



J. Koho

TOIMINTA LUO TAPAHTUMIA

NÄKYVIÄ JA NÄKYMÄTTÖMIÄ

SIINÄ ETTÄ ON

OLEMASSA

ON

MAHDOLLISUUS

OLEMASSA

ÄKILLISILLE KOHTAAMISILLE

AJATUSTTEN VAIHDOLLE

MAHDOLLISUUS

OTTA OSAA

TAI

OLLA OTTAMATTA

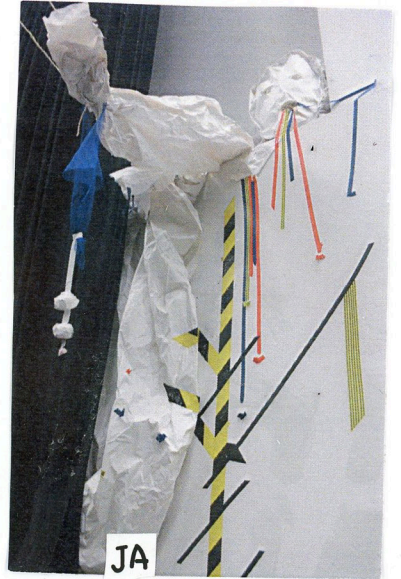
SILTI OLLA OSANA

OTTAMATTA OSAA

SUORAAN

JOKAINEN TEKO

NÄKY



JA

VAIKUTTAA

TILAN

EDESSÄ, TAKANA, SIVUSSA

SISÄLLÄ, PÄÄLLÄ, ULKOPUOLELLA

MITÄTÖNKIN TAPAHTUMA

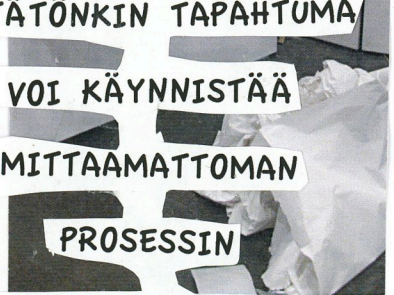
VOI KÄYNNISTÄÄ

MITTAAMATTOMAN

PROSESSIN

MIKKROKOSMISELLA

TASOLLA



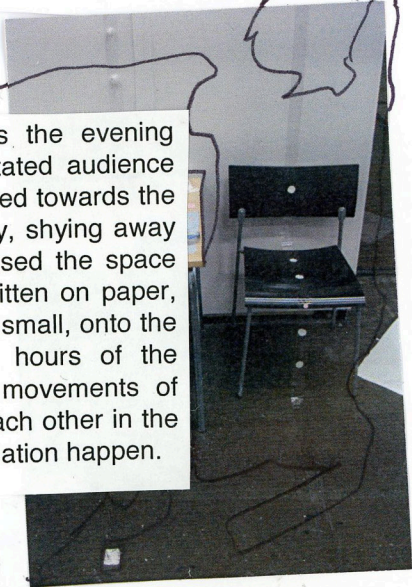
Reflection on Space is the Place by Lisa Erdman

Part 1



The opening reception of Space is the Place brought an unfolding of old and new, internal, external, auditory and visual. Clusters of conversations took place and over time, drawings, doodles, and constructions crept in and grew. Small surprises presented themselves as plastic cups taped to the wall near the snack bowls. Styrofoam, markers, paper, wood and cloth invited themselves into the discourse of the evening.

The creative conversation gained momentum as the evening progressed. Lower audio levels might have facilitated audience movement in and around the room. Guests gravitated towards the rear, near food and wine, or outside in the hallway, shying away from higher decibels. Toni's rap performance infused the space with rhythmic waves that translated into words written on paper, and newfound poetry spilled from hands large and small, onto the parchment of collaborative matrices during the hours of the opening. Inanimate melds with animate in the movements of participants, casual and formal gestures overlay each other in the hours of gracious, open time, and we see transformation happen.



Space is the Place; The Opening
Avaruudessa Tapahtuu; Avaaminen

Music
Map
Monochrome

Low lighting buzz

Jay Z – Show Me What You Got, intro
“urban”

Projection of images
Psychedelic
Black and white
Possible materials: 1.Ink, 2.Oil, 3.Paint

Small child with abnormally Large. headphones = cute

Children the first to get involved by drawing on the paper on the floor,
No inhibitions

Fatman Scoop

Wine

Rolling the paper willy nilly, creating creases
Unsure of events, is something going to happen?
Someone speaks: “Making art in the SPACE”

Toni writes **EVOL** on paper.. -ution?
-ve?

ability to use objects in the back room
but no-one does.
However people are slowly adding to the map
Post-it notes

“If you don’t
want to do
it
don’t do
it” (small blonde girl)



MIC CHECK
Tervetuola; Welcome

Process space, experiment, fun.
Ptarmigan, XL Art Space

Alter Ego's arriving: Senkki (unsure of spelling)

Blank conviction, no thank you
The systems messed up
Eyes open everyone
Unraveling Lyricist
Empire
Whack Lyricist
White Lyricist
I will keep my head
And eyes open everywhere.

I've got the bombs to make you blow

Tomplex

Headless fears, for real
Why am I here?
Keep yesterdays anxieties to yourself
Digital codes.

Energy in room
What are YOU writing?

Hesitate procrastinate
Space & time
Someone's made use of the polystyrene
'Predicament' is quite a descriptive noun
How did we get this smart? How did we get this far?

Red feather, Red shoes
Revolution

Showing light on the shadow
Generations are calling
The Society is cold and hard (like the floor)
3 ladies contemplating the map

I see dancing!

No Wine left.



SVAMP

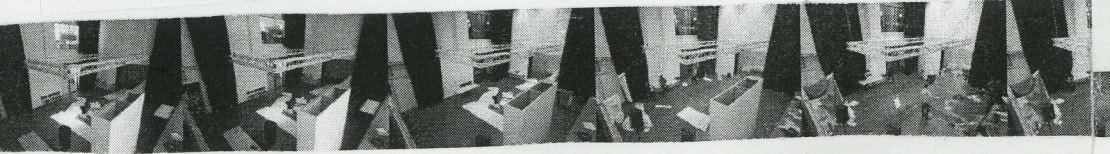


The duo ring. I think an Eddie Prevestr trick.



Creating a graphical score.

Svamp started in 2007, I think. It's a shifting collective of musicians and non-musicians, assembling roughly every month to play together without pressure, limitations or inhibitions. Svamp (SVAMP?) probably stands for Suomenlinna Vapaa Ääni Musikki something. I don't really know. It's met over the years in various places: Suomenlinna, Kiasma, Sibelius Academy, Okasenkatu 11, Ptarmigan in Vallila, XL Art Space, Muta-geeni Gallery, and now Kaiku-galleria. It's been organised by various people in the past, Hermanni, Tanja, Visa, John, Juuso -- but that doesn't matter. It happens in Estonia now too. We've had various guests and leaders at different times. We've made many recordings but never treated it as a "band" or edited or packaged it. Sometimes we just play play play. Sometimes we talk a bit. Sometimes we try things. These things are serious or silly or strange and we don't worry if they "work". You don't have to be a trained musicians. Maybe it's better if you aren't. Why don't you join us next time?



Space and percentage writing in depletion whilst waiting for something to take form

35%

I am not sure that I am ready for the moment when I need to find electricity in this room. The battery on the mechanism I am using to write this is depleting itself. The outlets appear either hidden in the cupboard (to my far right) or along the windowsill. I am not yet willing to move myself to either spot. Where I am right now, in this moment, suits me fine. There's a white wall behind me, a door to my left and the window way up high to my left where people sitting in the café can look down from. The way I have positioned myself I believe that those sitting up there in the café cannot see me. In front of me are windows that look out to a red brick building about 50 metres away from this building. I can see some faces in the windows, I believe these people can see me and this doesn't bother me, they are far enough away so that I don't mind being seen by them.

31%

I am thinking about one of the notes I read on the white wall behind me. During the writing workshop last week participants were encouraged to place some of their texts on the walls. I read a few of them this morning. One struck me in an odd way. In reference to both zine culture and DIY culture (do it yourself), the writer had written how they don't like the idea of DIY because it is lonely and outdated. This struck me in an odd way because even though the words "do it yourself" indicate a solitary affair I had never thought of DIY as a one person endeavour. Rather I had viewed DIY as a collective attempt to do something. Often for me this meant organising stuff as part of a collective. Instead of waiting to be approached by a gallery to show our work we formed a collective and organised exhibitions together (sometimes at galleries, sometimes in gardens, sometimes in tattoo parlours). The "we" I reference here is Loose Tooth the first collective I was part of back in art school. We did it ourselves (together). Perhaps DIY indicates a plural: do it yourselves.

28%

At the moment this room is scattered. There are 6 tables and 30 chairs floating around. There's a bunch of moveable white walls not yet in place. Sound equipment waiting for tomorrow's performances. And a bunch of bits and pieces. I can hear conversations from the open doorway to my left yet because of the specific angle of where I am positioned I can't see anyone (except for the faces in the red brick building who are far enough away so that they don't completely feel real).



25%

I rechecked the text I referred to above in section '31%.' Direct quote "I hate the term DIY cause I never do any work alone, that's ridiculous no one does." My comments above still hold. Another text and another quote states that zines are a "quick way to communicate and or distribute information for DIY subcultures. Punk Rock lifestyles." The interesting thing is that these days so much is distributed quickly via online forums. Either way, I wonder what kinds of audiences access what and why. There are a zillion things online. How do we find our areas of interest? How do we test and broaden our areas of interest? Most zine kids I know are not punk or rock. They're generally just people who want a way to disseminate their writing, drawings, comics or such.

22%

Becoming sidetracked in this room. I-tunes helps momentarily: "I'm the darkness but I want to be the light." (Angus and Julia Stone). There is now a red light on my computers battery time. Soon I must move. I have moved my workstation to this room in order to understand better this space as a specific site. A bunch of photocopies (that probably won't be read) are scattered in the room in odd piles. It is strange how so many things become associated according to particular times and situations. A friend was describing to me in the lunch break about how she is using cassette tapes in her upcoming dance performance. I have a soft spot for cassette tapes. When I studied video art about twelve years ago the focus of the class was on explaining differences between analogue and digital modes. We were in a transitional period between the two at the time. I learnt to edit on analogue video suites. A decade later I have learnt to appreciate this class. Appreciate learning redundant methods of art making. Yet so many of us are nostalgic for these so-called redundant technologies.

6%

My writing has become distracted and the battery life is almost gone. In the last ten minutes many people have visited kaiku galleria in preparation of the upcoming events. I feel as though this is the liminal stage. Week one was filled with intense workshops and on-site writing, and next will be the exhibition and public programme. The liminal stage is one filled with gaps (not quite here and not quite there). The space will soon transform into its future forms.

It is now time to re-charge these percentages back to 100%.



Lecture

Series

Welcome to Finland

Finland

7 of
and Events in
3

<http://xlartspace.tumblr.com/>

Pori (Tampere)
BAR <http://www.inkkubaari.otavankatu.7.fi>
<http://www.tehdasry.fi/>
Performance, Festivals, Exhibitions, Projects.

Turku
BAR <http://www.dynamokubli.com/>
<http://fluxee.net/>
Performance Club 4 times a year.

<http://www.ehka.net/>
Live-Art

<http://kuumaankanpoikanen.com/>
Puppetry, Performance

<http://www.arte.fi/>
Exhibitions, projects

Hyrynsalmi
BAR <http://www.alko.fi/myymalat/1/2824>
<http://www.mustarinda.fi/>
Residency, Ecology, Projects

<http://www.tehdasry.fi/home/>

www.hacklab.fi/

More
Connections
in movement

Riemu taidebloggaus

<http://oksasenkatu11.fi/>

Jyväskylä
BAR <http://www.vakioaine.net/>
<http://www.hear.fi/>
Clubs, Arts, Online Radio

Oulu
BAR <http://www.kaupunki.fi/>
<http://www.huutomekka.fi/>
Poetry, Events

Tampere
BAR <http://www.teleka.eu/>
BAR <http://www.vestavirta.net/>
<http://www.hirvikatu10.net/>
Exhibitions, Projects, Performances, Clubs.
<http://www.rajataide.fi/>
<http://mediapyhat.rajataide.fi/>
Exhibitions, Projects

Hämeenkyrö
BAR SHELL KYRÖSKOSKI
<http://www.arteles.org/>
Residency, Exhibition, Talks

Vaasa
BAR <http://www.circus.fi/>
<http://www.platform.fi/>
Residency, Exhibitions, Events, Performance.

www.pixelache.ac/helsinki/



www.ptarmigan.fi

*montage from
eräs, paf *



Strengthening autonomous culture
[cancelled] lecture for 'Space is the Place' at Kuvataideakatemia, 26 January 2012

[auditorium]

1.

What does one mean by the term 'autonomous culture'? Culture is an odd entity; a concept that is paradoxically precise yet intangible. Causes and effects fold into each other through an eternal, immeasurable cycle. The tentacles of culture often mesh simultaneously with high art, entertainment, political activism, and other such arenas. The primary metric is monetary, yet this so often a rallying point, or a bitter spice: you don't want to treat symptoms.

Autonomy is bound to strength. Strength provides autonomy which reinforces strength. Perhaps a better term would be 'empowerment', certainly an appealing concept to any creative. So 'autonomous culture' is one that is empowered, not just aesthetically and financially free but strong in its own identity. Strength can come from purpose, from action, and from whatever measures of success one wishes to care about (ah, metrics again).

It's also important to delineate between these different measures. Artists, culture workers, etc. can empower themselves through publicity, financial gain, critical support, or aesthetic independence (among other methods). True strength comes from a holistic balance of these

My argument today is that this empowerment best comes from collaboration; that tunnel vision and the lone genius model can provide nothing more than curiosities of miscellany. This view is rooted in my own practice, a social one, and its focus on cultural forms that are often given vague labels such as "alternative" and "grassroots". These are labels one would probably associate with a term like 'autonomous', but they are equally slippery. What might be better said is: I want to engage in cultural production that is both challenging and critical to the social order, while offering actual activities instead of mere language; to do as well as to think, critique, and discuss.

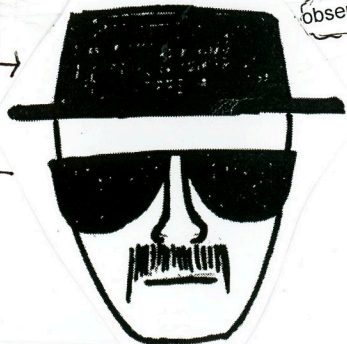
- altered
- modified
- adjusted
- not this

2.

Making grand pronouncements about culture is always problematic when happening *in situ*, as it's easy for us to look back on the great cultural movements of the 20th century in hindsight.

But when one is actively involved in cultural production it's difficult to have context and perspective. It's Heisenberg's Uncertainty Principle in operation; the impossibility of something while participating in it.

- Henry Darger!
- Howard Finster!
- Emily Dickinson!
- Thomas Pynchon!
- Charles Sims!
- Lee Harvey Oswald?



"Culture" count : 11

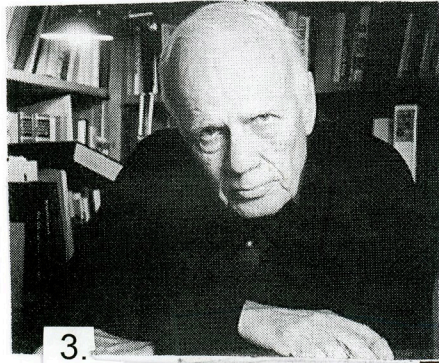


Culture is serious business; it's a dangerous thing to trifle with, particularly as a unweildy foreigner such as myself, working in Estonia with it's history of interminable occupations. Culture's intersections with commerce and politics are unavoidable; culture cannot happen without capital (even in the Culture Capital 2011, which Tallinn was). And if you, like me, define "politics" as "any two or more agendas in conflict" then you'll find cultural politics to be the most ubiquitous (yet mundane) presence in our lives.

Soviets:
1940-41, ←
Nazis:
1941-44,
Soviet redux;
1944-91, ←
European
Union:
2004 -
present.

I speak here as an artist, though others may call me a culture worker. Regardless of the label, I struggle with what I believe is the fundamental question at the root of all meaningful culture today: How does one negotiate the thorny pressures of late capitalism while retaining a sense of self, a sense of truth? This conundrum is present in all cultural activities, whether the unfunded, self-organised "grassroots" efforts that we are building, or whether sponsored by Coca-Cola or Nokia. No one is free from compromise, and this is reflected both structurally and aesthetically.

Let's dispose of the term *autonomy*, because it renders a contradiction into my argument, which is that we can only find strength through collaboration -- through sharing and helping each other. Even as a redefined autonomy-of-groups, it's a flawed definition; even collective autonomy cannot be truly free from dependency on economics, technology, or corporate influence. What we can strengthen is the richness of experience. We are creatives, and the creative fires we burn keep us warm from the disheartening cycles of work and consumption. We require strength to fight the "malaise", as Walker Percy would say.



"To become aware of the possibility of the search is to be onto something. Not to be onto something is to be in despair."

- Binx Bolling,
The Moviegoer,
Walker Percy, 1961.

3.

Technology of course is both our enslavement and our liberation, but it's also been the final nail in the coffin of affect. This has been difficult to accept, particularly for those of us in fields that are explicitly dependent on production and marketing. My life has been a series of reflections and ruminations on media records, books, films, visual art and other objects. And even the artform that developed explicitly to materialise this -- called media art, perhaps the ultimate summation of the paradigm these artifacts built, which is itself called postmodernism -- has passed us by, now just another check-box on a funding application. Perhaps media art has "won" as it has successfully infused itself into the undercurrent of everything else. Or perhaps it has "lost", an art form that has eaten itself, ultimately just a catalyst for enhancing our alienation.

Ballard?

- for further "reference", consult Napalm Death,
Earache Records, 1988.

"Culture" count: 8



These dialogues have been repeated ad nauseum, and are no longer debatable. Artistic explorations of telepresence, as Paul Virilio defines 'the decline of physical presence in the interest of a presence that is immaterial and phantasmic' with his usual clairvoyance, have largely left me cold and disengaged. We're trapped in a system that we are largely happy with.

↳ from, (I think), Crepuscular Dawn
by Virilio w/ Sylvère Lotringer,
Semiotext(e), 2002.

CREPUSCULAR
DAWN

The greatest accumulation of creative work in history is now available to all of us; what has been sacrificed -- the thrill of the search, the pleasures of obscurity -- is justifiable in favor of truly open access to ideas and work. And the same grid keeps us constantly engaged in sharing our own thoughts and reflections, an eternally stimulating network that encourages the exchange of ideas.

Yet loneliness persists.

Is this a paradox? That the collective hive mind of social media, the Internet, and increased channels for creative dissemination have only reinforced our individualism? The endless avenues offering expression through consumption and the myriad options for customisation are a panacea - can one view the 'grid' as an infinity of desperate faces, all trying to assert their identities to a cold, deaf sea?

- ref. Peter Blegvad "Constellations
from the Milk Museum"

4.

I believe art should explore contradictions, and technology is the one always returned to. We are building **culture** that is focused on participation, small-group interactions, and personal connections -- yet it is facilitated entirely through digital means. But this doesn't have to be a contradiction; physical, participatory interactions are not opposed to virtual telepresence. The grid, the matrix, whatever silly term you wish to call it, is not the dystopian-totalitarian nightmare of the neo-Luddites.

Presence and telepresence are complementary. Media (digital or otherwise) is the language - it forms our interests and inspirations, and provides predefined forms of dissemination. Being with others - the warm glow of connecting and experiencing on a personal level - is organised through telepresence, and further interactions continue in that sphere after our workshops end and we all return home. What actual presence adds to telepresence is the restoration of affect, our emotional responses that have been diluted via the endless barrage of access and all of these attendant ironies.

"Culture" count: 1



5.

I sure haven't!

One doesn't have to read the works of Habermas -- or of anyone -- to embrace the intimate sphere. Even using such terminology seems antithetical to the idea, which is simplistic, the root of human civilisation: to be with others. Our autonomous cultures, to bring back the troublesome phrase, gain strength through diversity and expansion of perspective.

a contradiction?

It's laughable to think of this as radical; constructing culture around personal relationships should be common sense, and the building blocks of all developed culture hierarchies. Maybe my sentiments about the connection-isolation paradox are misguided, and rooted in my own cynicism. But if one accepts such a reading, then thinking small-scale and personal becomes a quiet, constructive form of protest.

recite the names of everyone you've ever met.

A not-impossible impossible task.

(Kiitos, Goat Island.)

To learn, to develop, to share talents and expand one's own creativity with the increased perspectives of others -- this is the way to empowerment. True openness is difficult, and requires if not an abandonment of ego then at least a relaxation of it. Through focusing on collaboration, artistic and cultural practitioners can expand inwardly even if the audiences are smaller. These collaborations can occur on an institutional level as well, as institutions of any size can benefit from increased perspectives in the same way that people can.

Sorry.

What we can learn from the information age is the organisation of content into networks, social and otherwise. People are working on their own things, always. Innovation is largely in the domain of individuals now. The connections between these individuals create culture, like the bonds between atoms, forming molecules (to use a clichéd but relevant simile).

Building culture that emphasises these connections -- collaborations at an intimate level -- is the key to strength and empowerment. We cannot be free from compromise, but openness and honesty will help us negotiate with the icy grip of our existence.

consult Napalm Death again.

"Culture" count: 6

Total: 26



and sing a note to
him/ her.

in between the "meetings"

day your hands

Stay underwater,
but bring your head up
occasionally for air

(so you

don't
drown)

Make this paper bigger without
any materials.

re create

moment
in time

reach nirvana.

Jump to
the moon

re reality

Filling the moon
with jelly

Smellbow

Smelling your elbow

to be invisible

to not die



CONTROL
THE
WHOLE
SITUATION
TOTALLY

bare back

(fairly big)

WHAT MAKES A POTENTIAL PLACE

Easy to reach but bit off the track

takes breath

makes you inhale

inhale the life of the place

loves life

Should make a beautiful scene,
a frame for whatever will happen there.

traces of people

tells about life here

encourages to life

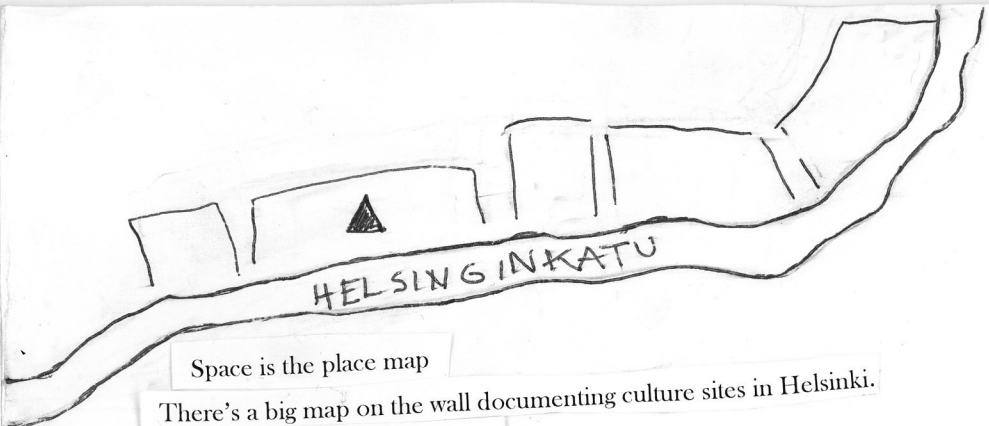
light

Encourage to see, hear or feel

varying scales

tensions





Space is the place map

There's a big map on the wall documenting culture sites in Helsinki.

The sites have been marked with

different symbols, for example ▲ is for a permanent place,

★ is for something that takes place every now and then, and ● is for a potential place.

The map is a document - crystalising time onto paper- of the workshop or the city. With maps we structure our thinking and gain new perspectives, and shape the future time and space.

The map also attracts the viewer to visit the sites.

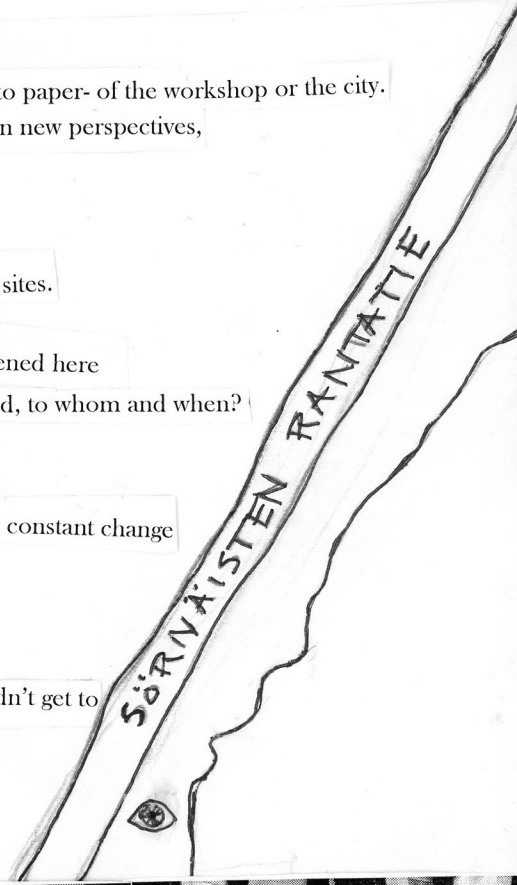
Especially the sign that ⚡ something happened here

immediately raises questions, what happened, to whom and when?

The ● potential signs remind us about the constant change in culture and the city.

It's comforting to know that even though I didn't get to experience certain places,

there are endless sites to explore and to put on the map.



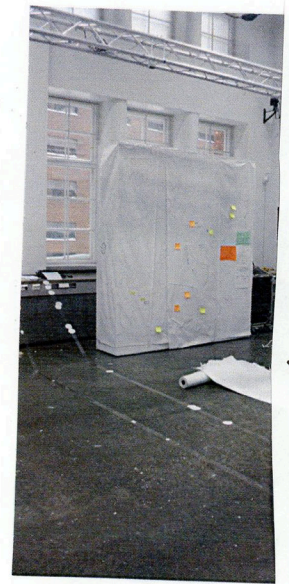
Kipsari

Munkkiniemi performance tours



The Symbols

- Super permanent space (institution)
- △ Permanent space
- ≈ Regular "flow"
- Annual
- ☆ Every now & again
- ⚡ An experience of something somewhere
- 👁️ potential space



Not just stopping by going there on purpose

At night with the lights on

Observing something

more conscious about the surrounding environment

Before there was this thing

with red Marlboro

ALROVI

Black and white prints

Old lady with the red hat and a stick

Sounds behind my back
tik tik tik

walking towards me

watching
the window

Looking at what other people look

Pointing at
Giving a point of view

Showing

Map

APTEERD



People see

Do people stop to take a look?

goughing

Tree

A whistling man

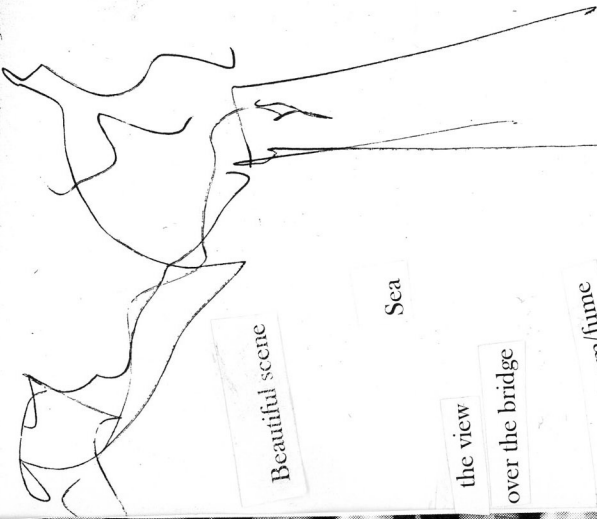
Cars
Trams
Walking

Constant movement surrounding the place

snow, truck, green light, 8 goes by



Residential place



Beautiful scene

Sea

the view
over the bridge

Flowing steam/fume

Lights from Merihaka blocks

The dock with tables

Washing the carpets

Venue

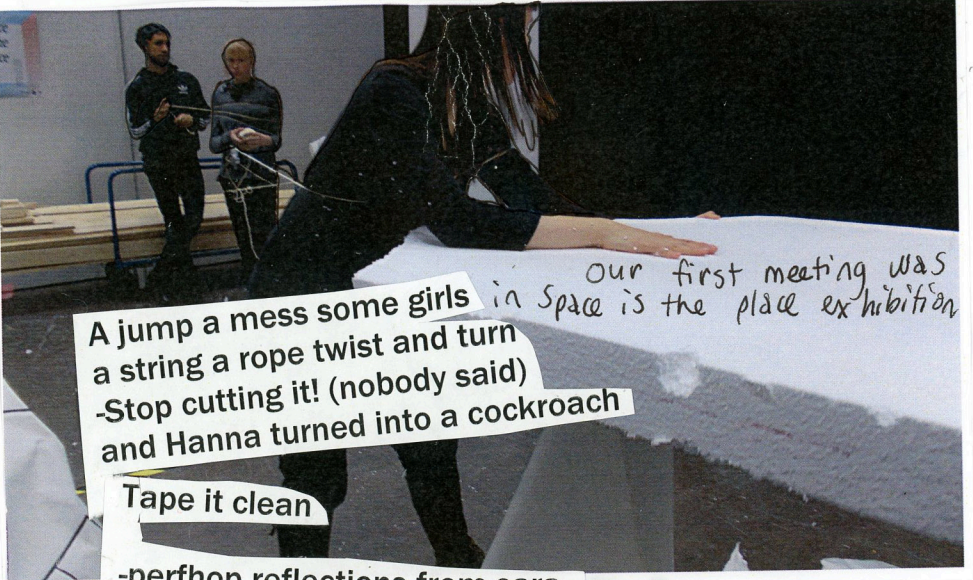
Car conversations

Place for social events

Changing usual habits
Changing the soundscape

Making instrument out of the place and people using it





A jump a mess some girls
a string a rope twist and turn
-Stop cutting it! (nobody said)
and Hanna turned into a cockroach

our first meeting was
in space is the place exhibition

Tape it clean

-perfhop reflections from sara

perfhop

perfhop

perfhop on ryhmä joka tapaa kerran kuussa kokeillakseen ja jakaakseen erilaisia ajatuksia/ ideoita/ toimintoja/ ääniä/ eleitä/ sanoja jne jotka saattaisivat mahdollisesti kuulostaa tai näyttää siltä, mitä kutsutaan performanssitaiteeksi.

perfhop is a group who meets once a month to experiment with all kinds of ideas/ actions/ gestures/ sounds/ words etc that might possibly look/ sound/ feel like what is termed as performance art.

explanation texts by
Sara Patherine
& Sari Kirves

perfhop

torstai 19. tammikuuta 2012

perfhop

keskiviikko 22. helmikuuta 2012
perfhop

Next meeting!
@venue to be confirmed



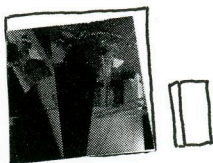
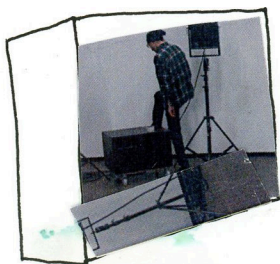
"Every day, in every way, I'm getting better & better"
ÉMILIE COVÉ

To this site in particular I feel vaguely at home due to the time spent in this space. I guess the thing that is unfamiliar is the people in the space. But I feel that the space can change dependant on who is in it.

Visually the space is unexciting but offers possibilities. The last time I saw this space and worked in it, the walls were black, an enclosed gloomy space. With the walls white it opens the room, making it seem larger.

The site, for me, has a new life. 'Fresh blood', as one may say. The way in which we are using the room is fresh and new also, as usually we are hanging work, making noise and figuring out some sort of order. Now it is a space harbouring ideas.

I'm yet ~~so~~ unsure of how the initial quote filters in to my response to the space. Maybe as time goes on it will come.. Maybe I was attracted to the quote because of its similarity to my own name.. ☺



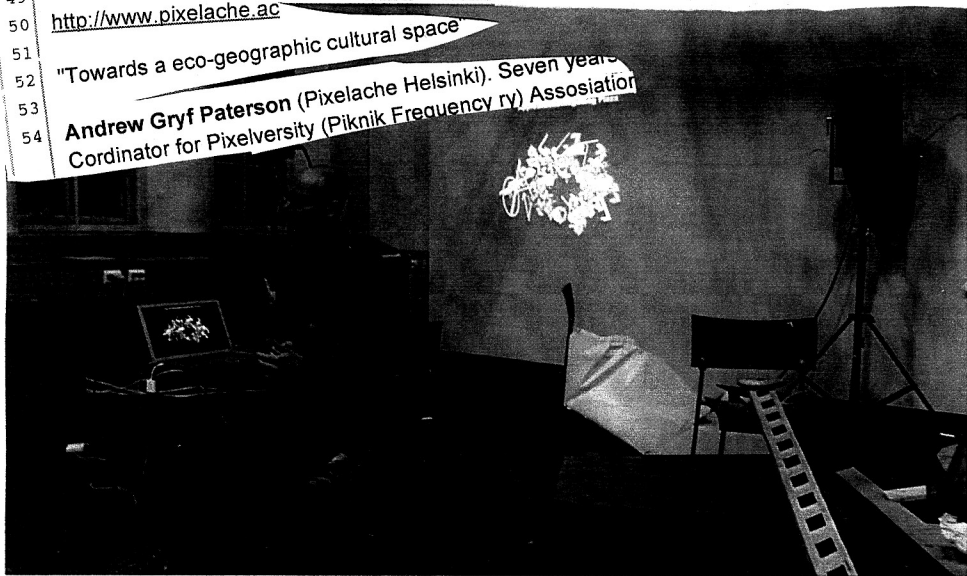
MAKE A PHONE CALL

47
48 **PIXELVERSITY**

49 <http://www.pixelache.ac>

50
51 "Towards a eco-geographic cultural space"

52 **Andrew Gryf Paterson** (Pixelache Helsinki). Seven years
53 Coordinator for Pixelversity (Piknik Frequency ry) Association
54



The, high flying dear fellow from my mind,
a cheating husband, may leave this darkened
alleyway to acquire a somewhat anxious disposition.

Say no and I
for another.
Say yes and this
be thy end for he.

trying to engage the conscious
or unconscious mind.
struggling to find something
intelligent or meaningful to say

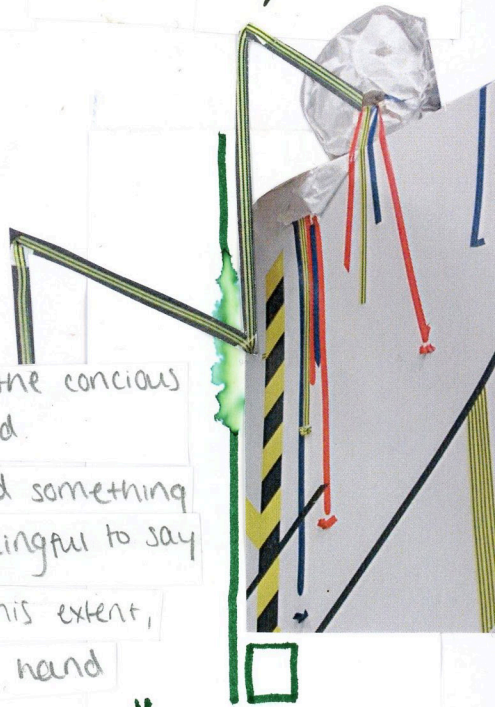
clap
tap tap

something to this extent,
to write by hand

an
abundant
undeterminable
something

Metu; ~~my~~ of choice

bite
my
warm
heart



How to Make trouble and influence people

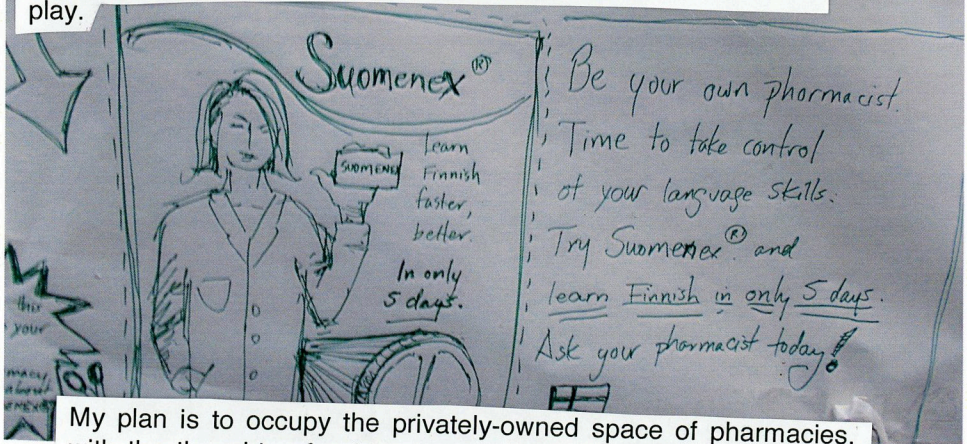
was a 2 day workshop in January 2012 as part of the 'Space is the Place' exhibition in Kaiku-gallery at the Finnish Academy of Fine Arts.

Using the following zines; How to make trouble and influence people 1996, How to stop whining and start living 1999, and Revenge of the troublemaker 2003, to investigate culture as a form of cultural resistance. With approximately 10 participants each wrote a list of what they would like to change in society. Thinking about political interventions, participants took an element of their list and discussed about taking some form of action, documenting the process.

Three days later the group came back with documentation of their intervention to collate into a collaborative zine of the workshop.



When I entered the same space on the day of Amal's workshop, "How to Make Trouble and Influence People", new objects, live constructions had taken up residency – paper structures, beams of wood, map drawings and written vocalizations. The expression of play was imminent, and I immediately wanted to take the baton and run with it, to sit on the floor and roll through the richness of matter. But instead I sat in one of the chairs, reserved for the participants. I had arrived late, so missed the introductory lecture. The discussion that ensued near the end of the workshop brought new energy to the space. Ideas flowed around a shared concern for accessible public space in Helsinki. With conviction, concern, and humor, we filled the air and paper with proposals, plans and play.



My plan is to occupy the privately-owned space of pharmacies, with the thoughts of public concern. We can stage interventions that rethink our notion of healing, and free ourselves to shift dialogue to political and social issues in the sacred space of medicine. By using fictitious medial concepts to propose new solutions.

This spring, I plan to carry out some interventions that challenge the medical and marketing code, in an effort raise questions about cultural integration in Finland. How do we make it easier for people to learn such a difficult language? What if a pill could help? "Take control of your language skills. Ask your pharmacist about Suomenex® today."

If you would like to participate in the pharma interventions, contact Lisa at: lisa.erdman@aalto.fi



HOW TO MAKE TROUBLE AND INFLUENCE PEOPLE

24th Jan '12

activism, social interaction

Culture resistance

troublemaking

untold history

art pranks

Deborah Kelly, boat-people.org 540.
racism, gender; beware of the God.

Dave Burgess, 540, 2005 "No War"

Posters

Zanny Begg, checkpoint 2004-6.
stencil cut out.

changing billboards + posters

Free speech, use it or lose it.

The empty show - urban artists
abandoned buildings, vacant

NEWCASTLE unreal estate.

— squat space com

supermarket — pigs on shelf.

BANKSY

OCCUPY creative banners
"Pay mothers, not banks"

how to organise a street party

Afghan war rugs

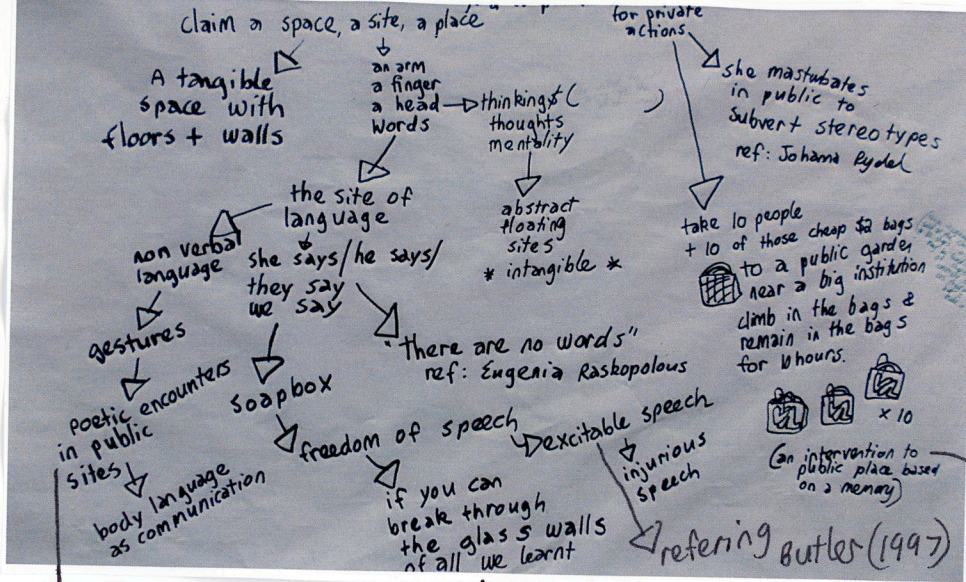
Abusters

VOYAGE russian group

Calligraffiti — Take Britain 06-09

↳ Ammel's own work.





here referencing Ilka Theunich

many performance artists talk about public sites in this way of transforming the energy via encounter... etc....

well depending on it your own perspectives

the intervention was commenting on the 'boat people' scandal of specific to 02.

in 2002 I took a similar part in intervention

how would it translate re-appropriated for a different reason or just as a gesture of claiming a site/space/place?

Contribution by Sari TM Kiivinen



Paras Bird's Like

...euttavat mittavia tuhoja kiinteistöissä. Lintujen uloste...
...ntä, huoltoyhtiöitä, talon...ehiä ja siivousfirmoja...
...ia mm. salmonellaa sekä muita tuholaisia kuten...
...voidaan torjua mekaanisesti, kemiallisesti tai...
...anisia esteitä ovat kiskot, siimot... ja verkotukset. Niillä estetään fyysisesti...
...o, pesiminen tai istu...tuolaisia tuholaisia kuten...
...miälliset lintuesteet le...
...Karkoilaitteiden äänet ovat joko lintujen lu...
...hahingoittamatta lintuja.
...Äänikarkoilaitteiden toiminta perustuu joko...
...Karkoilaitteiden äänet ovat joko lintujen lu...
...jäljitteleviä tai muita elektronisesti tuotettuja...
...Paras teho torjuntaan saadaan yleensä yh...
...ympäristön vaatimusten mukaan.

Lintukarkoilus

Lintujen pesiminen ja ovat terveyst...
...kaupungista...
...varsinaiseksi h...
...välineitä, joi...

Muita...
...Piikilästä...
...syystä...
...kiinni...
...sen...



...- tästä
...päihin voidaan
...tulee olla noin 3-5
...le...
...voidaan haittalintujen

...nkin, kun ovat suht samankokoisia:
...koiselle eläimelle.
...kiinni ja laatikko iloisesti

Tai hommaat...
...roihuamaan...
...Mies, 57 v
...13.5.2009 20:40
...hoiti sitten Saksassa...
...Mies, 28 v
...13.5.2009 23:47

Nest

Pesa

...Itselläni oli helvetti paha ja sitkeä...
...puluongelma erään vuokrakämpän parvekkeella. Ne oli jopa paskoneet...
...parvekkeelle. Vuokrantaajafirman pälystijä ei välittänyt. Yritin...
...Pesää vaan yritivät tehdä. Sitä taso 2. Iäiskin...
...pyssykin voinut olla. Eivät kuole kuin usealle onnistuneella laukauksella...
...kukkulintukin, mutta myös kaksi pulua. Kaiken tämän jälkeen vähän...
...Kämpässä

A SELECTION OF STICKERS!

karoliina
hellberg



-----cut it out

-----cut!



i am a sticker too!-----



making stickers is very easy. using for ex glue
to attach them on some surface in the city space is pretty
easy as well. a sticker is a small but a concrete contri-
bution for more
interesting public spaces.

WORKING WITH CIRCLES AS WRITING THE SITE OUT
Aino-Marjatta Mäki

To approach a given task of writing, I have decided to begin by looking into of what is around my writing. I have gotten a chance to reflect my thoughts in and on a given site. The given site of this writing consists of A5 size white page within a Space is the Place-zine. The page is almost empty, only exception being a set of black and white photographs of a cluttered gallery space down below of the page which travel through the zine as a one centimeter broad ribbon in horizontal line.

Peculiarly my site differs with the other sites of writing in the zine. The page that I am working with has a special nature compared to other pages in the zine. The page seems to work as a rear or behind to a set of sticker images, and a text encouraging the reader to take out scissors, cut them out and glue them into the realms of public space. This gesture adds some conceptual movability and unstableness to my site.

The nature of the site must be taken into a consideration when writing site particularly. To take writing matters into simple political hands the site turns to an allegory of the time at hand.

The constitution of my site is in relation to the structures of the previous page. Through this pre-existing relation the body of the site forms indiscernibly and the relation becomes a forming rule.

There lies still a possibility for resistance. The behind of, the derrière or just the butt is by it's nature in this case unobtrusive and as such unstable. It is this unstableness that makes room for a possibility for the invisible to turn into a visible one. And in this transformation lies the possibility to challenge the existing structure laid out by one overruling gesture.

And so in the heart of my site lies it's message: making visible is power. We just have to find the means to invert the invisible and make the indiscernible to a discernible one in order to take the matters of our reality at our own hand.





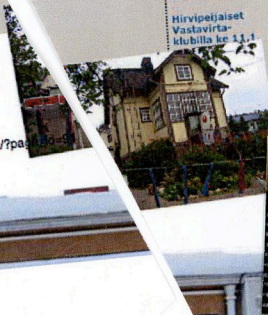
ED: 2006
hear.fi
ning online radio.
itions, Events.
ww.hear.fi/pedia/Hear-palvelin

wiki/Hirvitalo, <http://fi.wikipedia.org/wiki/Sosiaalikeskus>
wiki/Artivismi, http://fi.wikipedia.org/wiki/Taitelijasoura_NYTE,
wiki/TEHD.A.S. ry, http://fi.wikipedia.org/wiki/Arteles_Creative_Center



Ajankohtais
La 14.1. klo 17
kevään
näyttelyiden
valintakokous

Tammikuun
aukioloajat
Hirvipujaiset
Vastavirta-
klubiilla ke 11.1.



06
u10.net/
/19656362
on Curatorial Process)
shops, Events.
w.hirvikatu10.net/wordpress.1/?pa
tiesta (Performance Fiesta)



ED: 2002
ate Price of (Valtion taidepalkinto
inkimät tömällä työllään nousu
ssä, sillä on kansainvälistä an
lisuiksi en luojana Satakunnan

02 by students from Kankaanp
s an artist collective and an org
in and out of Pori
ce - New space
rking c in shortways station proj
rections to Kankaanpää/Limink
s/etc. e vents:
i 3h+k, Pori (Since 2005)
rin Juhlaviikot (2007)
in Telakka, Tampere (Since 20
a docum entation archive.
Museum Connecti on.

2011
johtava
voa ja ni
ja Pirka
chool
n.
ää Art s
anizatio
an asemaa
ikyvyttä ja s
nmaan kulttu
suomala ises-
on merkit ys-
urielämä säs on



Perfo/Perf: j.j
TE.H.D.A.S.:



hahkila@
atti@tehc

otmail.com
jasry.fi (Ant
007)

h (Janne
ti Pedroz

Rahkila
o)



credit page

Editorial team

Maria Kaihlanen
Emily Hart
John W. Fail
Sari TM Kivinen

Contributors

Lisa Erdman
Maria Kaihlanen
Emily Hart
Aino-Marjatta Mäki
Amal Laala
Sara Pathirane
Karoliina Hellberg
J. Koho
Sari TM Kivinen
John W. Fail
Tiina Remes

A special thank you to Irmeli Kokko & kuvataideakatemia (the finnish academy of fine arts) for making this publication possible.

Ptarmigan



KUVATAIDEAKATEMIA
Kuvataiteiden tutkimus-
keskus ja -opisto



CLOSING event



Performance by E. Jeffrey
& G. Piper

