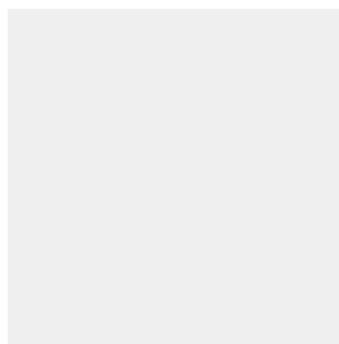
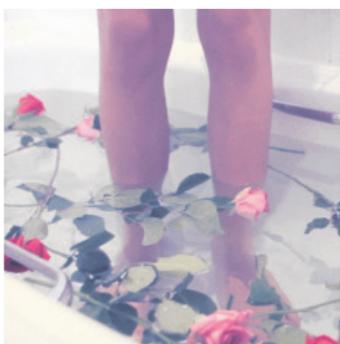
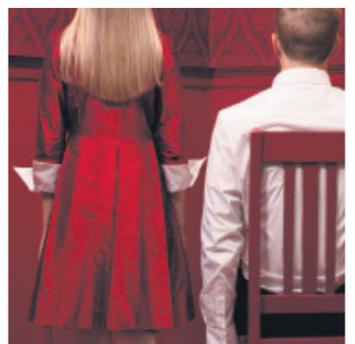
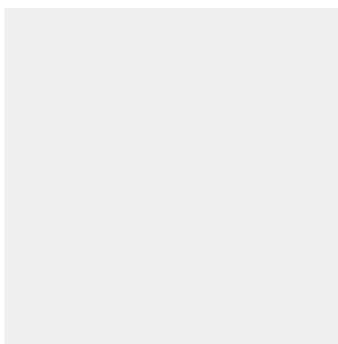
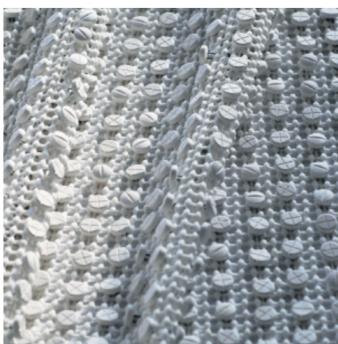
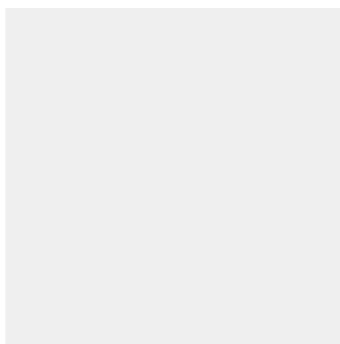
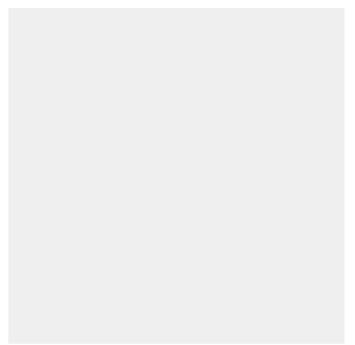
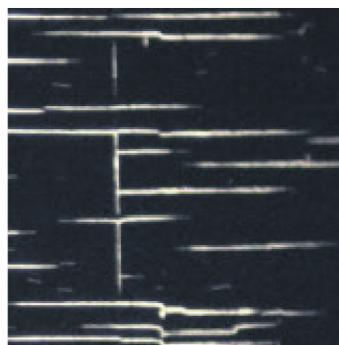
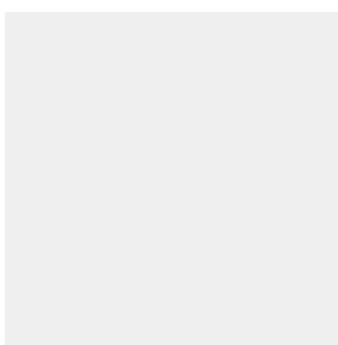
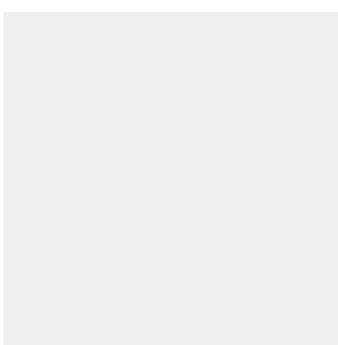
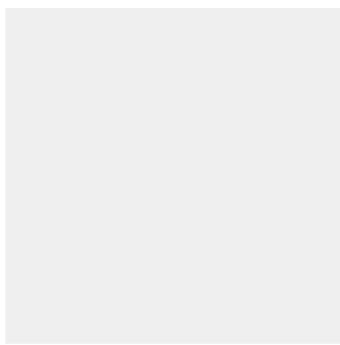
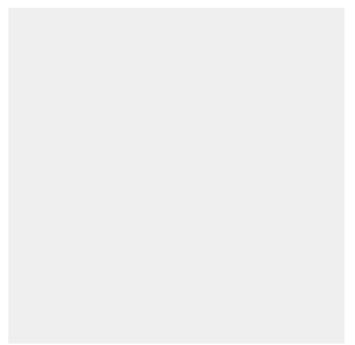
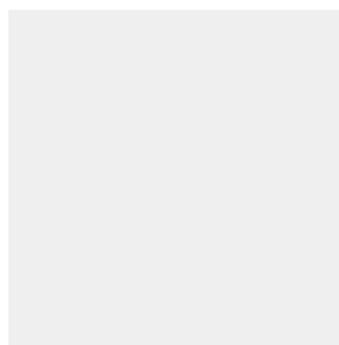
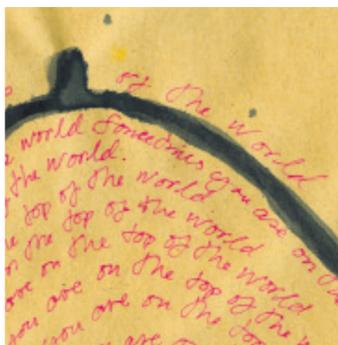
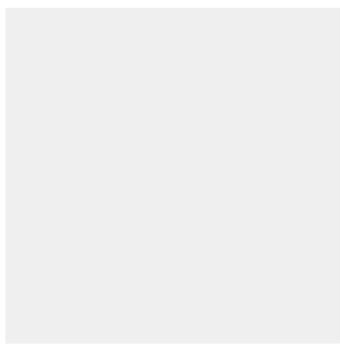
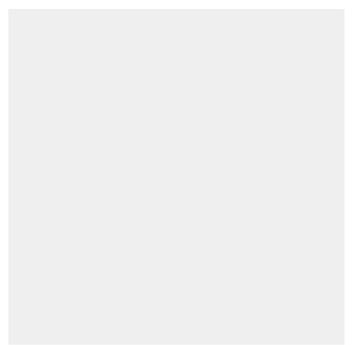
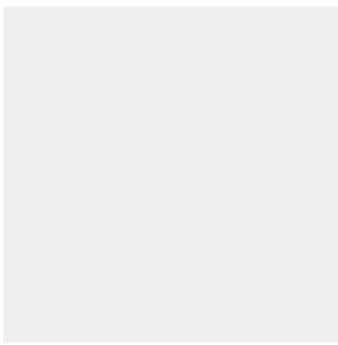
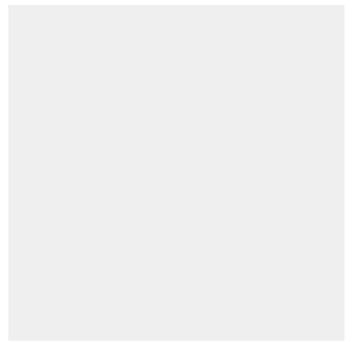
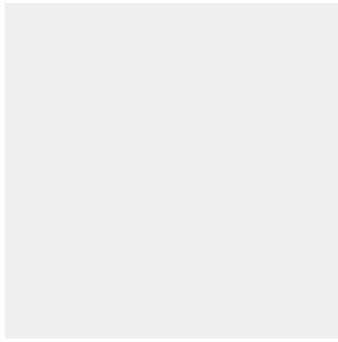
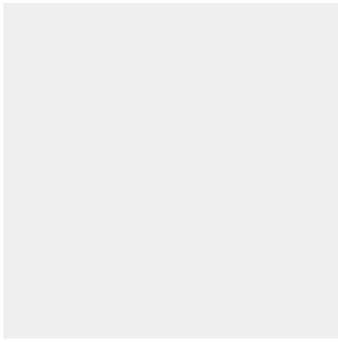
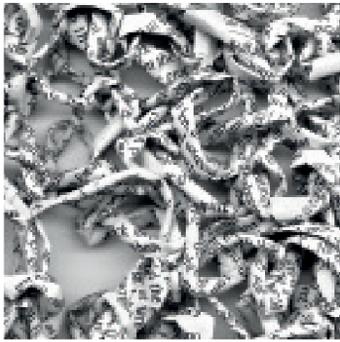


# ART ISSUE KVARKEN

*Dragos Alexandrescu • Patricia Rodas • Helena Wikström • Maria Ångerman • Moa Krestesen • Ylva Westerhult • Britt Kootstra • Mia Damberg  
Alexander Svartvatten • Tiina Laasonen • Fanny Carinasdotter • Marcus Lerviks • Mattias Olofsson • Carina Granlund • Mattias Löfqvist*



ART ISSUE KVARKEN  
av Eva Forsman (red.)

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# ART ISSUE KVARKEN

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Several years ago I had the opportunity to assist in designing and leading a new type of educational program in both Ostrohotnia, Finland and Västerbotten, Sweden. It was a mutual collaboration between Eva Forsman, Linda Kass, Marielle Nylander, Riikka Engman and myself to create an education platform that focused on how to prepare and introduce professional artists from these regions into the international art scene.

I used the Helsinki School approach from Aalto University as my basic model, modifying it to extend to other disciplines besides photography. Our goal was to help these artists realize what is needed in leading a professional career outside of Scandinavia.

The program was built around a series of workshops that dealt with the museums' expectations that the artists could possibly face in developing their profiles. The subjects for these lectures ranged from how to write personal statements to building and presenting portfolios. Essentially we took a group of eight to ten artists out of their regions to visit cultural centers such as Berlin, Paris and Madrid, as well as the associated international fairs. We used these fairs as reference sources to enable the participants to experience first hand how other artists presented and approached their own ideas. We also used these exhibitions as meeting places where we would invite curators, critics and artists to review the participants' individual works. This type of interaction is essential in developing

a greater understanding of how the art scene functions. Every artist faces the question of how to sustain and renew their ideas. This type of educational platform was designed to address those issues as well as to inspire new ways of thinking.

The future of art education will be built around teaching through shared experiences and this workshop is an early model of how it someday might look.

*Timothy Persons*

## DRAGOS ALEXANDRESCU *My Time*

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exercising failure



**The body of work *My Time*** is a form of interrogation of the present where my fictional narrative stories, based on real socio-economic facts, try to (re)produce an emotional rather than rational response in the audience regarding the presented information. Each image presents different aspects of life, often with humor and irony, mostly related to the period of economical and identity crises which Europe has been confronting lately.

*My Time* visually combines Western and Eastern views regarding society, and reflects my own experience of the transition between communist and capitalist economy. This transition has created many different political and social tensions and has made me determined to let a sort of social activism manifest itself in my art works.

Coming from a former communist country (Romania), where propaganda took a negative form by transforming it into a political war, my project aims to de-construct and re-construct realities filtered through my personal experiences and my personal emotions.

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Exercising Failure 2013  
HD video 05:33 min.

Literally ripping out the pages of the books that form the foundations of our Western thought structure, Alexandrescu transforms the works into physical raw material for future generations to build upon, into the unknown.

Against the backdrop of the transformation of the works, from bound books to paper yarn, we hear the soundtrack from the popular Romanian television series *Pistruiatul*, one of the faces of communist propaganda in the 1970s. It is an apocalyptic chant, that reminds us of the powerful connection between ideology and totalitarianism on the one hand, and the power of mass media on the other. *Exercising Failure* is a call to future generations to (re)construct what is effectively theirs to build.

# PATRICIA RODAS *In my personal violence*

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In the beginning  
there was a consuming  
passion  
it propagated  
between the relation  
and these two  
in the classic way  
there were several

and one of these  
was amazed  
and stepped aside

and one of these  
drew borders  
and drew

and drew again  
shame on you  
and it grew  
everywhere  
it consumed  
the oxygen

and one of these  
in dyspnea  
but taught  
the body  
carbon dioxide  
that's true

and one of these took  
and was the one to give

until one day

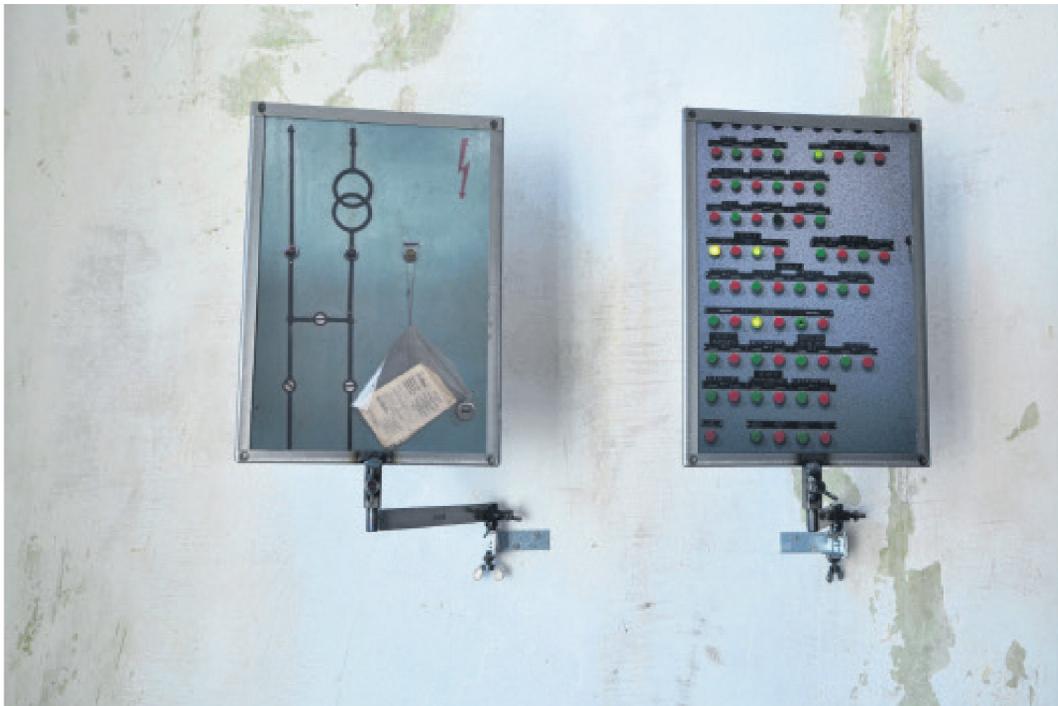
one of these  
sprang a leak  
and the other  
stubbornly resisted

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## Fall frequency

Untitled, 2013  
Pigment print on paper  
70 x 55 cm framed

# HELENA WIKSTRÖM *(Re)construction of Friendship*



**D**uring the fifty years of occupation of Latvia by the Soviet Union, the KGB headquarters in Riga, also known as the Corner House, became a prominent symbol of totalitarian power which, in 21st century Riga, still stands to bear witness of total war, mass persecution and genocide. The exhibition *(Re)construction of Friendship* is a collaborative art project shaped through interaction with the current political and global state of affairs in a particularly “hot” venue. By examining the important role of contemporary artists as mediators of cultural consciousness and initiators of social relationships, the exhibition will attempt to take hold of some specific temporal, historical and geographical realities - and the ambiguous relationship we call friendship. Lost or forgotten, the hardest question asked is: How can friendships be (re)-constructed?

## Facility D-O

The red drapery gives the inside of the bus a definition and a tone of its very own as the drive continues along the Neretva riverside. The curtains can be drawn aside or closed at any time during the ride, but the ever changing scenery that passes by will never look exactly the same again. It is nothing like looking at a film where the director has already chosen the focus in the picture for you. No, you have to do it yourself. All the time. Set focus. Hide or Reveal. The bus takes us high up into the mountains to one of the most expensive and secret hideouts ever.

The trip ends in Konjic in the Zlatar Mountains. This is the place where Tito hid his nuclear bunker: Facility D-0 ARK. It was built in extreme secrecy from 1953 to 1979, at a cost of 4.6 billion dollars. In case of atomic catastrophe or nuclear war Tito, his family members, and around 300 of his closest associates could find shelter here for up to six months. The bunker covers a total area of 6854 m<sup>2</sup> containing 100 bedrooms, 2 conference rooms, 5 operation centers, 2 kitchens, a hospital, fresh running water from natural wells, heating and ventilation systems. The builders were carefully chosen and had to sign contracts to keep everything about this place secret, but different sources still estimate that as many as 10 000 workers died during the construction. Just like the Cold War, this was and still is a place filled with insecurity, fear and suspicion. A waiting room without a scheduled appointment.

*The uncannily direct view of the camera eye is also employed in the documentary work “Facility D-0” by Helena Wikström. Her project consists of two photographic series that the artist made during her travels in the Balkans. The artist’s series of photos were taken near Konjic, the location of Facility D-0, now famous as Tito’s survival bunker, but for a long time one of Yugoslavia’s best kept secrets. The artist focuses on details, in order to report on the hidden power structures confined aesthetically in the objects of the past, which are now presented as time machines.*

*Æsa Sigurjónsdóttir and Karlis Vērpe*

## (Re)construction of Friendship

01.05-19.10. 2014  
KGB Building, file No 1914/2014  
RIGA /2014

Curated by: Inese Baranovska, Æsa Sigurjónsdóttir, Inga Lāce, Karlis Vērpe and Kitija Vasiljeva

<http://artspacereconstruction.wordpress.com/reconstruction-of-friendship/>

# MARIA ÅNGERMAN *The perception of the stranger*

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## Displacement,

the meaning of place and the tension of intimacy in public spaces are recurring concerns in my work. The significance of belonging to a place and what constitutes that belonging are questions posed by the stranger entering a new territory. Questions by someone who has to rely on the senses, change the mode of perception in order to adapt. If there is no language the senses get intensified. In cinematic terms, the recognition of space and the other is made through the camera, a traveling camera. The unconventional framing, that stays more often in close-up than not, stems from an intention to coexist with the object rather than to isolate and observe it.

My method of working is organic and relational. Its processual approach is guided by an intuitive sense, taking into consideration circumstances and external participation. The editing process becomes a way to define the grammar of the material, to create connections between different storylines. Hence the work is a continuous creative process of discovering the film, a venture where risk is always present.

## The dead walk side by side with the living

The on-going film is a larger project that consists of three main parts constructed by several layers of footage. As a connecting layer throughout the chapters there is a layer of images of animals. The different parts are based on narrative texts by different authors related to belonging, memory and displacement. The film reflects on perception of space and embodied presence.

Chapter One relates to the idea of becoming blind in an urban context, using Johan van der Keuken's film *Blind Kind* as a starting point. Chapter Three focuses on the notion of being a stranger and how one has to change one's mode of perception when entering a new society. When there is no language the senses get intensified. Imagination easily steps in to fill in the gaps. The book *Kinshasa, Tales of the Invisible City* by Filip de Boeck and Marie-Françoise Plissart is an anthropological exploration of the imaginary city of the postcolonial Kinshasa, which serves as inspiration for Chapter Three.

Chapter Two is based on the play *Agatha* by Marguerite Duras, and reflects particularly on memory in relation to desire and place. It recounts the possibly last encounter between two lovers who are also siblings.

## A viscosity of presence

Through the film project I have been researching how to create a multi-layered narrative using haptic image, or rather a notion I call a "visuality of presence". It's based on a handheld traveling camera that stays more often in close-up than not and uses the movement as well as the focus to simulate touch. It comes from the impulse to coexist with the object rather than to isolate and observe, and is thus a more non-representational way of depicting.

A narrative text (a play, a short story or a film) serves as the scaffolding, the starting point that is split into different visual layers, creating a distance. This creates a multi-layered narrative that links disparate images in a way that produces an inner coherence, one based on poetic reasoning, where the viewer is engaged to take an active part.

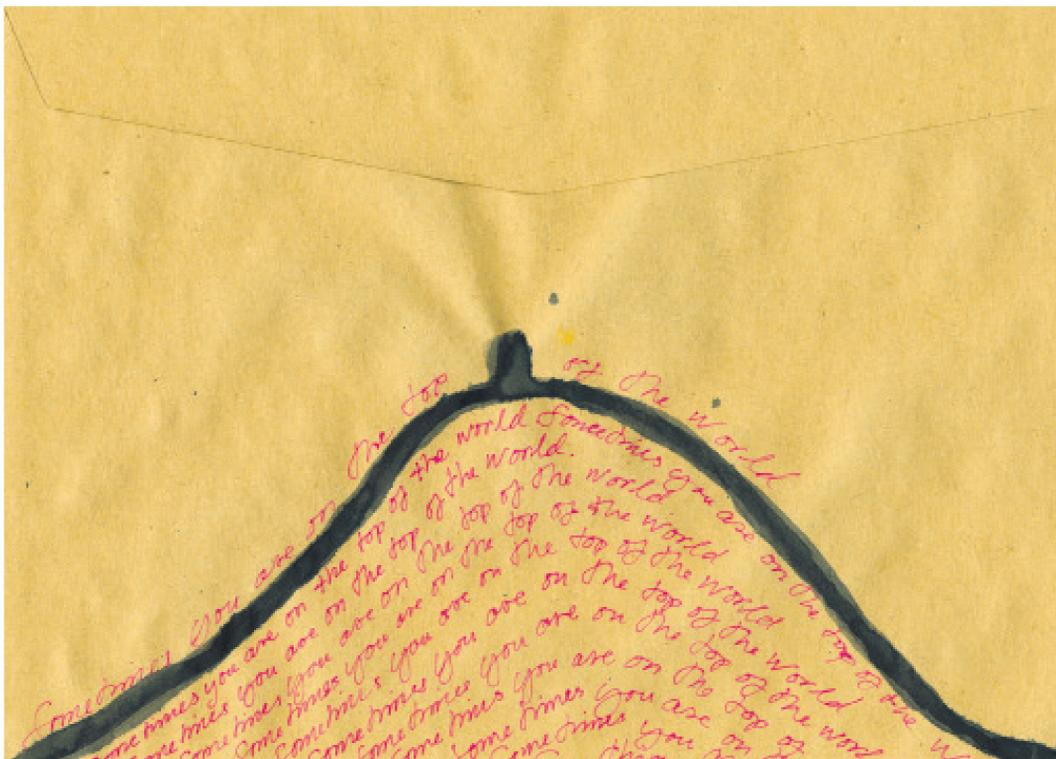


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The dead walk side by side with the living – Chapter two

Stills from the short film (11:50, HD 5.1.) 2014

# MOA KRESTESEN *Scraps of Words*



## Turning a pencil mark into a voice, a piece of paper into flesh, and the joint between two fragments into a burning scar.

Within the act of drawing lies the opportunity to capture the immediate, but also the act of breaking down, picking apart, and the transformation of what once was into something new.

In the drawings, we encounter stories about the girl who does not want to grow up, or the boy who bears the burden of enforced traditions. We also encounter the mother who, for lack of gold medals, turns towards a travelling existence. On her journey, she transitions herself between the ordinary scenes of everyday life and the artistic tableaux of the past.

My works on paper focus on the narrative and the psychological portrait. Scraps of words and visual notes taken from the most mundane situations escort the viewer through different mental states, like props from a life or a hidden memory. The stories take place among the layers below the surface, without a beginning or an end. Sometimes they breathe almost soundlessly, through the paper - a material where nothing lasts forever, but nothing passes unnoticed either.

The dialogue with history and its engagement with previous generations recurs in the series *Åter till avsändaren (Return to Sender)* (2011), consisting of visual correspondences in the form of drawing collages on brown standard envelopes.

Here, we also find subtle influences of other artists in the history of feminism, like Lee Lozano and Maret Oppenheim.

Through my own self-reflections and encounters with Kate Millett, the author of *Sexual Politics* I realised the personal is still political.

Full of secrets, longings and personal confessions, the envelope is gently licked to be sealed.

### Envelopes

• From series *Returned to the sender*, 2011, mixed media on envelopes, 16,22 x 22,5 cm. *Sometimes you are on top of the world* - paraphrase and a tribute to Kate Millett.

### Book

• *A PIECE OF LAND* - voices, photographs, bits, pieces from Kate Millett farm.

## S.O.J. - Sisters of Jam (Moa och Mikaela Krestesen)

In 2010 Kate Millett invited S.O.J. to stay with her at The Farm. This became the starting point for their cultural portrait of this unique community. They were intrigued by The Farm both as an artist colony, a feminist community and a social experiment, but most of all because of its act of opposition.

S.O.J. have created debate in the media with their public work *Nobody Puts Baby in a Corner* at Karlstad University (Sweden), and received awards for their ongoing multimedia project *Kate Millett Farm*. S.O.J. released the book *A Piece of Land* based on their project *Kate Millett Farm* in the Spring of 2014.

### Upcoming projects:

*In 21st century Sisterhood* is a collaborative artist-investigative project that aims to share knowledge between generations and to alert the historic and contemporary networks of sisterhood. The project takes off from the legendary Woman's Building in Los Angeles. A collaboration between S.O.J., BASTION, curator Karolina Pahlén and American feminist pioneer Sheila Levrant de Bretteville.

# YLVA WESTERHULT *The Cavalry Captain's Daughter*

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I find raw material for my work in issues that force me to define my realities. A reality that includes both pleasant and unpleasant recollections. I am a receptor and my physical self forms the centre of my access to the world.

Within the process of constructing, reconstructing and documenting my body, impermanence and fragility are recurring themes.

It's the surface of the skin meeting the clothes, being my outer boundary, separating my body from the world as well as being a place for encountering it.

I'm a mixed media artist who finds and uses the media that best fits my idea.

My work is my way of dealing with issues we usually tend to avoid in life. When facing difficult situations, it can be an advantage to recognize their existence, to see them, talk to them, let them become a friend, a conversation partner, instead of denying their existence.

My focus is on the process of how my body is in a state of constant impermanence and a way of dealing with the fragility of that ever changing balance.

I use indexico, the esthetic of the trace, as both the body and the trace have distinct fragile elements. I also see my work as related to antropometry, the measurement of the human individual.

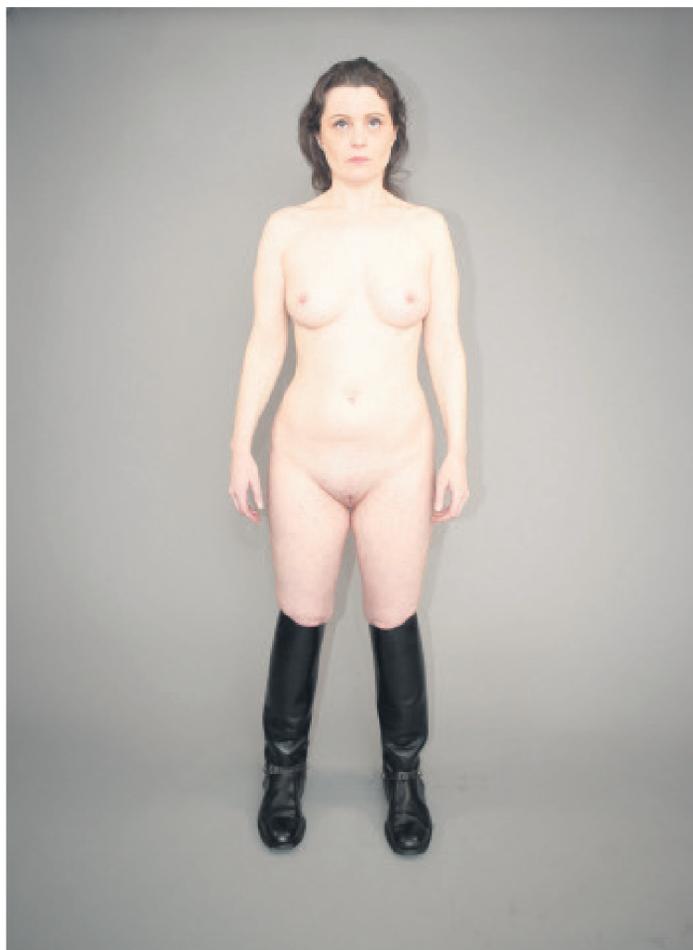
I have gotten a rare prospect in life that I'm gaining from. Because of an infliction on my body, I have gotten the opportunity to explore transgressive issues that have made me re-evaluate how to live my life.

What I took for granted when I was 25 I have to re-evaluate in the morning every day.

I am a public diary.  
I am visibly changing.

I work within the same platform as the artist Ann Hamilton. But I use different criteria to harvest my collective memories; I build connections with my own past through the collective memories of my family. I nurture the past to understand the present.

I'm all about living. To understand that process it helps to have death nearby. Life becomes even more valuable when death is close to it.



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Ylva Westerhult

2013  
The Cavalry Captain's Daughter  
164 cm x 122 cm

# ALEXANDER SVARTVATTEN *Dolly & the Gelatin King*

---



## *My*

**creative process** resembles transgenesis, where a gene from one organism is inserted into another, thus imbuing it with other properties. This process typically departs from the present moment and either traces something way back into the past, or follows a path ahead into a possible future.

Time and space are the core components through which my stories unfold. The shape is often a multi-layered narrative, evoking involuntary memories. An experience merging elements of the real and the fictional. At times impossible to tell apart and sometimes described as nightmares turned to life or vice versa. Throughout my body of works, one can find surreal or odd passages which could refer to films by David Lynch or to sound pieces by the artist-duo Janet Cardiff and Bures Miller.

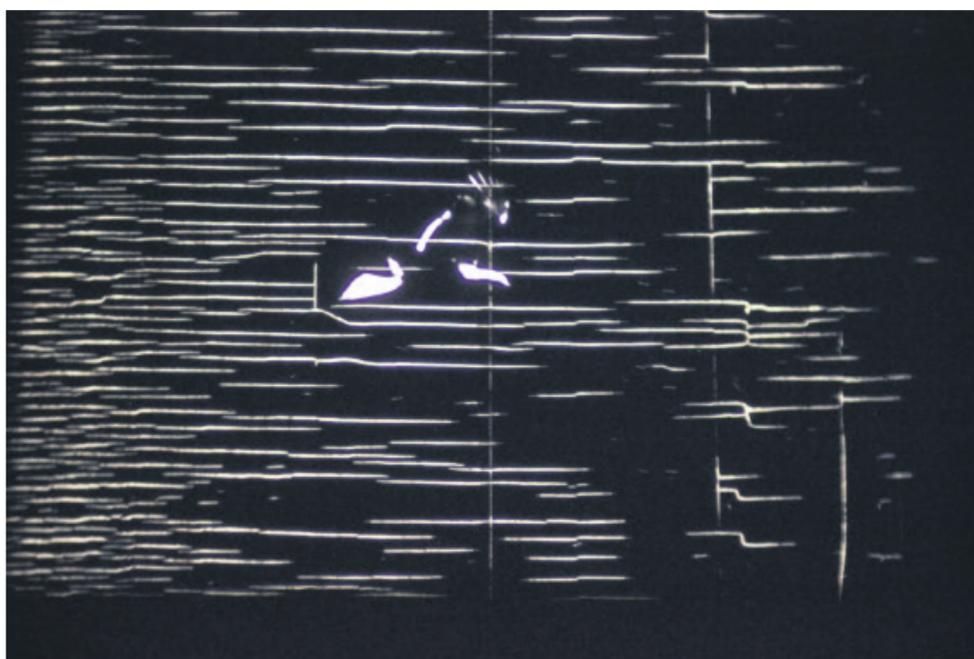
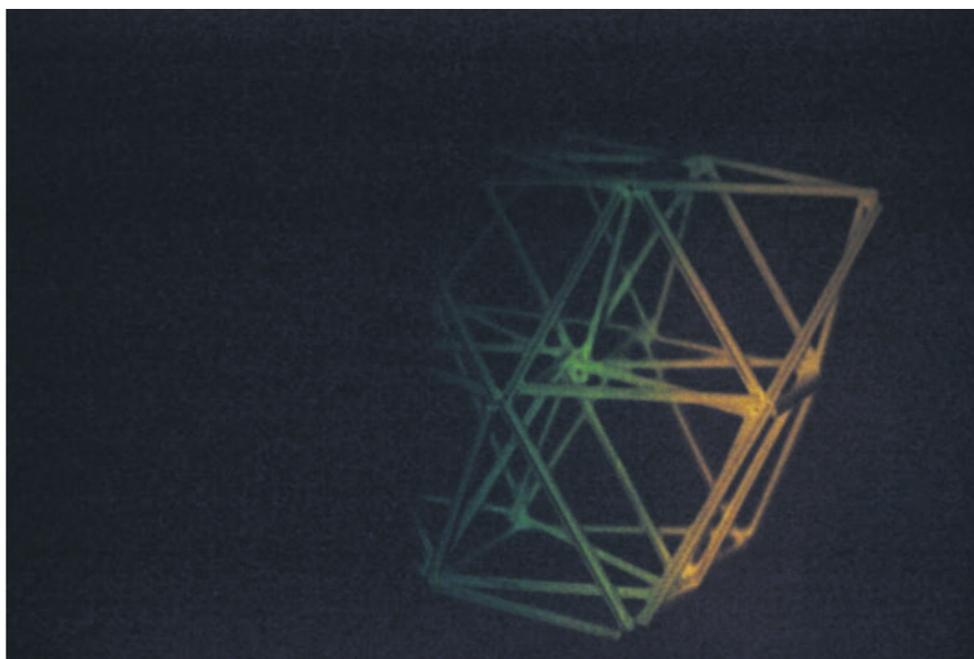
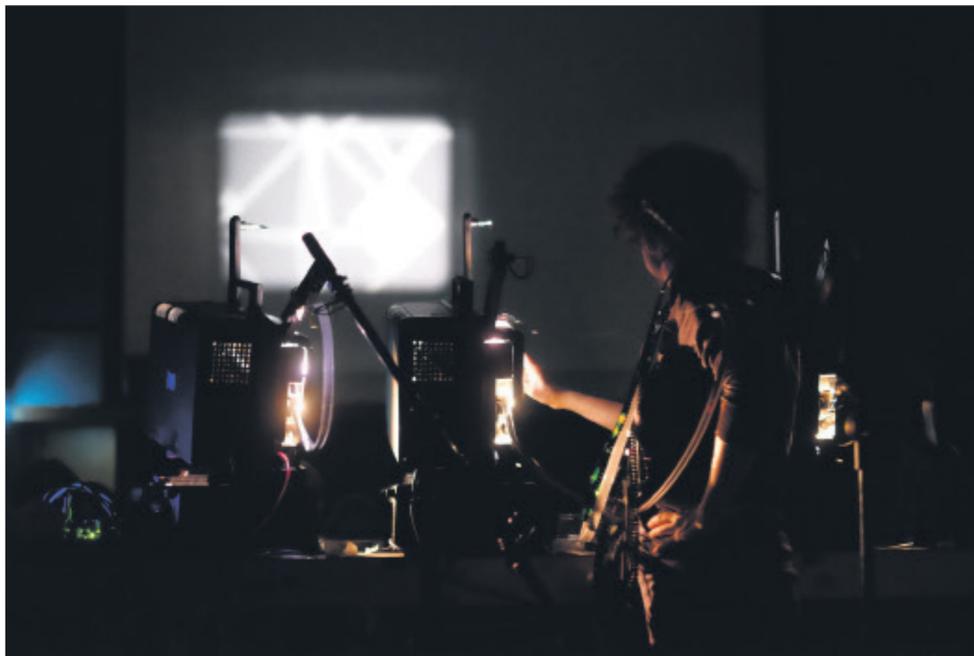
As suggested by certain authors of science fiction and also through observations made by a number of scientists, time travel catalyzes and alters the course of events. Nobody is ever just a neutral observer; everyone is always an active participant. In this sense, my approach can also be considered as a form of time travel. I explore my themes mainly through installations, films, sound works and sculptures. Conceptually inspired by thinkers like Paul Virilio and Giorgio Agamben, my works revolve around issues which deals with life lived as war - as in an in-between state - on the fringe - as a transgression of the inside and the outside - lost - as a Homo Sacer.

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### Dolly & the Gelatin King, Installation 2011

At the same time as man-made extinction of other species is at its peak, humanity seems to be caught in a movement of transforming all life, including its own, into still images put in motion.

# BRITT KOOTSTRA *Dreams from the far edge of the atmosphere*



The ephemerality and momentariness of any live performance, combined with the visibility of its contemporary forms, may distract people from the fact that even before the contemporary VJ-performances using digital moving image, there has been an experimental tradition of "expanded cinema" in analogue film - the first field of "live cinema" as film performance. Arvid van der Rijt's and Britt Kootstra's film performance *Northern Lights* (2014) is an impressive addition to this body of work. The visual and aural landscape of the almost otherworldly lights moving in high places is created by the equipment of 16mm film and other deceptively simple elements and tools used in the film performance. The projected images move slowly along the walls of the cinema theatre affecting and moving the imaginative mind of the spectator, showing the transformative power of the ephemeral images of the film, while also keeping the physical event of performing and screening in the actual space in the mind of the viewer. It is not just their ephemerality but also their materiality which makes some film performances so unforgettable. In this short text I will try to demonstrate how *Northern Lights* is one such work.

Arvid Van der Rijt's and Britt Kootstra's film performance includes the use of five film projectors and several hand processed and hand made film loops running simultaneously. The presence of the artists themselves, the movement of the projections on the walls of the theatre and the manipulation of the materials by hand creates an experience for all senses, intensifying the short moment shared together with the audience. The optical-haptical relationship is examined by the manipulation of the film strip and other objects put in the projection light and the eerie aural landscape of the piece is created partly using atmospheric electronic sound and partly so-called optical sound, meaning the scratched or carved sound on the filmstrip itself. The tradition of "visual music" has an important place in the history of experimental film practices, expanding also to the area of sound and light art. Van der Rijt and Kootstra write about the use of the optical sound in their work: "...the sounds are generated directly by the images that we are seeing. In that way, the senses are linked, because we hear the images and see the sounds."

*Northern Lights* is the well-known name of the light phenomenon visible in both Arctic and Antarctic skies, creating beautiful colourful moving shapes, caused by the solar wind colliding with the charged particles of the magnetosphere. The nuances of light and darkness transform the skies into wondrous and mesmerising scenes high above ground in the far end of the atmosphere. Van der Rijt and Kootstra compare the phenomenon to the wonder of the light and darkness turning into movement and colour when the film strip goes past the light in the projector. "From the pulsating film loops, colours start to emerge out of the black and white images", the artists write. The colours of the aurora (red, green, yellow, pink and blue) also seem to be appearing and changing when I follow the sequences of the performance.

The aerial movement of the phenomenon in the skies is reflected in the film performance by the movement of wings, which becomes one of the central gestural figures in the work. It is associated with the figure of the bird. Even though in the work the birds "show themselves barely recognisable at dusk", as the artists write, the strong rotating movement of the wings reminds me also of the mythic figure of Hermes, the messenger-god travelling between the earth and the skies. Following the etymology of the latin term for Northern Lights, Aurora Borealis, I imagine Hermes running with his winged feet in the skies bringing a message to Aurora (greek Eos - the goddess of the Dawn and the sister of the Sun and the Moon) and Boreas (the God of the North Wind). In Finnish folk tales we can also find different stories, about the magical fox whose tail sweeps across the snow, creating the "Fox Fires" ("Revontulet") in the sky. In old Saami tales, the Northern Lights were believed to be the visible energies of the souls of the dead people, asking for respect and bringing wisdom, calm and peace into human conflicts.

The film performance leads me from dusk to dawn and back. I make connections with the images that I see and the sounds that I hear, creating new constellations of perceptions in every moment. Van der Rijt and Kootstra join the artist-filmmakers' task to free the film from its conventional projection forms and rooms. I am thinking particularly about the expanded cinema movement of the 1970s. In Britain, one of the pioneers was a structuralist filmmaker and film performer named Guy Sherwin, whose practice van der Rijt and Kootstra mention as one of their most important influences. There are other artists that could be mentioned too, for example Malcolm Le Grice, whose four screen version of the work *Threshold* (1972) includes the projections moved by the artist, traveling slowly in the presentational space questioning the borders and the usual habits used in a film screening event and the place where it happens. In *Threshold*, the moving film images seem to gently touch and explore the architecture in a similar way to van der Rijt's and Kootstra's work. While it is possible to find these kinds of "relatives", the work definitely has its own "wings". It's a beautiful and haunting work, sharing light as well as giving hope to future practice in film.

I had the pleasure to witness van der Rijt's and Kootstra's *Northern Lights* at the AAVE Alternative Audiovisual Event in April 2014. As one of the organisers and artistic directors responsible for the festival program celebrating both film and electronic audiovisual arts, I could not have hoped for a better closing session for the festival. It worked as a great reminder of the importance of showing works by contemporary artists still using film-based material as part of their artistic practice. Van der Rijt's and Kootstra's film performance is a delightful piece of work that refreshes our memory about experimental practice in film, so often buried in the cultural memory under more conventional ways of screening and distribution.

Kari Yli-Annala, 2014

## Northern Lights

i.c.w. Arvid van der Rijt 16mm film loops, 5 projectors, sound mixer, effects approx. 45 minutes

*Northern Lights* is a live cinema performance, using 5 projectors and hand-processed and handmade 16 mm film loops. Several film loops run simultaneously on the projectors, together creating a multi-sensory spatial experience. Northern Lights juxtaposes the real and tangible with evanescent and ephemeral phenomena. It enlarges a specific moment in time when light and darkness turn into movement and colour. A parallel is drawn to the moment when the light of the projector transforms the film material into image and sound.

photography Antti Ahonen for AAVE

# MIA DAMBERG *Bruises • Couple II*



**Mia Damberg** (b. 1958), known as a textile artist, has always observed the emotional realm of the individual in her work. Her main focal points have included differences and conflicts between the sexes, sexual power, power dynamics within families and romantic relationships, the presence of parents in the lives of children and young people, and shame as well as taboos and other fears. Her art calls attention to these themes through photography series, video pieces and installations.

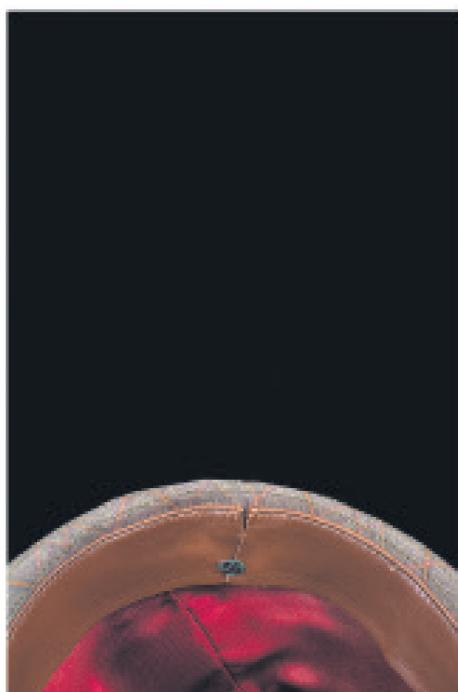
Mia Damberg does not render scientific facts about human life, but rather integrates landscapes and moods into her visual stories in order to convey social experiences. This partially subconscious working process entails the artist's own crossing of personal boundaries - which is characteristic of Damberg's way of working - and she adapts elements from literature, media and, in particular, film.

*"I communicate things to others through my own feelings, fears and notions of shame. Our needs are the same, even though our perspectives are different. My images give life to a contemporary universal human being who is faced with joys and hardship."*

Mia Damberg's earlier work as an investigative artist aimed at depicting the good and the bad woman. She has now shifted her focus to functional and dysfunctional aspects of family. She addresses the myth of the good parent, the parent's omnipotence in relation to the child, the emotional world of the child and ways in which children interpret the adult world. Her themes include memories, social roles and shame related to certain situations.

Damberg studies behavioural patterns that are passed on from generation to generation in her large- and small-scale photography, as well as in her video pieces and installations. The strength of the works lies in their ability to inspire reflection and encourage discussion about values. Even though the artist is occasionally the subject of her own pictures, she has increasingly started using other people as emblematic of the human being in her rooms and environments. She also creates rooms which the observer can enter. The body never lies, nor does it forget. Damberg's installations convey the intimate and heavy atmosphere of the photographs, and memories that have lingered since childhood become tangible.

*Pamela Andersson, curator*



## Bruises

Bruises I, 2012  
150cm x 99cm, ed. 5 + 2 AP, diasec

## Couple II

Couple II, 2013  
triptych, 3 x 21cm x 14cm, ed 5 + 2 AP, diasec

# TIINA LAASONEN *Installations*

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• *Lullaby 2, hospital bed, grandmother's linen, plaster*  
*Lönnström Art Museum Gallery, Rauma, Finland, 2013*



• *Woman's Fate - stay!*  
*128 ceramic high heels, stands*  
*Gallery Jetty Baraccs, Helsinki, Finland, 2006*

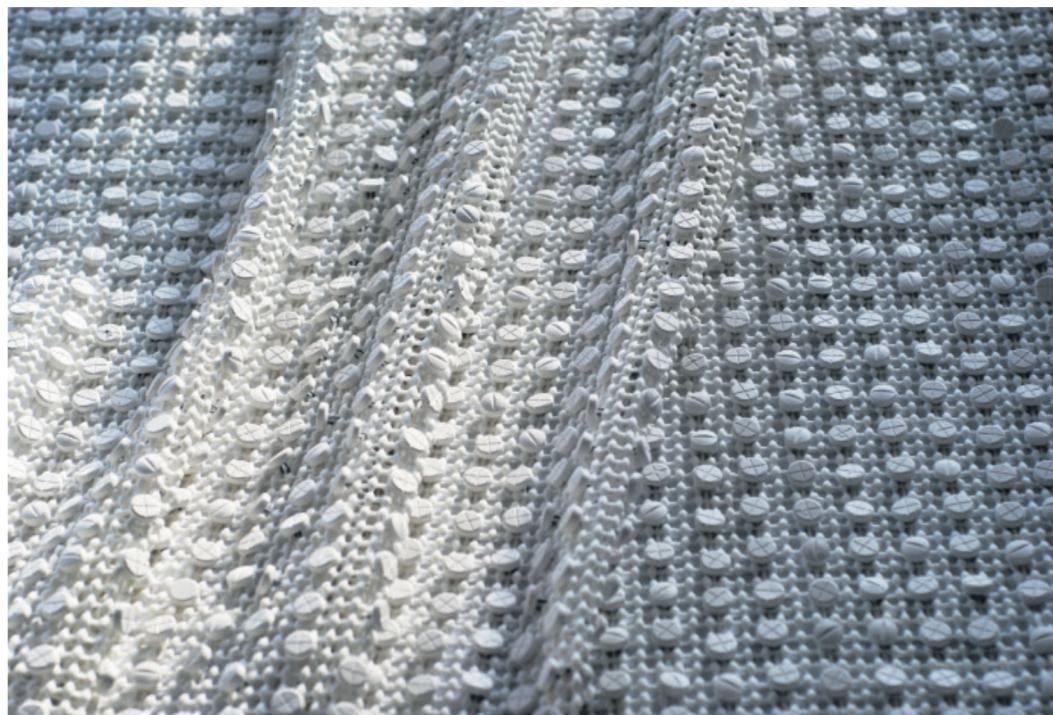


*Skulptures and installations*  
*Solo exhibition*

**I**n my childhood I lived in an area where a culture of quietness existed in the surrounding nature as well as between people. Silence made me feel comfortable and safe, and I learned to sense presence without words. My artwork became my language. Through this, I seek to understand the challenging expectations of womanhood and the pressure of society in my everyday life.

From the refuge of my studio I can find the peaceful atmosphere necessary for my work. When I close the door the surroundings disappear and I use the chaos in the world around me to find the quietness and emptiness that fills my soul.

It's important to me to sense materials with my fingertips. The sense of touch and visual perception are my tools. The materials I use are defined by the nature of the idea. My working process is slow, quiet and meandering, using repetition as a means to pose questions. Working with three-dimensional forms is a dialogue between myself, the materials used and the issues I confront. It's all about contrast. For me, sculpting is a process of deceleration and self-reflection. In my work, silence is very loud.



• *Lullaby 2, detail*

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# FANNY CARINASDOTTER *Recompositions*

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*I am* interested in spaces of transition. I seek to explore places where I perceive that something interferes with an intended order. In my photographs, there are mostly no people to be seen. Rather, it is the human imprints left behind on a site to which my attention is drawn.

I own a growing archive of images that I collect in my everyday life and on my travels. The series *Recompositions* is based on a selection from this archive. What is common to the images in this series is that they depict places going through some kind of transformational process. They present various in-between spaces that occur, or rather, are created, within the city and the countryside. Always, something - a certain visual element, a significant function, an immaterial aspect - is shifted, reconfigured; de-located, hidden; removed, forgotten or neglected. By excluding human figures from the photographs, I allow the presence of their traces to speak for themselves. Empty spaces open up for associations, they trigger my imagination - and make me wonder: What has happened? Why has it happened? And what new meaning is generated?

The photographer **Paul Graham** is one artist that inspires me in my work. He has a way of approaching questions about a regions' social and economic changes or conflicts by turning his gaze and pointing the camera in another direction than on the event itself. An example is the series *Troubled Land* (1984-86), where he photographed the impact that the political situation in Northern Ireland had on the landscape. At first glance, his images are very aesthetic and beautiful, yet the longer you keep on looking, the more details you will discover that are intricately related to his titles. The complexity of the images grows. While I do not work in quite the same way as Graham, that is, with a theme grounded in a specific event, the idea for *Recompositions* arose from thoughts and associations concerning the wake of the economic changes in Europe, whose traces we can find, similarly, within our immediate surroundings.

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**Untitled (Riga 2011-05-20)**  
From serie *Recomposition*  
Edition 3/3 70x100 cm, 3/3 84x120 cm  
+ 2 AP (one in each size)

**Untitled (Riga 2011-05-20)**  
From serie *Recomposition*  
Edition 3/3 33,5x50 cm, 3/3 50x75 cm  
+ 2 AP (one in each size)

**Untitled (Riga 2011-05-27)**  
From serie *Recomposition*  
Edition 3/3 30x45 cm, 3/3 60x90 cm  
+ 2 AP (one in each size)

# MARCUS LERVIKS



## A visual punctum moving through time - perceptions on the art of Marcus Lerviks.

To define Finnish visual artist Marcus Lerviks (b.1969) solely as a video artist is to categorise him too narrowly. This definition misses the fact that, to Lerviks, the moving image represents various possible ways of serving his ideas, both artistically and with regard to content. Being tied to the medium is a misleading approach to examining his work, as one can see by looking at more or less twenty years' worth of production covering a large amount of work in other mediums as well as numerous combinations of them. The actual working process informs the means for the artist's intention and not the other way around. Originally trained as a painter, Lerviks now "paints" his works with the more common tools of contemporary art: photographs, performances, video installations, projections, interactive works, site-specific projects or CCTV footage.

Common denominators in Lerviks' works can be found aesthetically, conceptually as well as in the medium employed. As a representative of his own generation of artists, his vision is very different from that of his predecessors as well as those younger than him. This contextualisation onto a linear history, the placement of his art into a specific time and place, is underlined and very deliberate. Time and, most importantly, its passing, are central elements in Lerviks' work. Time is relative, shared, normative, universally imagined, and subject to agreement. Time is concrete, yet simultaneously subjective, one has too much, another too little of it. To the artist, it's a material to be worked, moulded, condensed, stretched and endlessly transformed into something else other than its conventional interpretation.

Let us look at some examples of what Lerviks does to an image in time. Although direct subjectivity is not a method favoured by Lerviks, I begin with a piece that time-wise reaches back to a childhood memory. *Once more!* (2007) can be viewed as following a classic road-trip visual narrative, where the landscape filmed from a moving car changes, traverses time and space and directs the gaze forward. Time is simultaneously charged with nostalgia but coils around itself forming the indexical and symbolic sign of eternity as a formalistic whole. The piece is one of the few permanent and public works of video art in Finland. The visual elements of the piece give an impression of the structures the artist will later go on to make variations of. Technology meets nature and points of LED-light lead the way.

Another kind of methodic handling of time is used by Lerviks in a long-lasting project at Villa Snäckesund during the entirety of a 3-year residency. The title of the work *1656* (2009) refers to each single event documented on video during the residency. The artist seems to be asking what happens when nothing happens and how routine can become concentrated time. Lerviks moulds time and its passing in both real and documentary time and thus creates his own concept of time where the psychological and subconscious levels of behaviour become pure material for art. The process investigates something considered as trivial, the sameness of everyday life, repetition, routine, an identical view day in and day out. The end result is completely different from the documentary material and one can only imagine the editing process in one's own mind. In this piece, as in many of his works, Lerviks utilizes looping, whereby time wraps around itself without beginning or end. Normativity and models of behaviour are also ironically presented in early works such as

*Prestige* (1999) and *You know we got some rules here* (1998). The valiant cult of the hero and the introduction of an interactive element are likewise included in the works *Keep it Clean* (2004) and *Enter Tina Turner* (2002).

Yet, while technical equipment fits effortlessly with Lerviks' expression, and offers contextual starting points as in the series *Led Nerves* (2010), his works contain a strong and recurrent bond with nature. The Finnish forest, the ocean, seagulls and fish alike are juxtaposed, and form a dialogue, with technology. The human being versus nature and the symbiotic but contrastive relationship between the two offer visual material for Lerviks, which he often uses together with sound. Sound works in contemporary art are placed between experimental music and the modification of documentary recordings. In this context Lerviks synchronises sound to strengthen the impact of the image; a low bass generates accelerated growth with turbo boost power in *Lo to Hi* (2013), a work following up on the preceding 4-channel *The Green Loop* (2013). Time, space, image, sound, and light are used over and over as the artist's prime materials and together form a coherent whole in relation to each other.

Another technical element found often in Lerviks' works is that of imperfect focus. To the extent that it ultimately becomes incisively sharp, embodying the logic of the shattered gaze that so ingeniously focuses on contemporary life. This logic is, again, typical of the irony used by the artist. The image remains ambiguous because reality itself is just as ambiguous, a non-representation. The dimension of time is contained in the direction of the viewer's gaze, the depth of which is created by the ambiguity of the image. The object recedes although it is physically present. The paradox of distance and presence is emphasized in the work

*Easy Pressure* (1999) in which Lerviks squashes his face up against a glass wall - the image is simultaneously close and yet inaccessible behind the glass. Using a blurred image takes away the ease of seeing an object and demands that the viewer actively looks at the image, rather than merely seeing it.

Performativity is present in many ways in Lerviks' artistic practice. This doesn't just mean that, in addition to his video projections and installations, he does video performances. The physical presence and artistic tradition demanded by live performance are just as significant as any other medium he may choose for his creative expression. He doesn't avoid utilising himself as an element within his works, an instrument in the bodily experience so relevant in contemporary art, both to the artist and the viewer. Physicality and spatiality walk hand in hand and together create the site for an experiential work of art. Alongside purely independent performances, the artist collective FinnFemFel has acted as a platform for collaborative projects through which the relationship between the artistic practice and leisure time of three artists is examined; from the early *I'd rather go fishing than go to an artshow* (1998), *Nordic walking* (2003-2005) to more recent commentary on European politics in *Populism* (2014).

This kind of collaborative work and collectivity is also part of Lerviks' project-based working method, and part of a larger maker-based method currently very topical in contemporary art. The artist as an individual of Modernism is history, covered in decades of dust.

In his most recent works, the artist returns to the painterly image, approaching its minimalist and even conceptual attitude. The artist's choice, in the series *Clouds* (2014), is to gather something

from his environment that creates layers in itself. An almost transparent plastic surface creates a space that is again paradoxically present and absent. Using an everyday and conventionally unaesthetic material, plastic sheeting, Lerviks creates painterly draperies, nuances and rhythms on its surface. Backlighting emphasizes the sliding from two-dimensional to three-dimensional space. Painterly minimalism is repeated in the photographic series *Faking it* (2014), based on graphic close-ups of natural structures. Seemingly, nothing happens, but temporally a chain of events lies waiting within the earth. In his photographic images, Lerviks often uses a macro- or micro-perspective that covers the entire surface of the image. The tradition of this can be linked to Informalism, where artists created their own inner textures in natural formations throughout the surface of the picture. Painting is realised with the camera as paintbrush and a green shoot as the punctum of pictorial interpretation.

In the interpretation of *Dead Pixels* (2014) one can see Barthes' punctum or Benjamin's concept of reality never failing to sear the image. A penetrating laser beam represents a source of light but it can also mend or nurture. Lerviks takes a macho-ironic stance on beauty ideals through his performances. The dialogue between the technological and organic elements in *Dead Pixels* is apparent and recalls the content generally used by the artist. The different mediums employed by Lerviks may change the outward appearance of his works but an inner coherence is sustained. This consistency is the logical punctum of his works, running through from one work into the next.

*Maaria Niemi*  
Art historian, art critic

Translated from the Finnish original  
by Norah Nelson

## Marcus Lerviks

Marcus Lerviks | Light-treatment performance (part 2)  
Pixels & Presence – Performance & Video Art Event  
26th - 27th of October in Vasa City Art Gallery, Finland

# MATTIAS OLOFSSON *Stor-Stina*

*"The artist's role itself belongs in a gallery of odd characters and roles. The idealised image of the creative genius incorporates elements of outsidership and exoticism, a life poised between social acceptability and inspired madness. To the extent that income, dress style, working hours and family life can be controlled, an artist can nevertheless choose the degree of outsidership. For people like Stor-Stina, her body barred her from that choice. Religion or sexual preferences, the things that influence what we do and what we think, may seem to be less visible parts of our identity. But these things are revealed to the people around us in the way we arrange our lives. That is when we encounter attitudes relating to "abnormal behaviour". "*

Charlotte Bydler

In his project *Stor-Stina* (1999-), Mattias Olofsson challenges our perceptions of what a meeting with the Other should look like. He has chosen to take the role of Stor-Stina, a Sami woman who lived during the first half of the 19th century. Due to her unusual height, Christina Catarina Larsdoter became a phenomenon who drew large audiences. When she died at the age of 35 she was 2.10 meters tall and had been touring Europe as a lucrative attraction. When Mattias Olofsson takes on the role of Stor-Stina, he chooses to become the Other. He represents a group of people who, like most indigenous populations, have been repressed. Lapland was a landscape where Swedish scientists, authors and artists went to meet a nature and a culture that were untouched by civilisation. The colourful Sami dress shows a connection with other indigenous peoples. When Olofsson goes to the Fiji islands and other exotic places, he is as much an exotic phenomenon as the people he meets. His voluntary outsider status can make the meeting with people from other cultures easier, but it can also make the meeting harder since he, in his role as *Stor-Stina*, also represents transvestites. This way, the exotic manifests on different levels, where a divergent sexual orientation also becomes a phenomenon for spectators to look at.

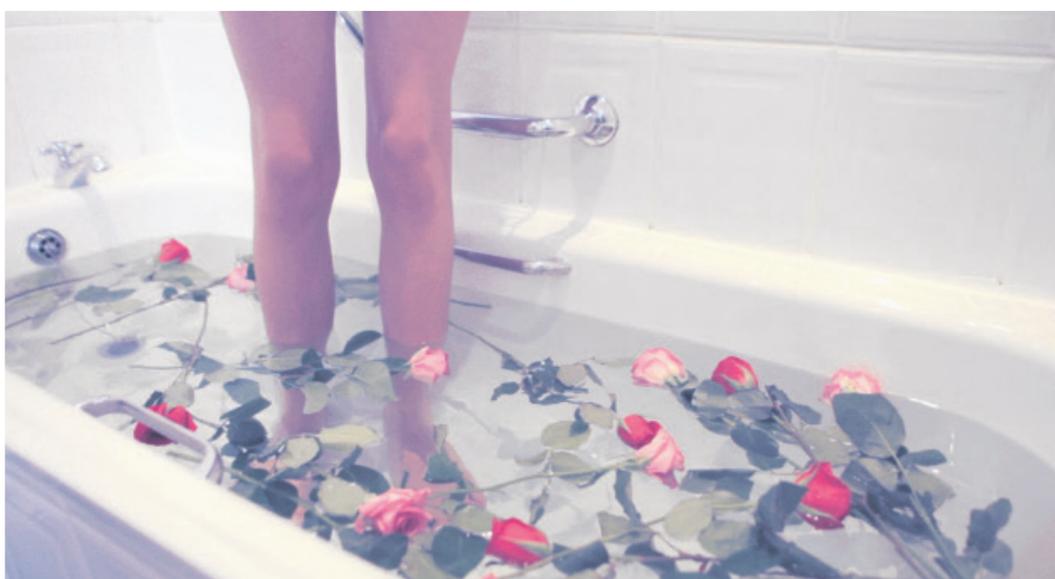
His performance projects are often about the equal value of all people, and their right to express their identity. The photo series *Stor-Stina* is also reminiscent of classical tourist pictures. This kind of documentary photography has a built-in imbalance of power. To be able to travel and document yourself in famous places indicates that you are in a privileged position. Like an anthropologist or an explorer you conquer places, on a mental plane, and make them your own. In the case of *Stor-Stina*, this becomes a symbolic struggle for liberation, from having been an exotic object for others to look at, to being able to conquer the geography for herself.

Rebecka Wigh Abrahamsson

*"The true picture of the past whizzes by. Only as a picture, which flashes its final farewell in the moment of its recognizability, is the past to be held fast."*

Walter Benjamin

In this world we are still confronting issues of discrimination due to gender, ethnicity, religion, sexuality or bodily appearance. We may embrace the idea of universal progress and understanding. But there are many truths held by today's people, as there were many truths in the past. Maybe the gap between past and present is not that big after all? I'm inspired by roles and situations where identity is created through the subject as embodied, taking place or being placed. In the project *Stor-Stina* I interiorize a historic person, Christina Catarina Larsdoter, a Sami woman known in nineteenth century as Stor-Stina ("Big-Stina") because of her uncommon height. Working between past and present, I'm interested in expressions and uses of authenticity, the spectacular, of roles and traditions. Often, I try to deconstruct and confer a new reading of reality through historical and cultural references. Working with my alter ego Stor-Stina, the idea of justice and doing right has become a central issue.



Grand Old Hotel  
Video stills No. 1-3, 2014

"She is handsome and well proportioned" (9:40 min, Loop, HD, Stereo, 16:9, 2014)  
Video stills No. 1-5, Variable dimensions.

# Carina Granlund *Revelations*

The intense surreal character of Granlund's intimate and intellectual ink drawings surprises us. Like small stories, without a beginning or an end, they captivate by revealing our innermost insecurities. Granlund shows images of our social environment the way it is, or the way it ought to be. Each drawing becomes a humoristic or ironic comment on social (mis)behaviour. The snapshot scenes have subtle colour combinations and finely drawn lines. The enchantment of the childish characters steer the viewer down memory lane and into a state of curiosity. While the expressive form may stem from fantasy and the unconscious, the more serious content most certainly comes from real life situations. These elements combined make Granlund's drawings irresistible.

Pamela Andersson, curator



## From the series *Revelations*

Reversible life, ink drawing on paper, 32x24cm, 2013

Evidence and Predictions, ink drawing on paper, 32x24cm, 2013

# MATTIAS LÖFQVIST *Relevations*



I'm interested in the surface of everyday life. Sometimes, on this surface, there appear to be cracks or bulges, letting one sense that there is something underneath. I want to achieve a certain sensitivity in the process of painting, so that I'm open and receptive to the subtle impulses emitting from that something down below; a sensitivity directed both inwards and outwards.

In a way, I function as an antenna.

The painting is both the receiver and transmitter.

My work process is intuitive.

When I try to explain my work with words, it is like trying to talk about a melody without knowing the language of musical notation - yet I know how to play the piano.

One way for me to describe my work is through metaphors. Making a painting is similar to cutting a hole into a paper bag that I'm carrying over my head.

Every hole allows a further glimpse of that what surrounds me, ultimately - myself. I am surrounded by myself, my thoughts, my view of what is surrounding me. Peeking through the holes in the paper bag, I peek out of and into myself.

## Piltti containers

Oil on panel 13,5x9cm, 2013

# ART ISSUE KVARKEN *Contact, Grants, Exhibitions*

## MOA KRESTESEN

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### Grants in selection

2014 Laspis- Swedish Arts Grants Committee International cultural exchange support  
2012 Swedish Arts Grants Committee-two-year working grant  
2012 Municipality of Umeå – Art Award

### Recent

2012 Kate Millett Farm, SOJ, Museum Anna Nordlander, Skellefteå, Sweden  
2014 Borås Konstmuseum, Borås, Sweden  
2014 Survival kit festival Umeå, Sweden

### Public art

2012 Nobody puts baby in a corner, SOJ, Karlstad University, Sweden

### Publications

A PIECE OF LAND, Collected and edited by S.O.J. 2014

## TIINA LAASONEN

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### Exhibitions

2014 Sense Presence without Words, Gallery G., Helsinki, Finland  
2014 PURNU2014, Where are you from?, international summer exhibition, Orivesi, Finland  
2014 Dialogue Landscape, Finnish-German art project, Gallery Huuto, Helsinki, Finland  
2013 Sense of Silence, Lönnström Art Museum, Rauma, Finland  
2013 Maailma muuttuu, Ostrobothnian Artist's Association, K.H.Renlund Museum, Kokkola, Finland  
2012 Sweet Dreams, Lapua Art Museum, Lapua, Finland  
2012 ENSILUMI - the First Snow, Finnish - German exhibition exchange project, Galleri Alte Schule, Culture Centre Adlershof, Berlin, Germany

### Grants

2014 Arts Promotion Centre Finland, public display grant  
2014 Arts Promotion Centre Finland, project grant  
2014 City of Seinäjoki, project grant  
2013 Arts Promotion Centre Finland, Regional arts council of Ostrobothnia, project grant

### Memberships

Association of Finnish Sculptors

### Symposiums

2014 International Sculpture Symposium, Institut für Kunst und Handwerk e.V., Lehnin, Germany

### Public art

2012 See-through, wooden relief. Health department of South Ostrobothnia

## ALEXANDER SVARTVATTEN

Alexander Svartvatten  
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### Exhibitions

2013 5th Cairo Video Festival, Cairo, Egypt  
2012 Survival Kit, Timeline Hotel, Sigulda, Latvia  
2012 Luleå Konsthall

### Grants

2014 One-year working grant, The Swedish Arts Grants Committee  
2013 The Dynamo Award, The Swedish Arts Grants Committee  
2012 Cultural Stipend, Västerbotten County Council

### Represented

2013 Nectiny, Czech Republic  
2012 Luleå Municipality

### OTHER

2013-2014 Project Manager of Survival Kit Festival, Umeå, Sweden

## MATTIAS OLOFSSON

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### Exhibitions

2014-2015 Kuntsi Museum of Modern Art, Wasa, Finland. Homeland, curated by Catherine Bourne and Norah Nelson.  
2014 Västerbottens Museum, Art Camp, Gammlia, Umeå, Sweden  
2013 Norrbyskärs Museum, Umeå, Sweden  
2013 Gallery Rostrum, Malmö Nordic Contemporary Art Festival, Malmö, Sweden  
2012 Ljusgården, Umeå, Sweden  
2011-2012 ZKM, The Global Contemporary Art Worlds After 1989, Curated by Andrea Buddensieg and Peter Weibel, Karlsruhe, Germany

### Grants

2013 The Swedish Arts Grants Committee, Project Grant  
2013 The Swedish Arts Grants Committee, The Dynamo Award

## MATTIAS LÖFQVIST

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### Exhibitions

2014 Ritz, Vasa, Finland  
2013 Tobaksmagasinet, Jakobstad, Finland

### Grants

2014 Swedish Cultural Foundation in Finland, 1-year Artist's grant  
2014 Eugene, Elisabeth och Birgit Nygrens stiftelse, project grant  
2013 The Centre for Arts Promotion/Osterbottens konstkommission, 1/2-year Artist's grant  
2013 Swedish Cultural Foundation in Finland, project grant  
2013 Grönqvistska stiftelsen  
2013 Eugene, Elisabeth och Birgit Nygrens stiftelse, project grant  
2012 Swedish Cultural Foundation in Finland, project grant  
2012 Svensk-Osterbottiska samfundet, project grant

### Works in Public Collections

2014 The Pietarsaari Museum, Finland

## FANNY CARINASDOTTER

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### Exhibitions

2015 Recompositions, Gallery Kronan, Norrköping, Sweden  
2014 Another landscape, Ostrobothnia photography center, Lappo, Finland  
2014 Another landscape, Photo gallery Ibis, Vasa, Finland  
2013 The Contract, Norrbyskärs museum, Norrbyskärs, Sweden  
2013 Recompositions, Gallery Alva, Umeå, Sweden  
2012 The former hospital Umedalen. The Culture house Klossen, Umeå, Sweden  
2012 Timeline Hotel (part of Survival Kit/4 Riga). Sigulda case, Latvia  
2012 Spring exhibition at Skellefteå city gallery, Sweden

### Grants

2013 Dynamo grant from Swedish Arts Grants Committee.

### Commissions

2013 Sceneries. The University Hospital of Norrland, Umeå, Sweden

### In Collections

Umeå city, Sweden  
Region Västerbotten (county Council of Västerbotten), Sweden  
Museum Anna Nordlander, Skellefteå, Sweden

## DRAGOS ALEXANDRESCU

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### Exhibitions

2014 'aparato2', Iasi, Romania (<http://aparato2.luno.ro/02/program>)  
2014 EXPO CHICAGO, Special Projects, Chicago, USA  
2014 Silencio (<http://silencio-club.com/en>), video screening selected by Anna Planas and Fannie Escoulen, Paris, France  
2014 Supermarket Independent Art Fair, Stockholm, Sweden video work presented by Filmverkstaden, Vasa  
2014 AAVE Film Festival, Helsinki, Finland  
2014 LOOP Barcelona, video screening presented by Taik Gallery, Berlin  
2013 'MY TIME' Varikko Galleri, Seinäjoki, Finland  
2013 One day screening of 'MY TIME' project, Tranzit Gallery, Iasi(RO)  
2013 VIENNAFAIR, video works represented by Taik Gallery, Berlin  
2013 'Oktober Filmiest', Ritz, Vasa, Finland

### Grants

2012 Swedish Cultural Foundation in Finland, 1-year Artist's grant

## HELENA WIKSTRÖM

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Artistic leader at Vita Kuben, Norrlandsoperan, Umeå, Sweden  
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### Exhibitions

2015 Konsthallen, Kulturväven, Umeå Intercult Corners of Europe, In between, Umeå 2014  
2014 The (Re)construction of friendship, Riga

### Public commissions and grants

2013 Skärgårdsskolan, Holmsund Grants  
2013 Dynamostipendiet, The Swedish Arts Grants Committee  
2013 Project Grant, The Swedish Arts Grants Committee  
2013 Västerbotten County Council, Visual Artist Grant

### Publications, books

2014 The (re)construction of Friendship, exhibition catalogue  
2014 Delta, book, H-ström

## BRITT KOOTSTRA

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### Exhibitions/screenings

2014 Bothnia Biennale, Taidehalli, Vaasa, Finland  
2014 AAVE Festival, Helsinki, Finland  
2013 SUPERMARKET Art Fair, Stockholm, Sweden  
2013 Pixels&Presence, Taidehalli, Vaasa, Finland  
2013 Toronto Urban Film Festival, Toronto, Canada  
2013 Spotlight, Galleri GRO, Pietarsaari, Finland  
2013 Pixels&Presence, Eskus, Helsinki, Finland  
2012 Pixel, YLE Fem, Finland

### Grants

2014 Project grant, Arts Promotion Centre, Finland  
2014 Project grant, Svenska Kulturfonden  
2014 Working grant, Arts Council of Ostrobothnia  
2014 Travel grant, Kulturkontakt Nord  
2013 Project grant, Svensk-Osterbottiska Samfundet

### Distribution

Filmbank, Amsterdam, NL

## MIA DAMBERG

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### Exhibitions

2012 Landscape, Artist Association of East Bothnia, annual exhibition, Lapua Art Hall, Lapua, Finland  
2013, Other Stories, Kuntsi Museum of Modern Art, Vaasa, Finland  
2013 Galleria Visu, Kokkola, Finland  
2014 Villa Gyllenberg, Helsinki

### Grants

2014 Swedish Cultural Foundation, 1-year Artist's Grant  
2014 Swedish Cultural Foundation, residency grant  
2013 Swedish Cultural Foundation, Project Grant  
2012 The Arts Council of Ostrobothnia, 1-year Artist's Grant

### Residencies

2014 Bemis Center for Contemporary Arts, Omaha NE, USA

### Works in public spaces/collections

2013 Bröderna Gröndahls Association, Vaasa, Finland

## PATRICIA RODAS

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<http://www.behance.net/nordess>

### Grants

2013-2014 1-year grant, Svenska Kulturfonden

### Residency

2012 Copenhagen, Denmark

## MARIA ÄNGERMAN

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### Exhibitions/screenings

2014 Something to love (scenes from a moving picture), EYE, Amsterdam  
2014 Femina international film festival in Rio de Janeiro, Brazil  
2013 Loikka Dance Film Festival, Helsinki, Finland  
2013 Focus Finlande, Télé Bocal, France. Distributed by Av-arkki.  
2012 'And other encounters', solo exhibition, Vasa Kunsthalle, Finland  
October Filmfest, Ritz, Vaasa, Finland  
10th International Festival Signes de Nuit, Paris, France. Distributed by Av-arkki.  
Reikäreuna elokuvafestivaali, Orivesi, Finland. Distributed by Av-arkki.  
36th Open Air Filmiest Weiterstadt, Germany, distributed by Av-arkki.  
Akbank Sanat 8th Short Film Festival, Istanbul, Turkey. Distributed by Av-arkki  
Culture Tram, org. Korjaamo, Helsinki, Finland Distributed by Av-arkki

### Grants

2014 One year working grant from the Swedish Cultural Foundation in Finland  
2013 Project grant, Arts Council of Finland  
2013 1 month residency in Berlin, granted by Arts Council of Ostrobothnia  
2012 Project grant from Viola Wynne Drygsbäcks foundation

### Studies

2014 Netherland's Film Academy, Amsterdam, MA degree

## YLVA WESTERHULT

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### Exhibition

2014 HUMlab-X, Umeå 2014 European Capital of Culture, Umeå, Sweden  
2012 Dunkers Kulturhus, Helsingborg, Sweden  
2012 Survival Kit - Timeline Hotel, Sigulda, Latvia  
2012 Ystad Konstmuseum, Ystad, Sweden  
2012 Galleri Art-On, Halmstad, Sweden

### Grants

2014 The Royal Swedish Academy of Fine Arts, studio grant Paris  
2014 Umeå Capital of Culture 2014 - Culture grant  
2014 Långmanska Cultural Foundation

### Residency

2014 Cité des Arts, Paris, France

### Experience

2012-2013 Art Project Developer, Umeå Kultur, Sweden

## MARCUS LERVIKS

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### Exhibitions and Performance

2014 Rettet Europa III (Populism, artist group finnfemfel). Tempel Museum, Etsdorf, Germany  
2014 Artopus Festival ("wilt" performance) Vaasa and Pietarsaari, Finland  
2013 Galleri Visu, Karleby, Finland  
2013 Muu Galleri, Helsinki, Finland  
2013 Pixels and presence ("light treatment performance part 1") Eistys-taitteen keskus, Helsinki, Finland  
2013 Pixels and presence ("light treatment performance part 2") Vasa konsthall, Vasa, Finland  
2012 Galleri Maskinen ("skin care part 3" performance), Umeå, Sweden  
2012 Wait, we'll meet again, artist group finnfemfel, Vaasa, Finland

### Grants

2013 The Swedish cultural foundation in Finland (one year working grant)  
2014 Arts promotion centre Finland (project grant)  
2014 Arts promotion centre Finland (5 month working grant)  
2014 the Swedish cultural foundation in Finland (project grant)

### Experience

2012 International summer academy for architecture, design and art. Main course with the artist group finnfemfel in Wismar, Germany

### Collections

2013 Pro Artibus Lo to Hi (video)

## CARINA GRANLUND

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### Grants

2014 Swedish Cultural Foundation and The Association of Swedish Ostrobothnia, project grant  
2013 Swedish Cultural Foundation, One year working grant  
2012 Art Commission of Ostrobothnia, One year working grant

### Exhibitions

2014 Gallery Huuto, Helsinki, Finland  
2014 Gallery G, Helsinki, Finland  
2013 Revelations, Gallery Å, Turku, Finland  
2012 Rajantaju, Purnu Arts Centre, Orivesi, Finland  
2012 ARTTURI, Gallery Spectra, Kristiinankaupunki, Finland  
2012 Landscape, Association of East Bothnia Exhibition, Lapua Art Museum, Lapua, Finland