

kontaining



About Kontaining

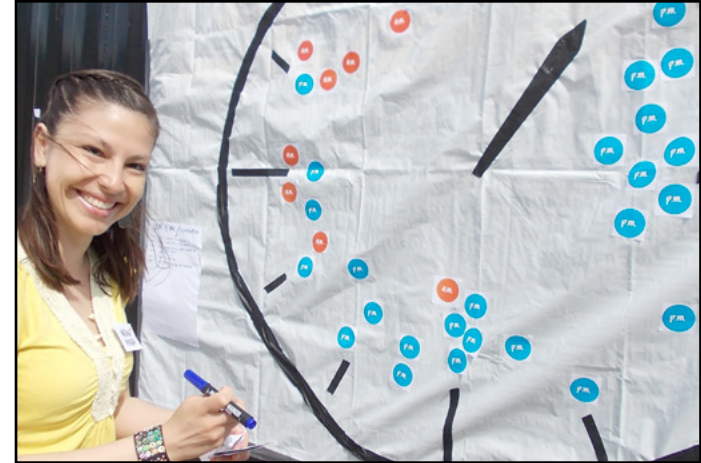
Kontaining was a two-week takeover of the art container (Taidekontti) at Lasipalatsin Aukio, Helsinki, from the 28th of May until the 10th of June 2012. Kontaining was produced by Ptarmigan ry in association with the Arts Council of Uusimaa. The Ptarmigan team developing Kontaining was Amal Laala, James Andean, Marek Pluciennik and Sari TM Kivinen, all of whom are active artists working across diverse artistic disciplines.

Our curatorial vision was to present a programme that embraced diversity through hybrid art forms. Kontaining was process-oriented, supported experimentation, encouraged interactive and site-specific work along with trans-disciplinary exchange. Kontaining took two main structural forms. Firstly, 24 hour projects were presented by artists who were selected from an open-call for proposals. These artists considered the specific site of the container for 24 hour blocks of time. Secondly, Kontaining was host to days that the organisers coordinated according to their specific artistic interests. For example James Andean coordinated a sound, music and movement programme, Sari TM Kivinen coordinated a performance art programme, and Marek Pluciennik coordinated a film and moving image programme.

Interaction with the public occurred in various ways throughout the two weeks, the artists involved being sensitive to the specific site of the art container. Engagement varied, from direct dialogical encounters with the public through research orientated projects such as 'Whose* Issues' and 'Noah's archive', to immersive installations that people could physically enter such as 'Sound of Mäkelänkatu' by Hermanni Saarinen and 'Seesaw' by Leyla Nasibova, Verónica Bluguermann and Reha Discioglu, to participatory exhibitions such as 'Vrouw Maria' by Hannah Harkes and 'unKontained Translations' by Arlene Tucker, in these projects the public could take part in the creative process. Then there were workshops such as 'Soft Electronics' by Helsinki Hacklab, and performances that provoked spectacle such as 'P o P _ X & the Nasty Power Bitch'. There were also several performances that encountered the public through dialogue and performative actions such as the performances by Baaba Jakeh, Johnny Amore and Carlos Llavata. In addition several events presented sound, music and moving image within the intimate space of the art container. Some of these events were visible to the general public, for example the events 'Kontainer (Re)Sounding' and 'Degradé - open rehearsal'. Other events were intimate and visible only if one entered the confines of the art container for example the performance by 'Pluciè & Des Andes'. On the final day of Kontaining an action even took place below the art container, as artist Liina Kuittinen attempted -- with all of her strength and tools -- to literally move the container. It shifted ever so slightly.

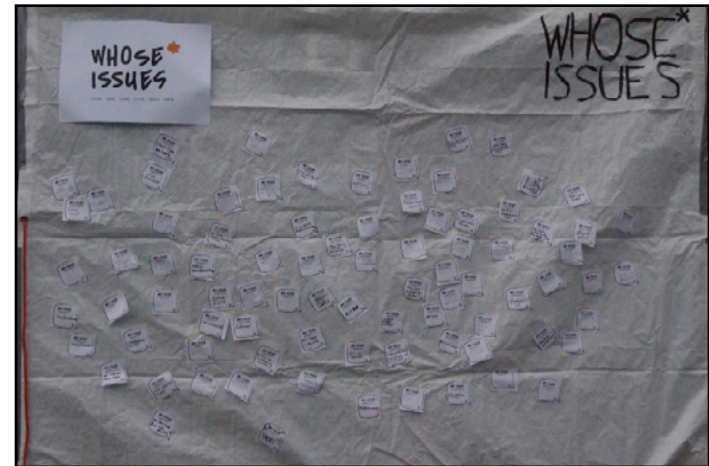
This document presents a visual compilation of each day of Kontaining. In addition, edited video footage of Kontaining can be viewed at the following link: www.vimeo.com/channels/kontaining2012

Whose* Issues: Creative Sustainability students of Aalto University



'Whose* Issues' was a collaborative project by a group of Creative Sustainability students of Aalto University. Utilising the side walls, back wall and car park area in front of the art container 'Whose* Issues' asked the public to participate by considering their associations to different locations within Helsinki, and asked what issues the public consider important within their surroundings.

"Once the search has begun, something will be found!"



Cagevent: Sometimes it works, Sometimes it doesn't:
Karri Kokko, Joséphine A. Garibaldi and Paul Zmolek

“Cagevent: Sometimes it works, Sometimes it doesn't” by Helsinki-based poet Karri Kokko and American performance artists Joséphine A. Garibaldi and Paul Zmolek draws inspiration from the creative process pioneered by John Cage to structure six 15 minute Events developed through aleatoric composition. ‘Cagevent: Sometimes it works, sometimes it doesn't’ continues an ongoing collaboration by these three artists initiated at Arte Studio Ginestrelle in Assisi, Italy in May of last year, 2011. Garibaldi and Zmolek’s participation in Kontaining, is made possible, in part, by support from Idaho State University and the Idaho Commission on the Arts.” (Artist statement, 2012).

www.youtube.com/watch?v=wGUFbPn9NSo&feature=share&list=UU9uyo3QzbDIu4Mejh-EU5gw
www.callousphysicaltheatre.weebly.com/



Service At The Kontainer (See No Evil, Hear No Evil, Say No Evil): Baaba Jakeh



“The concept is built around the idea concerning everyday’s human condition. In the face of globalisation, the world is constantly bombarded by information – characterised by conflict, technology, marketing, etc. I’m using my art as a tool to help me investigate and analyse issues of perception and how globalisation affect people as they’re always influenced or forced to view the world in a particular manner. Through interaction, I’m constantly searching for means to realise areas to trigger memories of loss or hope, of consistence or change, of nervousness of a city, of sharing, of a place. Memories embedded into social realms to connect to people and offer them an opportunity to yet reconnect to others and view the world around them in different ways. At the same time, I’m trying to encourage the viewers to question the prevailing norms that define today’s world in which peoples’ lives and expectations are ever marooned by desires and the complexities of political or social illusions - resulting into fear of ownself, of others, of the unknown. Fear of history, of the future.” (Jakeh, 2012).



Day 2 & 3

Johnny Amore presented a performance in which participants became literally 'tied up' in this dialogical exchange.



Mining Doughnuts (the chapter about Moni) was a participatory performance orchestrated by Sari TM Kivinen exploring narratives about migration.



Sound of Mäkelänkatu: Hermann Saarinen



“‘Sound of Mäkelänkatu’ is a sound installation about moving objects in the city space. Hermann Saarinen is a visual artist working with sculpture and installation. He has studied at Finnish Academy of Fine Arts (2006-2011) where he completed both a BFA and MFA. Modeling, multiplying, cropping and compressing are characteristics of his work.” (Artist statement, 2012).

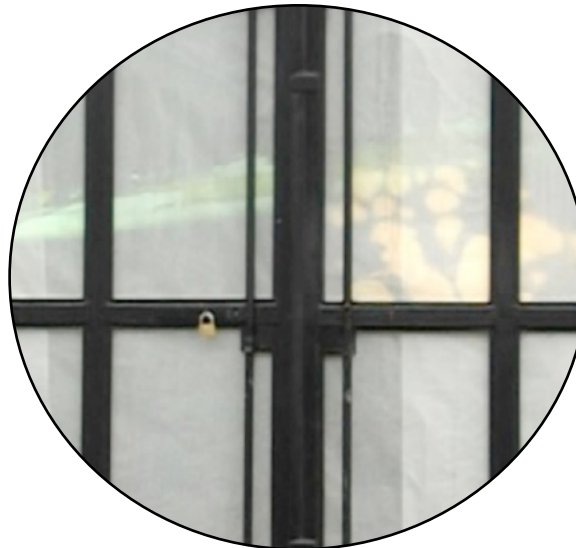
Carlos Llavata

“An oniric communicative and anti-boring performance that wishes to highlight one of the main conceptual paranoia nowadays: the rabbit world and its possibilities in our XXI century, its imaginary world endangered and its potential in this XXI century: magic, sex, cartoons, rabbit’s foot key ring, or just the basic ingredient in Valencia’s paella.” (Llavata, 2012).



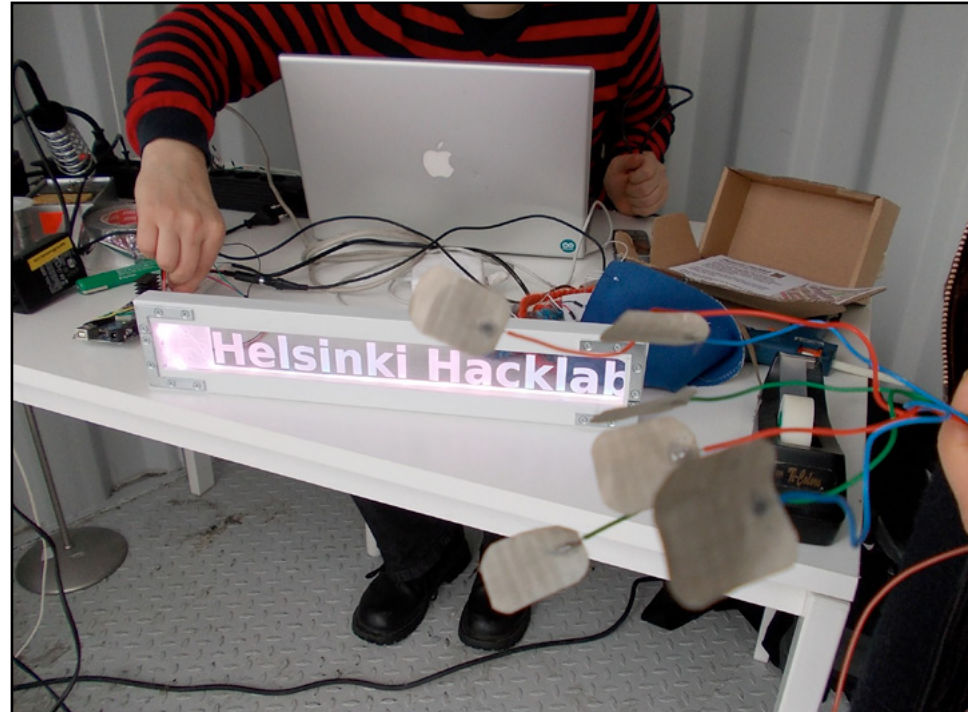
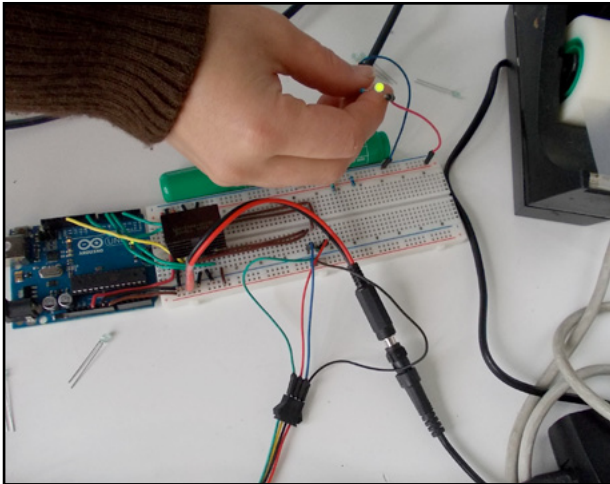
perfinstallance: Marek Pluciennik

Film projected from inside the art container.
The image is simultaneously created and
destroyed. The film literally being burnt
whilst it is projected.



Morning - Soft electronics: Workshop/ Demonstration

With: Laura Uusitalo, Christine Langinauer + Helsinki Hacklab



A morning workshop to become acquainted with the world of electronics in a “soft” way! The workshop was open for everyone and demonstrated different ways of using electronics in clothes, knitting and more... attendees were able to even try out and experiment themselves! For more information about Hacklab see: www.helsinki.hacklab.fi/

Afternoon - Acousmatica IV: Acousmatica Kontained

Day 6

& Evening - Kontainer (Re)Sounding: coordinated by James Andean

Sound and music and movement performances by Carmelo Nesci, Alejandro Olarte, Solmund Nystabakk, Saara Rautio, James Andean, Sound&Motion, Juan Duarte, Beniamino Borghi, Marianne Decoster-Taivalkoski, Gaile Griciute, Kirstine Lindemann, Libero Mureddu, and Linda Priha.



Moving image minifestival: curated by Marek Pluciennik

Plethora of moving image to illuminate the Sunday from morning to white night. In collaboration with Fix-C cooperative and NOVA Northern Video Art Network. NOVA is a new web-based platform for artists working with video-, media art and experimental cinema to show and promote their works and to post current info of their screenings and exhibitions. Helsinki-based FixC is an independent artists co-operative, which was launched in April 2007 to generate, distribute and promote video art, media art and experimental cinema and to produce curated touring exhibitions, arrange screenings and special venues with artists talks.



Otzir Godot

“Drum-poet Otzir Godot (FI, b. 1968) is classically trained drummer & percussionist specialised in improvising. He has been involved in solo projects and working with modern dance artists, video artists and in different rock -, free - and avant-garde music groups. Godot’s lyrical-orchestration drumwork is a far reaching project to the problematics of esthetics sublim: to the semantics and visions beyond the words. The aim of his solo projects is to expand the different expressing possibilities of drum set and percussion music. His instruments are not basic classical or latin / african percussion. More than that he uses variations of ethnic percussion possibilities, extended drum set and concert marimba.” (Artist statement, 2012).

Godot’s participation in Kontaining was in collaboration with the Moving Image minifestival.

SEESAW:

Leyla Nasibova, Verónica Bluguermann, Reha Discioglu



“There are roads that are passed many times and then forgotten, feelings once experienced are forever gone. Like a pendulum once started by a huge force, people come to earth and immerse themselves in pure feelings. They do it as fully as they can reaching out to all the sky-scraping highs and bottomless lows. Feelings will be bought back that were once experienced but then forgotten: the crazy amazement and thrill caused by simple and pure.” (artist statement, 2012).

Reha Discioglu is working with experimental sound, interaction and motion picture. Reha is originally from Turkey and is now graduating from Sound in New Media program in School of Arts, Design and Architecture with a thesis on Interactive Playgrounds. Veronica Bluguermann is an Industrial Designer with experience in developing products and services. Verónica is originally from Buenos Aires, Argentina and recently she graduated from Aalto University, School of Arts, Design and Architecture. Leyla Nasibova is working with concept, interactive, visual and performance art and design. Originally from Azerbaijan, currently living in Helsinki, studying New Media in School of Arts, Design and Architecture and working as an interaction designer.

Vrouw Maria: Hannah Harkes



“To commemorate the 241st anniversary of the sinking of the Vrouw Maria, Hannah Harkes will recreate these twenty one artworks during her 24 hour takeover of the shipping container, using only the titles of the works as starting points. The space will function as an open studio and gallery from 9am to 9am, inviting the public to influence the content of the recreated works and to view their progression. Willing passersby may also play the muse, and model for studies of the various characters and scenes present in the works. Costume and props will be provided. Coffee will be served throughout the 24 hour period, in fearful reverence of the coffee beans that clogged the ship’s pump and brought about its demise on that fateful day in 1771 - and to aid in the continued, restless art making.” (Harkes, 2012).

Hannah Harkes, b.1989, graduated in 2011 with a BA Hons in Fine Art Printmaking from Gray’s School of Art, Scotland.

Degradé - open rehearsal: Anna Rouhu & Guadalupe López-Íñiguez

www.facebook.com/bachdegrade



“‘Degradé - open rehearsal’ is a live installation. It is a living room or artist studio taken to a public space: A cellist practising for competition. Repeating the same music (Bach) over and over again. Once in a while having coffee break and checking her emails. A visual artist making paintings inspired by the music the cellist is playing. Making experiments with coloured light. Having coffee breaks and checking emails.” (Artist statement, 2012)

Guadalupe López-Íñiguez has a double career as both a cello player and a researcher. López-Íñiguez is currently completing her PhD on the field of Cognitive Psychology of Music with Professor J. Ignacio Pozo.

Anna Rouhu completed a Masters Degree in lighting design at the Theatre Academy of Finland in 2009. Rouhu is currently working as freelance lighting designer and has worked extensively in Finland and internationally, having worked for several years with T.H.E Dance Company from Singapore designing lighting for company's major productions.

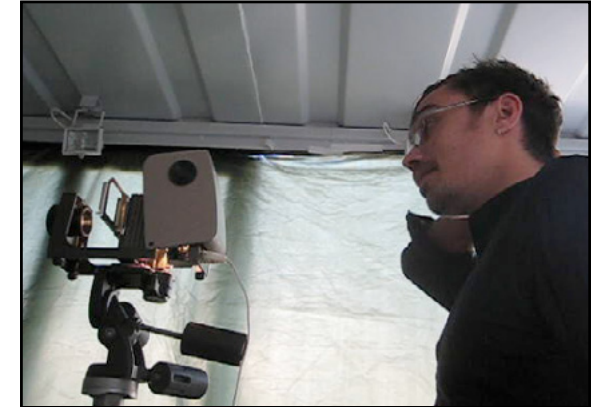


P o P _ X & the Nasty Power Bitch

“The core of our project is performative, and its endeavour (more than a word, but properly the uninterrupted representation of the fall into temptation) aims at feeling the limit of legitimacy of the meaning of things. The doggedness with which the rituality is staged (in its linguistic, aesthetic, social, cultural, psychological, geological and gestural forms), the emphasis in motion between the ridiculous and the grotesque, ending in abstraction, underlines the rupture of the rituality itself as a base of meaning that is usually assigned to things. So human beings are represented as a circus of demential masks, because they are exposed to the absurd claim that there was a deeper justification for their being, beyond belief. The research is never done with iconoclasm, but exudes a real involvement in this tragedy. The core of the performance is the masquerade of depth.” (PoP_X & the Nasty Power Bitch, 2012).



unKontained Translations: Arlene Tucker & collaborators



“unKontained Translations casts pedestrians as participants whilst the stage is set with new and previously made Translation is Dialogue (TID) artworks and TID artworks made on location in Helsinki to be part of the performance in an interactive way. Over the course of 24hours, the unKontained Translation’s performances presented unforeseeable movements made by the public which propelled and created spontaneous translations unique to the location and audience.” (Tucker, 2012).

Thursday, June 7

9:00 - ... : unKontained Translation stepped out of the box with ongoing workshops and interactive art open for everybody and anybody to join.

* Sari Toivola focused on making pictures out of words. <http://www.sarijakuva.fi/>

* Arlene Tucker offered hints on translation techniques <http://arlene.edicypages.com/>

* Nate Williams story-told his collages and art-making process. <http://nate-art.com/>

15:00 - ... : Marko Juhani Roininen presented ‘Crazy Wisdom’ collective musical session. Marko (percussion) was joined by Eero Savela (trumpet, percussion), Ilmari Heikinheimo (drums, percussion), Julius Heikkilä (electric bass, percussion) & Nicolas Rehn (electric guitar, percussion).

18:00 - ... : Madis Katz: “Koertest ja inimestest” (“On dogs and men”). A hypertext presentation linking sounds, images, and languages.

19:00-... :Sari Kivinen playing with words.

unKontained Translations: Arlene Tucker & collaborators



Friday, June 8

5:30- 6:00 am : Giorgio Convertito (dancer) and Antonio Alemanno Konkra (double bass) performed their spacial translation at dawn.

TID works exhibited in Kontaining included: Svitlana Biedarieva, Heather Connelly, Astrid Fischer Pedersen, DJ Karl Marx, The Violent Fluffers, Nate Williams and more! For more information on Translation is Dialogue and to participate in future TID installations please have a look at: <http://arlene.edicypages.com/translation-is-dialogue>

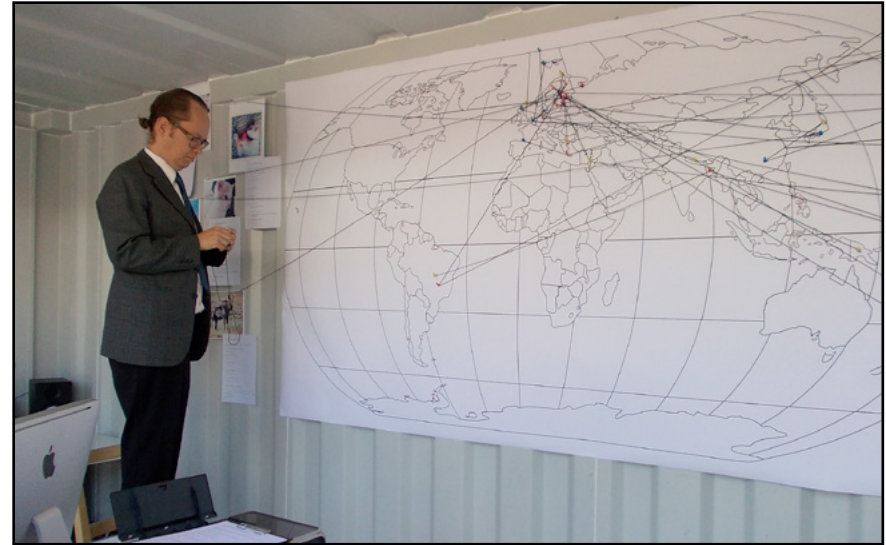
Pluciè & Des Andes performance (James Andean & Marek Pluciennik)



“Pluciè/Des Andes are film artist Marek Pluciennik and sound artist James Andean. Together they have developed a unique audiovisual performance practice, drawing on the diverse background each has in their respective fields, seamlessly blending film, sound art, and performance art.

Marek Pluciennik emphasises the tactile qualities of film, not just as a vessel for content, but as a material medium, by treating and transforming the film during the act of projection, most commonly by melting and burning the film as it is projected on the screen, as well as through the digital capture and transformation of both materials and process. [...]. James Andean creates live soundscapes to accompany and dialogue with the projected visuals. These soundscapes are often centred on live, site-specific sound, using the sound artefacts of the venue, the space, the audience, or the film projection as primary sound materials, to be further developed and extended live in the spontaneity of performance, creating a soundworld which once again stresses the fleeting impermanence of the experience of live art. [...]. These two layers – the sonic and the visual – combine and react, to create a unique, beautiful experience of shifting images, scenes, colours and textures, from both screen and loudspeakers.” (Andean & Pluciennik, 2012).

FILMVERKSTADEN - Noah's archive



“Climate change is rarely out of the news nowadays, and almost everyone seems to have an opinion about it. The scientific evidence for ongoing anthropogenic climate change is overwhelming, and impacts of changes over recent decades are already apparent in the Nordic region, with reduced sea ice, lengthening growing seasons and altered river flows. Unfortunately decisions to deal with these climate changes seem to be fuelled by economics.

What is most beneficial for the economy? It is clear that effective adaptation will be essential for coping with inevitable climate change. But are societies sufficiently aware of and prepared for these accelerating and unprecedented changes?

In Noah's archive we reflect on the following questions. Which animals are worth saving for future generations? Which animals will be relocated to a new habitat where they have a chance to survive the climatic changes? Our project puts the initiative into the hands of the public. Not economy, but our own personal choices are reflected in the archive. Furthermore, it will question our relationship with our environment and it will show, which animals we think are worth saving for future generations. We will be actively collecting material to be included in an expanding archive of pictures and information.” (Artist statement, 2012).



Liina Kuittinen

An action to move the container.

“Simply the idea is to do huge work to be able to accomplish a small gesture.” (Kuittinen, 2012).



Credits

The photographs used in this document are courtesy of the artists involved, the organisers of Kontaining, and Outi Korhonen

Video edited by Marek Pluciennik

PDF compiled by Sari TM Kivinen

Kontaining was produced by Ptarmigan ry in collaboration with the Arts Council of Uusimaa

Thank you:

Outi Korhonen for inviting Ptarmigan to participate in the art container project

And thank you to everyone who participated in the creative content of Kontaining, including:
Creative Sustainability students of Aalto University, Karri Kokko, Joséphine A. Garibaldi, Paul Zmolek, Baaba Jakeh, James Andean, Marek Pluciennik, Johnny Amore, Hermanni Saarinen, Carlos Llavata, Helsinki Hacklab, Laura Uusitalo, Christine Langinauer, Otsiz Godot, Beniamino Borghi, Marianne Decoster-Taivalkoski, Gaile Griciute, Kirstine Lindemann, Libero Mureddu, Carmelo Nesci, Alejandro Olarte, Linda Priha, Leyla Nasibova, Verónica Bluguermann, Reha Discioglu, Hannah Harkes, Anna Rouhu & Guadalupe López-Íñiguez, P o P _ X & the Nasty Power Bitch, Arlene Tucker, Sari Toivola, Nate Williams, Marko Juhani Roininen, Eero Savela, Ilmari Heikinheimo, Julius Heikkilä, Nicolas Rehn, Madis Katz, Giorgio Convertito, Antonio Alemanno Konkra, Jari Heinonen, FILMVERKSTADEN, and Liina Kuittinen



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Uudenmaan taidetoimikunta
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Arts Council of Uusimaa

Ptarmigan

