukseen – kuinka monta vallankumousaukiota maailmassa onkaan! Aukio on *meidän* yhteinen koontumispaikkamme ja samalla yksinäiselle paljas ja turvaton.

Vasara – Hammer

VASARA on muodonmuutoksen instrumentti. Sen avaamat mahdollisuudet piirtyvät hajoamisen ja rakentumisen, aukipurkami-

sen ja yhteen liittämisen välille. Vasaraa pitelevän käden liike on kouriintuntuvaa ajattelua, jonka osumatarkkuutta ei mitata sanoilla vaan teoilla. Toisinaan vasara toimii myös analyttisemmän ajattelun äänenkannattajana – äänirautana, joka voi paljastaa vakiintuneiden ajatusrakennelmien ontoutuden. Riittää kun kopauttaa juuri oikealla voimakkuudella, ei liian lujaa, eikä liian heikosti, vaan taiten, kuin oikeuden asialla. Kaikesta huolimatta vasara ei kuitenkaan merkitse vain ihmiselle ominaisia tapoja ajatella. Käyttävähän sitä myös eräät eläinkuntamme pienimmistä: eräät hyönteislajit naputtelevat puun pintaa vasaramaisilla tuntosarvillaan paikallistaakseen syvällä puuaineksessa elävän saaliin ”kaikuluotauksen” avulla.

Verkko – Net

VERKKO on yksi aikamme mahtisanoista. Elämme ja toimimme erilaisissa verkostoissa, joita kaikkia on hiljattain alkanut määrittää kaikenkattava väliverkko, Internet. Useimmille verkko merkitsee ennen kaikkea kommunikaatiota, kuulumista johonkin. Jokainen kalastaja kuitenkin tietää, että verkon silmäkoko sanelee saaliin, säästää sintit ja vangitsee vonkaleet, tai päinvastoin. Verkko yhdistää vain sikäli kuin se lajittelee: jyvät akanoista, sammalet mullasta, hiekan sorasta. Samalla elementaarilla tekniikalla pidetään hyttyset loitolla, eläimet häkeissään ja tunkeilijat toisaalla. Samaa logiikkaa toteuttavat kalterit, aidat, portit; sittemmin myös koodilukot ja salasanat. Erilaisten verkostojen yhteisvaikutuksesta erottuvat toisistaan rikkaat ja köyhät, meikäläiset ja vieraat, osalliset ja osattomat, ihmiset ja eläimet, elolliset ja elottomat, ihminen ja kone, verkon silmät ja solmukohdat. Ja kaiken tämän seulonnan lävistää aika.

Kärpänen – Fly

BIOLOGISESSA jaottelussa kärpäset ovat kaksisiipisten (*Diptera*) lahkoon kuuluvia hyönteisiä. Ne eroavat muista lentävistä hyönteisistä, kuten perhosista ja sudenkorennoista siinä, että niillä on vain yksi siipipari: taaemmat siivet ovat muuntuneet nuijamaisiksi tasapainoelimiksi. On arvioitu, että erilaiset kärpäset kattavat miltei kymmenesosan kaikista tieteen tuntemista lajeista. Mikä siis olisikaan vakiintuneempi seuralainen ihmiselle kuin kärpänen, erityisesti huonekärpänen (*Musca domestica*)? Halusimme tai emme, kärpäset ovat lähimmäisiämme, sinnikkäitä elinkumppaneitamme. Juuri ihmisen mukana kärpäset ovat levittäytyneet maapallon joka puolelle. Ne näet elävät kaikesta siitä, mitä me jätämme jälkeemme, pilaantuvasta orgaanisesta aineksestä. Kärpäsen tietomäärää ihmisen toiminnasta voikin vain arvella. Kuten sanonta kuuluu: ”ollapa kärpäsenä katossa”. Tuttuudestaan huolimatta kärpästä on kautta aikojen pidetty yhtenä kaikkein vieraimmista ja oudoimmista olioista. Milloin se on ollut pirun apulainen, joka mahtuu avaimenreiästä sisään. Milloin taas tartuttaja *par excellence*; välittäjä, joka sekoittaa puhtaan ja saastuneen alueet ja tuo kuolemaa ja epätoivoa tullessaan. Kenties pelottavinta on kuitenkin ollut se, että kärpänen on kyennyt paljastamaan ihmisen sille itselleen.

Vaara – Danger

NYKYÄÄN puhutaan paljon siitä, kuinka sademetsät, marginalisoituneet kielet ja harvinaisiksi käyneet eläinlajit ovat vaarassa. Mutta mitä on vaara? Mikä tekee vaarasta vaarallisen? Vaara on suhdekäsite, sillä mikään ei sinällään ole vaarallista. Vaaralla on mittakaava. Matala oviaukko voi olla vaarallinen aikuiselle samalla kun se on täysin harmiton lapselle. Puun kaatuminen voi olla tuhoisa monen eläimen tai ihmisen kannalta. Lahottajasie-

nille ja toukille se taas on lähinnä lähtölaukaus. Vaaran mittakaavassa on kyse myös lämpötilasta, nopeudesta ja koostumuksesta, jännitteistä ja intensiteetistä. Näiden nopeat muutokset täyttävät usein vaaran tunnusmerkit. Hitaita kehityskulkuja on sen sijaan paljon vaikeampi mieltää vaarallisiksi. Ylikuumeneminen, sulamisen seuraukset, törmäyskurssin vääjäämättömyys ja kriittisen massan vaikutukset kasvavat vaarallisiin mittasuhteisiin niin huomaamatta, ettei niillä ole äkillisyyden tuottamaa julkisuusarvoa. Tikityksestä uutisoidaan yleensä vasta räjähdysten jälkeen. Vain runoilija sepittää uutisia etukäteen.

Frankenstein – Frankenstein

FRANKENSTEIN on vakiintunut ihmisruumiiden paloista kokoon parsitun hirviön nimeksi. *Mary Shelley*n romaanissa *Frankenstein eli Uusi Prometheus*, josta legenda juontaa juurensa, nimi kuuluu epäihmisen luoneelle geneveläiselle tiedemiehelle, Victor Frankensteinille, ei tämän hirviömäiselle luomukselle. Shelley'n tarina kuitenkin enteilee myös nimen siirtymisen mahdollisuutta: erinäisten juonenkäänteiden jälkeen Victor, ja hänen jäljissään myös tuo nimetön hirviö, sinetöivät kohtalonsa jäälautalla jossain päin Pohjoista jäämerta. Sähköllä elävöitetyn siirtoelinkollaasin nimenä Frankenstein on ihmisen luovuuden eettinen rajapyykki. Samassa rajamaastossa kuljetetaan siirtoelimiä jäähauteissa sairaalasta toiseen, yhtä varovaisesti kuin taideteoksen osia.

Leikki – Play

LEIKKI on olemassa vain sen itsensä vuoksi. Se on hyödyntävoittelemisen määrittämän arkemme ylijäämää – vapautta osallistua johonkin, jossa ei ole mieltä tai tarkoitusta. Leikki murenee käsiin heti kun pakko nostaa päätään. Silti sitä ei voi olla

ilman sääntöjä. Leikkiin ryhtyminen on astumista itsesääntelyn alueelle, ehdottomaan järjestykseen, joka tarjoaa hetkellisen pakotien ulkopuolen hallitsemattomuudelta. Näin leikki luo omat sääntönsä, jotka ovat paljon yhteiskuntaamme sääntelevää lainsäädäntöä sitovampia. Leikissä sääntöjen rikkominen merkitseekin välitöntä maailmanloppua. Siksi leikkiin kuuluu tietty kurinalaisuus: ”joka leikkiin ryhtyy, se leikin kestäköön”. Kaikessa säännönmukaisuudessaan leikki on kuitenkin vapautumisen valtakuntaa, liikkeen ja ruumiillisuuden aluetta, jossa saattaa kohdata oman rajallisuutensa, samalla kun myös tiedon tai kulutuksen kohteet muuttuvat joksikin toiseksi. *Homo Ludens*, leikkivä ihminen, mutta ennen kaikkea *Anima Ludens*, sillä eläin on opettanut ihmisen leikkimään.

Musta laatikko – Black Box

MUSTA LAATIKKO on käsite, joka tunnetaan parhaiten kahdesta käyttöyhteydestään. Yhtäältä termi on liitetty *Caue-rin* 1940-luvulla laatimiin matemaattisiin analyyseihin suodatavista verkostoista. Tässä yhteydessä musta laatikko voidaan määritellä laitteeksi tai prosessiksi, jossa sisääntulopuolen lähtökohdat tunnetaan tarkasti, samoin kuin ulostulopuolen tuotokset, niiden välille jäävän varsinaisen prosessin jäädessä kuitenkin tietomme ja havaintomme ulottumattomiin. Toisaalla musta laatikko -nimitystä käytetään lentokoneiden lennonrekisteröintijärjestelmästä, joka koostuu kahdesta erillisestä laitteesta: lentoarvotallentimesta, joka tallentaa tasaisin väliajoin tietoja lentokoneen tilasta sekä ohjaamon ääninauhurista, joka tallentaa ohjaamossa käydyt keskustelut ja matkustamon kullukset. Laitteisto on kooltaan pieni, mutta sitä ympäröi iskun-, paineen- ja palonkestävä raskas kuori. Kummassakin yllä mainitussa yhteydessä pelissä ovat luonnon ja ihmisen väliset suhteet: välitykset, muunnokset ja käännoisliikkeet ei-inhimilli-

sen ja inhimillisen välillä. Siirtymät muodottomasta muotoon, kovasta pehmeään, keskelle jäävän tiheyden tai läpitunkemattomuuden kautta. Varmasti kysymys on osaksi aistiproteeseista, transparensin unelmasta, ihmisen aistirajoitteiden ylittämisestä. Tällöin musta laatikko on kuin kreikkalaisen amfiteatterin tai paviljongin teknisempi aikalaisvastine, suuri korva, joka mahdollistaa kommunikoinnin kuoleman takaa. Täydellinen väline, joka luonnonvoimista piittaamatta tekee katastrofeista hallittavia ja muuntaa aineellisuuden aineettomuudeksi. Toisaalta olemme myös itse, ruumiillisina olentoina, eräänlaisia mustia laatikoita. Ei niinkään siksi, että kehomme rekisteröi elämäntapamme vaikutukset, vaan pikemminkin siksi, että tapamme olla on kokonaisvaltaisella tavalla ruumiillinen. Ihomme ei ole vain suojakuori, vaan myös kontaktipinta itsen ja vieraan kohtaamiselle. Kosketus – silloinkin kun kosketamme itseämme – on samalla kosketetuksi tulemista. Siksi iholla särkyvät läpinäkyvyyden ideaalit. Toisin kuin uuden ajan lääketieteessä uskottiin, ihoa ei voi poistaa ihmisen aistisuuden paljastamiseksi. Tavaltaan sen alla ei ole mitään: mustaa laatikkoa ei voi ohittaa, sillä juuri ulkopuolelle altistumisen alue on se, mistä laatikko muodostuu. Tällainen altistumisen alue on myös teatterin musta laatikko, vastaanottavainen tila johon esitys rakennetaan.

Ryhmä – Group

RYHMÄ on sana, joka viittaa eläinten, ihmisten tai kasvien tapaan olla yhdessä, toistensa läheisyydessä. Myös vuoret, järvet, talot ja huonekalut muodostavat ryhmiä. Sanassa on kyse ruumiillisen elämän tilallisista kiinnekohdista. Mutta toisaalta elämän tilalliset suhteet ryhmittävät myös sanoja, sillä luonteeltaan erilaisia ryhmiä on olemassa pilvin pimein, ja niitä kuvataan moninaisten sanaryhmien avulla. Luonnon eloton aines ryhmittyy kerrostamalla, rapautumalla ja kiteytymällä: kide, kasa, läjä, pino. Puut

seisovat erilaisissa ryhmissä: ryteikkö, kangas, puisto, metsä. Hyötykasvit istutetaan penkkeihin ja riveihin kuin oppilaat konsanaan. Eläimet hakeutuvat toistensa läheisyyteen: parvi, lauma, tokka, joukko. Syynä niiden ryhmittymiseen voi olla pako, vaellus, ravintotilanne tai reviiri. Ihmiset eivät tässä lopulta eroa eläimistä kovinkaan paljon, mutta heillä on lisäksi monenlaisia sosiaaliseen kanssakäymiseen liittyviä ryhmiä, kuten erilaiset työryhmät, koululuokat, puolueet ja parlamentit. Käännettävyyden myötä kasvien, eläinten, ihmisten ja elottoman aineksen suhteet lomittuvat toisiinsa eri kielten sanastoissa. Nämä suhteet osoittautuvat liukuviksi – eikä vähiten ihmisen toiminnan ansiosta. Ihminen kaataa puita ja istuttaa kasveja sadonkorjuuajkeissa tai vain somistaakseen elinympäristöään. Ihminen kokoaa eläimiä erilaisiin tarhoihin pitääkseen yllä hyödyllistä etäisyyttä niihin. Ihminen muokkaa maata, rakentaa ja siirtelee monenlaista materiaalia, syö ja ulostaa. Kaikkea tätä saattaa ryhmiä ja ryhmittelyä hahmottava sanapilvi, jonka merkitsevyys rakentuu sanojen naapuruussuhteille, kielten välisille oikosuluille, sanojen mutaatioille ja luoville assosiaatioille. Vastaavalla tavalla elollisten liikkeet, sykli, muodonmuutokset ja kerrostumat rakentavat maailman kokreettista mieltä. Nykyteknologian piirissä olemme tottuneet lukemaan sanapilviä kuin alati vaihtuvaa pörssi-indeksiä. Mutta ehkä sanat myös jossain vahvemmassa mielessä ovatkin pilviä? Ehkä kielen merkitsevyys kumpuaa sanojen muminasta kuten lammaskatraat taivaan hattaroista?

Lamelli – Lamella

LAMELLI ON sana, joka kertoo elottoman aineksen hienosyisisistä tavoista järjestyä erilaisiksi rakenteiksi kerrostamalla veden, tuulen ja jään vaikutuksesta. Luonnossa lamelleja löytää myös kurkistamalla vaikkapa syksyisten haperoiden alapinnoille, sillä siellä ne ovat, helttojen muodostamat lamellikot. Arkkitehtuu-

rissa ”lamelli” tarkoittaa samanlaisena toistuvaa rakennusyksikköä. Se voi olla ohut levy, kuten Pohjoismaisen paviljongin kattorakenteissa, mutta myös kerrostalon porraskäytävän ja siihen avautuvien huoneistojen muodostama kokonaisuus. Moni meistä asuu tällaisissa lamelleissa. Sanan ”lamelli” merkitysrihmasto saa uuden piirteen teollisuuskanaloissa, joissa lamellit ja heltat kohtaavat kertakaikkisen tehokkaasti.

Sisu – Willpower

SUOMEN SANA ”sisu” merkitsee jääräpäisen päättäväisyyden voimaa. Jos sen liittää englannin sanaan *force* voidaan muodostaa leikillinen oikosulku: sisu + force = Sisyfos. Kuten tiedetään, Sisyfos on mytologinen hahmo, Korintin perustaja ja kuningas, joka ei piitannut jumalista eikä kuolemasta. Kun Thanatos, Kuolema, tuli Zeuksen käskystä häntä hakemaan, niin hän vangitsi tämän, sitoi köysillä ja laittoi vielä lukkojenkin taakse. Mutta kuten arvata saattaa, kuolema pääsi jumalten myötävaikutuksella vapaaksi, ja Sisyfos joutui manalaan. Mutta Sisyfoksella olikin sisua petkuttaa kuolemaa, ja hän sai palata takaisin elämään. Petkutus kuitenkin paljastui, ja Sisyfos passitettiin taas manalaan, tällä kertaa pakkotyöhön: kierittämään kivenlohkareta ylämäkeen, yhä uudestaan. Nykysuomalaisessa populaarimytologiassa sisu nivoutuu osaksi kulttuurin, luonnon ja työn kolmiyhteyttä. Nationalistisessa poliittisessa retoriikassa se taas esittäytyy kansakunnan oletetun yhtenäisyyden tunnusmerkkinä. Kansakunnassa, joka vielä hiljattain eli metsistään, raivio on nähty kulttuurin kantamuotona, ensi askeleena ylämäkeen. Sisyfosin rangaistuksen ankaruudella on kuitenkin karut seurauksensa: luonnontilaiset metsät kattavat enää alle viisi prosenttia Suomen metsämaan pinta-alasta.

Kaarna – Bark

KAARNA on puuvartisten kasvien varsia ympäröivä kerros. Ihon tai nahkan tavoin se suojaa puun sisempiä osia vaurioilta ja sairauksilta sekä auttaa nestetasapainon säätelyssä. Metsäpalon sattuessa kaarna suojaa puuta palamiselta, sateella se toimii sadetakkina ja helteellä vilvoittavana peitteenä. Useille hyönteisille se muodostaa oivan elinympäristön ja linnuille huojuvan herkkupöydän. Kirjanpainajatoukat kaivertavat muistelmiaan kaarnakantisiin opuksiin, joita lukutaidottomat tikat sitten tutkivat. Tuttu ilmiö, muualtakin kuin metsästä. Kaarnansa avulla puut osaavat myös muuntautua kuin kameleontit. Ilta-auringossa ne punertavat, yöllä taas niiden hipiä on mustanpuhuva. Vaikka puut pitkien sateiden myötä silminnähdessä vettyvät, niin kaarna itse asiassa imee vettä varsin huonosti. Se kelluu märkänäkin, tosin jäälauttojen tavoin syvällä uiden. Lapsenmieliselle todellisuudentutkijalle kaarnanpalat ovatkin ylimuistoisia aluksia, jotka on varustettava mastolla ja lehtipurjeella ja lähetettävä matkaan.

Tarha – Garden

SUOMEN sana ”tarha” merkitsee kasvamiseen varattua rajattua aluetta. Toisin kuin monissa muissa kielissä, se tarvitsee lisämääreen ”puu” merkitäkseen kasvien kasvamiseen varattua aluetta. Lapset kasvavat lastentarhoissa, puutarhoissa puut, pensaat ja muut kasvit. Näissä molemmissa kasvu edustaa maailman itsensä yltäkylläisyyttä ja monipuolisuuden rikkautta. Turkistarhoissa asia on toisin.

Lämpö – Temperature

LÄMPÖÄ on ilmassa, vedessä, kiinteissä kappaleissa ja elävissä ruumiissa. Ruumiin ominaislämpö viittaa siihen, että

ruumiit ja niiden lähiympäristö ovat lämpötaloudellisessa vaihdossa keskenään. Vaihtolämpöiset myötäilevät elintoiminoillaan ympäristönsä rytmejä, kun tasalämpöisten elimistö puolestaan toimii kuin termostaatti. Jälkimmäisille kuume ja vilunväristykset ovat paitsi oireita lämpötalouden häiriötilasta myös tasapainon ylläpitämisen keinoja. Ihmisen ominaislämmön muutoksilla on myös psyykkisiä vaikutuksia. Kuume johtaa houreisiin, kylmettyminen vaivuttaa uneen. Kuolema puhalttaa pelin poikki ja tasoittaa lämpötilaerot ruumiin ja sen lähiympäristön välillä. Kuolema ei ole jaettavissa, vaikka se meitä yhdistääkin. Voiko lämmön suhteen ajatella jotakin vastaavaa? Onko lämmön ja yhteisön välillä jonkinlainen kytkös? Jos maapallon ekosysteemin ominaislämmöllä on psyykkisiä seuraamuksia, johtaako ilmaston lämpeneminen heräämiseen vai houreisiin?

Ääni – Sound

SUOMEN KIELESSÄ ei ole englannin kielen *image/picture* -erotelun vastinetta. Sekä *image* että *picture* ovat suomeksi ”kuva”. Vähän samaan tapaan toimii sana ”ääni”. Äänessä yhdistyvät englannin sanojen *sound*, *voice*, *noise* ja *note* merkitysulottuvuudet. Ääni voi olla kuultu tai kuviteltu, ja se voi kielikuvien tavoin sävyttää diskurssia. Ääniä ovat kaikenlaiset luonnonäänet ja ihmisen toiminnassa syntyvä häly, puhe ja musiikki. Ääntä on kaikki se, joka tuo esiin ruumiiden ja niitä ympäröivien tilojen materiaalisuuden resonoimalla, tukahtumalla, kimpoilemalla ja kaikumalla. Ruumiin lisäksi ääni tarvitsee jonkinlaisen väliaineen, jossa edetä. Tämän takia tyhjiössä ei ole ääntä. Tämä koskee myös poliittisia tyhjiöitä, sillä ääni on tilan ottamista myös kiistanalaisen puheoikeuden mielessä. Jokaisella äänioikeutulla on ääni. Miksi tunnistamme poliittisiksi ääniksi vain merkityssitein toisiinsa nivoutuvat äänet, ei esimerkiksi käärmeen

sihinää, linnun jäkätystä tai napajään paukahtelua? Entä miten suhtautua siihen tosiasiaan, että yksi ja sama sana voi merkitä parlamenttivaaleissa esitetyn mielipiteen laskentayksikköä ja il-mavirran liikkeiden aikaansaamaa aistittavaa paineen vaihtelua? Mitä on äänen poliittinen resonanssi?

Fotosynteesi – Photosynthesis

FOTOSYNTeesi eli yhteyttäminen tunnetaan yleisesti biokemiallisena prosessina, jossa kasvit tuottavat hiilidioksidista ja vedestä auringon säteilyenergian avulla hapetta ja ravinnoksi tarvitsemaansa glukoosia, rypälesokeria. Jotain samankaltaista tapahtuu kuitenkin myös valokuvauksessa, vaikka pelissä ovatkin erilaiset ainekset. Yhteyttäminen tavoin valokuvaus on valon vaikutusten synteettistä prosessointia. Hapen sijaan valokuvaus tuottaa näkökulmia, jotka rakentuvat yhtä luontevasti ja huomaamattomasti osaksi ruumiillista elämämme kuin hengitys. Valokuvausapparaatti onkin eräänlainen visuaalinen hengityskone. Se jäsentää ruumiin sisäpuolen ja ulkopuolen suhdetta esittämällä pinnan pintana. Sillä on mahti irrottaa ruumis painostaan ja koostaan. Se ylläpitää elämänmuotoja, jotka edellyttävät etäisyyksien suhteellistumista. Valokuvan fotosynteesi kaappaa näkyvän käsiemme ulottuvilta ja rakentaa sen osaksi maailmaa, johon meidät kutsutaan palaamaan ulkopuolelta. Valokuvan sokeri on tämä mykkä kutsu. Toisin kuin biokemiallisesta fotosynteesistä, valokuvan synteettistä aineenvaihduntaa ei voi tutkia radiohiilimenetelmällä, sillä valokuva balsamoi ajan.

Parasiitti – Parasite

PARASIITTI SYÖ toisen vierellä, hänen pöydästään, siipeilee, kuokkii, kuppaa. Kreikan kielessä parasiitti syö vehnää (kreik. *sitos*, vehnä, vilja), ja olihan myös suomen kielessäkin 'nisu' yleisana ravinnolle. Parasiitti loisii, asuu muiden luona. Parasiitti ottaa muttei anna, paitsi ehkä isäntänä toiselle parasiitille, sillä loisiminen on suhteena paitsi epäsymmetristä myös hierarkkista. Parasiitti aiheuttaa keskeytyksen – myös häly voi olla parasiitti estäessään ajattelun tai kirjoittamisen. Jokainen näyttely myös loisii tilassaan, aiheuttaa häiriön ja muutoksen, imee tilan historian, kunnes jokin muu puolestaan keskeyttää sen. Myös toisen ajattelussa voi loisia ja tiedonmuodostus loisii maailman järjestelmissä muuttaen materiaaleja omaksi logiikakseen.

Luotsi – Pilot

LUOTSI on henkilö, joka työskentelee luotsiaseman alaisuudessa merellä ja satamissa. Luotsin tehtävänä on huolehtia alusten turvallisesta kulusta vaarallisilla tai ruuhkaisilla vesialueilla, kuten satamissa, kanavissa, tai jokialueilla. Ammattimaisena merenkulkijana ja paikallisten vesialueiden asiantuntijana luotsi on vastuussa aluksen asiaankuuluvasta navigoinnista. Luotsi ei kuitenkaan itse varsinaisesti ohjaa luotsaamaansa alusta vaan opastaa sitä väylällä ja antaa ja antaa sen kapteenille ennakkotietoa odotettavissa olevasta liikennetilanteesta. Luotsaamisen ytimessä on vastaavanlainen etäisyys kuin teatteriohjaajan tai kuraattorin työssä. Kaikissa näissä tehtävissä elementaarinen kitka on lopulta luotsaamisen mahdollisuusehto. Vaikka luotsi onkin eräänlainen edelläkävijä, kuten sanan englanninkielinen vastine ”pilotti” vihjaa, hän etenee selkä edellä tulevaan kuten historian enkeli, jonka osana on nähdä tapahtumien väylällä kaikki kariutuvatkin suunnitelmat.

FINNISH SUMMARY

Falling Trees – Kaatuvat puut

LOPPUKESÄSTÄ 2011 Venetsian biennalin aikana *Giardini della Biennale* Suomen Alvar Aalto-paviljongin päälle kaatui suuri puu. Tapahtuma katkaisi Suomen esittäytymisen biennialissa – sekä paviljonki että esillä ollut teos vaurioituivat, ja näyttely jouduttiin sulkemaan ennenaikaisesti. Seuraavan talven kuluessa paviljonki saatiin kunnostettua alkuperäiseen asuunsa, ja tapahtuma näytti siten olevan loppuun käsitelty.

Kuraattoriryhmä *Gruppo 111* otti kuitenkin tämän ainutkertaisen tapahtuman näyttelykonseptinsa *Falling Trees* lähtökohdaksi, ja näin puun kaatumisesta lähti liikkeelle monimuotoinen tapahtumaketju, joka on johtanut nyt esillä olevaan näyttelykonaisuuteen. Kaatunut puu ei ollut vain tieltä raivattava este vaan avaus, joka johdattaa pohtimaan luontosuhdettamme variaation ja toiston keinoin.

TERIKE HAAPOJAN (s. 1974) näyttely Pohjoismaiden paviljongissa, jonka isännöintivuoro on tällä kertaa Suomella, haastaa pohtimaan ihmiskeskeisen luontokäsityksen rajoja, teknologian roolia maailmankuvamme rakentumisessa sekä elementaarisen politiikan mahdollisuutta.

ANTTI LAITISEN (s. 1975) teokset, jotka ottavat haltuun Alvar Aalto-paviljongin ja sitä ympäröivän puistotilan, kertovat monitahoista tarinaa siitä Sisyfoksen työstä, jollaisena inhimillinen toiminta pienen etäisyyden päästä näyttäytyy.

SWEDISH SUMMARY

Falling Trees – Fallande träd

UNDER VENEDIGBIENNALEN sensommaren 2011 föll ett stort träd på den finska Alvar Aalto paviljongen i *Giardini della Biennale*. Händelsen avbröt presentationen av Finland på biennalen – såväl paviljongen som det utställda konstverket tog skada, och utställningen måste stängas i förtid. Under den påföljande vintern återställdes paviljongen i sitt ursprungliga skick, och händelsen föreföll således avklarad.

Kuratorsgruppen *Gruppo 111* tog emellertid denna unika händelse som utgångspunkt för sitt utställningskoncept *Falling Trees*, och på så sätt satte det fallande trädet igång en mångformig händelsekedja som ledde till denna utställningshelhet som nu visas. Det fallande trädet var inte bara ett hinder som måste röjas, utan en öppning som leder oss till att resonera om vårt förhållande till naturen med hjälp av variation och upprepning.

TERIKE HAAPOJAS (f. 1974) utställning i den nordiska paviljongen, denna gång med Finland som värd, utmanar till att reflektera över gränserna för den människocentrerade naturuppfattningen, teknologins roll i uppbyggandet av världsbilden och möjligheten för elementär politik.

ANTTI LAITINENS (f. 1975) verk som tar över Alvar Aalto paviljongen och den omgivande parken berättar en rik historia om det Sisyfosarbete som den mänskliga verksamheten företer sig som betraktad från avstånd.

OLIVES AND STONES

TEXT: GRUPPO 111

2 / 7
3 / 7

WHEN A TREE FALLS or is felled, something gets uprooted. What kind of resources do we have for approaching this something in terms of experience?

THE HELSINKI-BASED performance art collective **Other Spaces**, founded in 2004, is committed to working with questions like this. The group, consisting of around 30 artists from several fields of arts, meets regularly every week, since continuous physical training makes up the core of the collective's working principles. Even their performances take the form of collective physical exercises, where the audience is invited to take part. Unlike in performances where volunteers are sought from the audience, in the performances of the **Other Spaces** group the participation does not become a question of overcoming the fear of appearing on a stage. In contrast, the physical exercises strive for undoing the stage as we are used to know it, and letting the performance emerge from the unobtrusive becoming a stage of the world itself. Our very appearing starts to show traits of an unsettling performance, and, in its own innermost strangeness, our human shape and state of being starts to become permeable to other states, shapes and spaces. This metamorphosis is the leitmotiv of the exercises continuously developed by the collective over the years.

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TO SUPPLEMENT the ensemble of the two exhibitions, **Falling Trees** involves the project entitled **Olives and Stones** that the **Other Spaces** group has developed for this context. The project will be realised in cooperation with Scarlattine Teatro (Lecco, Italy). The convenor of the collective **Esa Kirkkopelto**, a theatre director, dramaturge, and philosopher, characterizes this project in following terms:

Our starting point is the observation that very old olive trees are jagged. Old trees speak to us in a peculiar way. It is very probable that the influence they have on us builds on the fact that each one of us has a kind of virtual 'memory body', the shape of which does not correspond to the human shape. Rather, it is a torso shaped by our life history, hideous and disfigured but somehow proper. As a consequence, our relationship with the trees is not only a physical one. It, furthermore, calls up a whole spectrum of inconspicuous aspects inherent to our embodied being.

In Venice, our aim is to conduct a collective exercise, with help of which one can get into touch with this 'memory body' and which facilitates its appearing. During the exercise the participants make up a kind of gallery of personal monuments, an olive garden, where some are spectators while others embody the spectacle.

The exercise functions as a matrix for a series of other exercises, in each of which the idea is to transform the human experience through examples familiar from the surrounding nature, such as a stone in the woods, or, mushrooms, bats and worms. The aim is to open up another space, a supernatural state of being. Trees don't know that they grow in what we call 'nature'. On the contrary, their roots reach far into the unknown.

Olives and Stones is also a comment on **Joseph Beuys's** work entitled **Olive Stones** (1984), which deals with the elusive metabolism between the non-living and the living, Italian sand stone and olive oil.

Olives and Stones will take place at the Finnish Alvar Aalto Pavilion in **Giardini della Biennale di Venezia** 2–3 July 2013.

[FURTHER INFORMATION](#)

[ABOUT THE EVENT AND](#)

[ABOUT OTHER SPACES:](#)

WWW.TOISSATILOISSA.NET

THE COUNTER ORDER OF THINGS

TEXT: HENK SLAGER

24/10
25/10

THE SYMPOSIUM *The Counter Order of Things* departs from the present awareness that the Linneaus's tree of taxonomical knowledge is currently losing its signification. The Linneaus's tree, once symbolizing the classifying reason sketched by **Michel Foucault** in *The Order of Things* – a way of representation that demonstrated the supremacy of humankind against all other entities – is now being attacked and undermined to the depth of its metaphysical roots by the encroaching forces of speculative realism, ecosophical activism, object-oriented-ontology, elementary politics, and post-humanism. All seem to be forces putting a halt to the anthropocentric perspective of instrumental restraints while demanding a different way of thinking related to an egalitarian being-in-the-world.

Through presentations by relevant keynote thinkers and artistic practices, the symposium *The Counter Order of Things* investigates, in the context of the above sketched perspective of another being-in-the-world, a variety of issues and questions that could lead to a topical and more dynamic interaction between art, science, and activism.

The symposium *The Counter Order of Things* will take place in IUAV, University of Venice (venue tbc), Venezia 24–25 October 2013.

CO-ORGANIZED BY the Academy of Fine Arts, University of the Arts Helsinki (**Terike Haapoja**, **Jan Kaila** and **Henk Slager**), University of Venice (**Angela Vettese**) and EARN (European Artistic Research Network).

[FURTHER INFORMATION
ABOUT THE SYMPOSIUM:
WWW.ARTRESEARCH.EU](#)

CURATORIAL TEAM

Gruppo III

MIKA ELO (b. 1966), Doctor of Arts, is currently a post-doc fellow at Aalto University in Helsinki. A researcher, curator and visual artist, he has participated extensively in international discussions of visual culture, media theory and artistic research. His previous curatorial work includes projects such as *to be continued / jatkuu* – Helsinki Photography Festival (2005, in collaboration with **Brett Rogers**) and *Square Minutes* (2007, in collaboration with **Harri Laakso**). Most recently he has organized several international cross-disciplinary seminars on research in the arts.

MARKO KARO (b. 1971), Master of Arts, is a Helsinki-based researcher and photographic artist. He is currently writing his doctoral dissertation on the relationship of photography and the city for Aalto University. In addition to his research and artistic work, he has also worked as curator and a commentator on art policy. Karo is one of the curators of the Helsinki Photography Biennial 2012 that presented a broad selection of photographic and video art.

HARRI LAAKSO (b. 1965), Doctor of Arts, is professor of visual culture and art at Aalto University. A researcher, curator and artist, Laakso has published numerous articles on contemporary art, photography and artistic research in Finland and internationally. His previous curatorial work includes international Backlight Photo Festival (2002 and 2005), *Pointers* (Austria, Poland, Luxemburg and Italy 2006–2007), *Square Minutes* (Germany and Poland 2007, in collaboration with **Mika Elo**), *Grey Matters* (2007) and *Present Remains* (2012), the jubilee exhibition of the Photographic Centre *Nykyaiika*, Tampere, Finland.

SPECIAL THANKS

AALTO BIOFILIA
Marika Hellman
Ulla Taipale

AALTO UNIVERSITY
School of Arts,
Design and Architecture,
Department of Media
(Photography)

AALTO UNIVERSITY
School of Arts,
Design and Architecture,
Department of Art

Timo Aho
Jochen Bonz

THE EVANGELICAL
LUTHERAN PARISH
OF SOMERO

FINNISH ACADEMY OF
FINE ARTS

GALERIE ANHAVA

Noora Geagea
Hannu Hellman
Lauri Isola
Eija Juurola
Mikko Karvinen

Janne Korhonen
Kristiina Ljokkoi

UNIVERSITY OF HELSINKI,
Institute of
Atmospheric Research and
Earth System Science

NETTIE HORN GALLERY

PAASIKIVI-OPISTO

Gerardo Montes de Oca Valadez
Marita Muukkonen
Pekka Niittyvirta
Antti Nikkinen
Roosa Nietosvuori
Aleksi Pihkanen
Toivo Pohja
Pierre Ringwald
Hanna Saarikoski
Erkki Siivola
Jarkko Sopanen
Rodrigo Téllez Repetto
Antti Tikka
Justè Venclovaitė

CITY OF SOMERO

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Antti Laitinen

COMMISSIONER
Raija Koli
Director of Frame
Visual Art Finland

CURATORS
Curator collective
Gruppo III
Mika Elo
Marko Karo
Harri Laakso

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Exhibition Coordinator
Petra Havu
Head of Administration
Satu Martin
Head of Administration
Heljä Franssila
Head of Communications
Karoliina Korpilahti
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Saara Könkkölä

Eveliina Nieminen
Miltton Oy

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Jyri Konttinen
Suunnittelutoimisto
Jyri Konttinen

GRAPHIC DESIGN OF
THE CATALOGUE
Mika Aalto-Setälä
Otsomaria Oy

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CONSTRUCTION

Mia Kuokkanen
Architect
Daniela Moderini
Maintenance Architect
Enrico Bortolato
Engineer
Ugo Carmeni
Pasi Larinoja
Francesco Raccanelli
Niko Rissanen
Constructors

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Juha Niemelä
Estate Management
Katriina Meszka

Erkki Savolainen
ISS
Corrado Pedrocco
Maintenance Coordinator

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Pro Av Saarikko Oy
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Roosa Nietosvuori
Hanna Saarikoski
Antti Tikka

CONSULTATION
Hannu Hellman

COOPERATION
Art University Helsinki
EARN
Other Spaces
University of Venice

SUPPORTERS & PARTNERS



Biofilia
at Aalto University



ATENEUM

Bukowskis

EMMA
ESPOO MUSEUM OF MODERN ART

Helsinki
Art Museum

KIASMA



DB SCHENKER



