

Being in the world

ONE ALREADY KNOWS WITHOUT KNOWING THAT ONE KNOWS II



Galleria Rantakasarmi

Galleria Rantakasarmi
Suomenlinna C 1, 00190 Helsinki

Avoimna | Öppet
ti-to 12-17.30
pe-su | fr-sö 11.30-16

Open
Tue-Thu 12-5.30 pm
Fri-Sun 11.30-4 pm

FONDER SVERIGE RAHASTO SUOMI
FINLAND FINLAND SUOMI



PARTICIPANTS

Lotte Nilsson-Välimaa (Stockholm, Sweden: installation, sculpture, interactive)

Kenneth Pils (Stockholm, Sweden: painting, installation, drawing)

Miia Rinne (Helsinki, Finland: video, installation)

Bertram Schilling (Stockholm/Munich, Austria: painting, collage, video)

Charlotta Östlund (Helsinki, Finland: installation, sculpture)

ÅÅ

4 Sep 2014 to 29 Sep 2014

Opening 3/9, 17-19 pm

Open: Tue-Thu 12-5.30 pm, Fri-Sun 11:30-4 pm

Galleria Rantakasarmi

Suomenlinna C1

00190 Helsinki

<http://helsingintaiteilijaseura.fi/nayttelyt/being-in-the-world-ryhma-one-alread...>

With support from

Swedish-Finnish Cultural Foundation

About the project:

One already knows without knowing that one knows

Usein ajatellaan, että ihminen ei näe asioita ennen kuin hän tietää niistä jotain. Mutta mitä tällä tietämisellä tarkoitetaan?

Näyttelyn lähtökohtana on ollut hiljainen tieto (tacit knowledge). Ihminen tietää enemmän kuin tietää tietävänsä, sillä vuosien saatossa kehoon kertyy tietoa ja ymmärrystä myös ilman tietoista oppimisprosessia. Tällaista käytännöllistä, kokemuksista karttunutta, intuitiivista ja myyttistä tietoa on ihmisessä paljon, mutta sitä voi olla vaikea pukea sanoiksi. Hiljaista tietoa tarvitaan, sillä elämä on paljon muutakin kuin tietoista järkeilyä. Hiljaista on mm. ihmisen kyky tulla toimeen irrationaalisten puoltensa kuten halujen ja pelkojen kanssa. Se vierastaa kielen kaavoja, mutta vaikuttaa taiteessa.

Näyttelyn järjestää Being in the world –niminen taiteilijaryhmä, joka on perustettu Tukholmassa vuonna 2012. Ryhmään kuuluu joukko eurooppalaisia kuvataiteilijoita, kirjoittajia ja teoreetikkoja, jotka työstävät maiseman käsitettä laajassa merkityksessä.

////////// PÅ SVENSKA //////////

One already knows without knowing that one knows

En vanlig föreställning är att människor inte ser saker förrän de vet något om saken i fråga. Men vad är detta "veta något om".

Vårt utställningstema är underförstådd (tyst) kunskap. "Tyst kunskap" förutsätter att man alltid vet mycket mer än man kan förklara. Ett helt fält av icke-diskursiv kunskap finns i våra liv, något som uppstått genom inläring under åren utan att man varit medveten om inlärningsprocessen. Tyst kunskap inkluderar till exempel alla fysiska, intuitiva, mytiska och erfarna kunskaper vi bär på. Saker vi vet men som är svåra att formulera i ord. Konsten att leva är i slutändan inte bara en plats för den resonerande delen av sinnet, viktigare är hur man handskas med de irrationella delarna av själslivet. Det handlar om rädslor och begär som undflyr vår rationella förmåga och kunskap men som inte undgår vår "tysta kunskap" och vårt praktiska konstnärliga arbete.

Utställningen är organiserat av gruppen "Being in the world" [BITW]. Det är ett samarbete mellan konstnärer från

flera Europeiska länder. BITW grundades i Stockholm våren 2012 och kretsar kring landskapstemat i en vidare

mening av ordet landskap: dvs. att vara i, se ut över, relatera och anpassa sig till omvärlden.

////////// IN ENGLISH //////////

One already knows without knowing that one knows

It's often thought that people don't see things until they know something about it. But what is this knowing about?

The topic of the exhibition is tacit knowledge. Tacit knowledge is silent: it implies that one knows all the time much more than one can ever tell. A body of nondiscursive knowledge exists; one's life has taught it over the years, but it has been learned without any awareness of the process of learning. Tacit knowledge includes for example all the physical, intuitive, mythic and experience-based knowledge we bear and embody. These things we know but they are difficult to tell in words. The art of living is not ultimately a matter for the so-called reasoning part of the soul. Instead, important are one's dealings with the irrational parts of the soul. These are fears and desires that escape the rational faculty and explicit knowledge, but maybe not tacit knowledge and the practice of artistic work.

The exhibition is organized by the collective "Being in the world" [BITW]. This collaboration between visual artists, writers and theorists from different European countries was founded in Stockholm in 2012. It revolves around the topic of landscape in a wider meaning of the word, that is: to be in, look out on, relate to the world.

Links:

Event on Facebook

<https://www.facebook.com/events/821342967906476/>

RESEARCH RESOURCES

Text excerpts:

- Tacit knowledge (as opposed to formal, codified or explicit knowledge) is the kind of knowledge that is difficult to transfer to another person by means of writing it down or verbalizing it. [Wikipedia](#)
- "I shall reconsider human knowledge by starting from the fact that we can know more than we can tell" This writes Michael Polanyi in the work "[The Tacit Dimension](#)" (1966) which is still relevant today. His main theory is that all knowledge at its core is personal and is built on tacit elements.
- We can pick a face out of a million without being able to say how we did it. In this way, we are perpetually relying on operations within us which we neither control nor understand. In fact, over-awareness of what we are doing is the notorious cause of many accidents and foul-ups. *Most daily actions betray a reliance on what Michael Polanyi calls the "tacit knowledge" of our bodies.*
- Our minds must let go of the readiness to judge, he said, so that our eyes may be inwardly vulnerable to what we are seeing. *Japanese champion of craft, Sōetsu Yanagi.*

Links:

The Polanyi Society

<http://www.missouriwestern.edu/orgs/polanyi/>

"Poetics of space" - Gaston Bachelard - Bachelard applies the method of phenomenology to architecture.

<http://goo.gl/Injviq>

"Hans-Peter Dürr - Wir erleben mehr als wir begreifen"

<https://www.youtube.com/watch>

"Paul K. Feyerabend - Interview in Rom (1993)"

<https://www.youtube.com/watch>

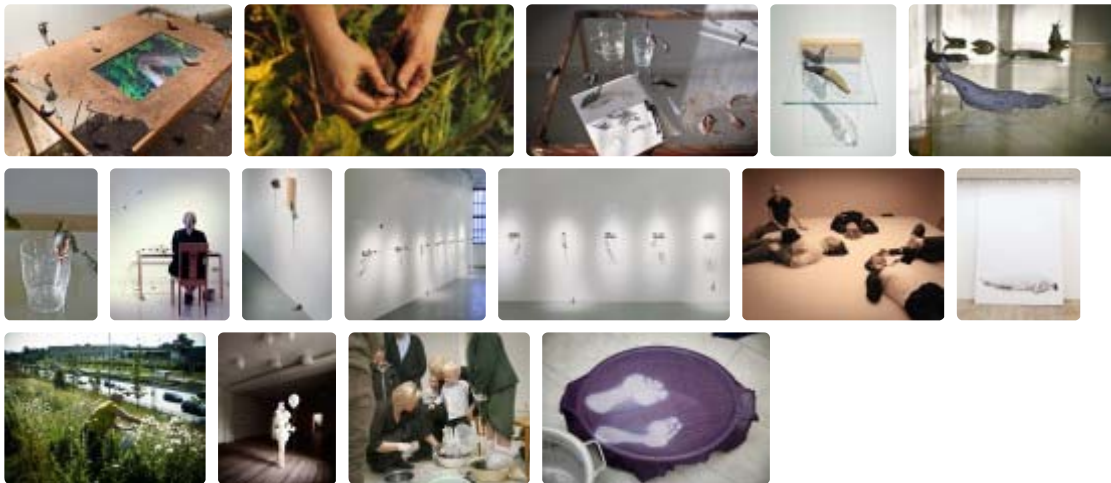
Celebrating skilled people making things with their hands

<http://thisismadebyhand.com/>

LOTTE NILSSON-VÄLIMAA



Lotte Nilsson-Välimaa - "To Dwell Upon", Installation Slugs modelled in clay, wax, glue, table, glass, video



Lotte Nilsson-Välimaa
installation sculpture interactive
Stockholm
<http://darkpink.se>

About:

Lotte Nilsson-Välimaa was born in Swedish Lapland. She lives and works in Stockholm, which is also where she studied art, majoring in textile and sculpture: She has an MA degree from the University College of Arts, Crafts, and Design.

One main thread that runs through her work is the introduction of the private sphere into the public one. In those of her works that are based on photographs and materials, a human being appears to be engaged in an activity. Lingering and questions about being are current issues in her art, issues which she seeks to put into a mundane perspective. The specific space and context are recurring conditions that stimulate the creation of something new.

Alongside her individual art work, Nilsson-Välimaa takes part in collaborative projects.

Here, encounters with others play an important role: control is relinquished so that something new can come into being. The will to connect and share the inwardness, the state of being absorbed. "By a paradox: to search for connection by solitude – I investigate what it can generate."

Nilsson-Välimaa is a member of the two artist-run organisations Fiber Art Sweden (FAS) and Studio 44.

Projects:

The starting point for her spatial works is often her own body. These have resulted in, among other things, a series of photo-based screen prints on a human scale: *To Jump, To Wander, To Grasp, To Hold Up a Piece of Cloth*. Using materials such as felt, foam rubber, mosquito nets, or window blinds, she stages her illusory works. Here, she has developed a language for immobility.

Roaming, out on one of the hikes of the summer, she found some thistledown. It looked like dust: floating, settling. For several days she collected the down and later used it in performances and installations in which her body was covered in down. In the process *Let Me Look Into Your Eyes* (2011 – 2014), she has met more than 100 people and taken notes in watercolour of the iris and pupil. The focus was on paying attention to the people she met, and to their eyes, which they gave her the opportunity to look into. "I do not know if it was the light that fell in a strange way into his eyes. But I clearly remember how I was affected when I looked into the spherical, green roundel, his iris. And my gaze was drawn inexorably into the inescapable dark centre point: the pupil."

To Dwell Upon (2012 – 2014) is an ongoing project. In it, Nilsson-Välimaa began an exploration of the language of moistness, stickiness, and lingering. The slug touches on that which is persistent, which is slow, and on life in general.

"On an early morning walk in June, I saw a black slug. Fully exposed, without any shell house, it slid in its mucus on the asphalt. I bent down and studied the creature. Started modeling slugs, shaping them out of clay. The mucus is depicted using glue. It flows and drips around the slugs. They slide across edges, around corners, turn around, some shrink. They spread out across the room, slowly and without control."

The installation includes a table, slugs, and a video.

CV

LOTTE NILSSON-VÄLIMAA born in Gällivare, Sweden

Utbildning/Education

1990 Konstfack, Textil

1991 Konstfack, Skulptur

1985 Nyckelviksskolan, Stockholm

1984 Konst- och Miljöskolan, Sundsvall

Separatutställningar/Solo Exhibitions

2013 Vetlanda Museum, Vetlanda

2012 Let me look into your eyes Studio 44, Stockholm

2011 GREYZONE Studio 44, Stockholm

2009 I det andra rummet FAS-projekt Hallwylska palatset, Stockholm

2007 Byta blick III Rättviks konsthall

2006 Byta blick II Jakobsbergs Konsthall

2005 Byta blick I Tyresö Konsthall

2005 Blomster landning Stockholm Art Fair, utfört med Kenneth Pils

2004 Ett samtal med Ivan Aguéli stipendiatutställning Aguélimuseet, Sala

2004 Blomster landning Piteå konsthall, utfört med Kenneth Pils, Swedish Lapland

2003 Att fatta HV Galleri, Stockholm

2003 Att fatta T-Östermalmstorg/FASett, Stockholm

2003 Sy dig en kostym Studio 44, projektledare/deltagande konstnär, Stockholm

2003 Sy dig en kostym Virserums Konsthall, Sweden

2003 Se mer – Aguelimuseet, Sala, Sweden

2000 Fyra projekt Galleri 19, Gällivare, in Swedish Lapland

1994 Hittogods, utfört med Elisabeth Malmström, Djurgården, Stockholm

1993 Guldbelag pelare, utfört med Elisabeth Malmström, Lido, Stockholm

1992 Belysning, utfört med Elisabeth Malmström, Lido, Stockholm

Samlingsutställningar/Group Exhibitions

2015 Spezialmensch in Speziallandschaft, Galerie Der Kunstler, Munchen Tyskland (upcoming)

2014 FAS goes north, Önsköldsviks Konsthall, Sweden (upcoming)

2014 One already knows without knowing that one knows, Galleria Rantakasarmi, Suomenlinna, Finland (upcoming)

2014 One already knows without knowing that one knows, Galerie Toolbox, Berlin

2014 Dykare, kostym till föreställning, regi: Jukka Korpi, aktör: Anna Kuusamo, Uusi Teatteri sverigefinsk teater, Stockholm (upcoming)

2014 Psyke, utställare och samordnare, Studio 44, Stockholm

2014 Köyhät teillä on aina luonne/De fattiga bär du alltid inom dig, Kemi Art Museum, Finland

2014 Dyeing to know, FAS, i projektgrupp av eventet, Supermarket Art Fair, Kulturhuset Stockholm

2013 Egna Rum, Galerie Herenplaats, Rotterdam

2013 Souveniring futures - Transition, Galleria Huuto, Helsinki

2012 Souveniring futures - In a box, Cirkulationscentralen, Malmö, Sweden

2011 To pack - Individual freedom in the collective process, Berlin

2011 To pack - Individual freedom in the collective process Kunstverein GRAZ e.V., Regensburg, Germany

2011 Hemlängtan Eskilstuna Konstmuseum, Sweden

2011 Sjukt bra konst Stockholms läns museum, Sweden

2010 LAST Studio 44, Stockholm, Sweden

2010 "Den tunna tråden" Konstnärshuset, Stockholm, Sweden

2010 M som i Mötesplatser, Riksturné med Folkets Hus o Parker, Sweden

2010 Det som visar sig Studio 44, Stockholm

2010 UND 5 Karlsruhe, Germany

2010 FAS, Konstnärshuset/sommarutställning, Stockholm

2009 Möbelobjekt av Byta Blick och defyra, Konstnärshusets entréutrymmen, Stockholm

2009 Basecamp V.art-09 Värnamo, Sweden

2009 I det andra rummet Hallwylska palatset, Stockholm

2009 NANO-Stockholm Studio 44
2009, 2008 Supermarket Studio 44 och FAS, Stockholm
2008 Expo Studio 44, Stockholm
2008 Pink Thursday Trelleborgs Museum
2008 Blomster landning Konstnärsbaren, Stockholm
2008 Syskon Studio 44, Stockholm
2008 Teckningar Studio 44, utfört med Åsa Wallenström, Stockholm
2008 -2005 FASit "Let me be still and listen" Konsthallen i Luleå/Svensk form/Norrtälje Konsthall/Sto Art Fair/Fullersta bio/Konstfrämjandet, Örebro
2007 FAStvå Midvinternatt FAS och Twochange, utfört med Anna T Wolgers, Stockholm
2007 Don´t even go there Studio 44, Stockholm
2006 DOMINO Studio 44, Stockholm
2006, 2003, 2002 Sthlm Art Fair FAS, Stockholm
2006-1999 At Bob´s Stockholm Art Fair
2005 Maktens mening Studio 44/CFF, Stockholm
2005 Martinas och Rogers salong IDI, Stockholm
2003-2002 Utvalt (turné i regi av Svensk Form och Konsthantverkarna), Sweden tour
2001 Far away/Att hoppa Museum of Decorative Applied Art, Riga
1999 Att hålla upp ett tygstycke mot väggen /FAS 4 Skulpturens Hus, Stockholm
1998 Modersmjölskaka FAS I-III Galleri Grå, Stockholm
1998 Norrbottens länssalong Kiruna, Sweden
1998 Bagage/Central Station Art Park, Stockholm
1997 Frukträdgård Galleri Engman, Umeå, Sweden
1995 Dark Pink (i samverkan med Kenneth Pils) Kungliga akademiens trapphall, Stockholm
1997 Min familj Galleri Bergström, Jönköping, Sweden

Performance

2009 V-Art Värnamo
2008 Pink Thursday, Trelleborgs Museum
2006 Lyckopåse, utfört med Agneta Hill, Gamla Stan, Stockholm

Uppdrag/Commissions

2014 EOA, European Outsider Art Association, board member
2010-2014 I programgrupp, planering och support av utställningar för Studio 44
2014- Stiftelsen Hjälpfonden, styrelseledamot, Stockholm
2013 No waste cooking, samverkar i Andrea Hvistendahls projekt, Studio 44
2008 – 10 Projektledare Points of Departure www.pointsofdeparture.se
2008 -09 Projektledare NANO

Representerad/ Represented

Statens Konstråd, Danderyds sjukhus, Norrbottens läns landsting, Gällivare Kommun, Jönköpings Landsting, Vetlanda Konstmuseum

Stipendier/Grants

2013 Estrid Ericsons
1996-97, 2003-04, 2008-09 Konstnärsnämndens arbetsstipendium
2004 Salagården, vistelse
2004 Aguélistipendiat, projektgrupp
2002 Framtidens kultur

Membership

Studio 44, independent artist runned gallery www.studio44.se
FAS Fiberartsweden, a network of artists in the expanded field of textile www.fiberartsweden.nu
SKF Svenska konstnärers förening
Studio at Kapsylen ekonomisk förening www.kapsylen.se

Övrigt

2014 FAS going north -Workshop kompetensutveckling och studieresa Fiber Art Sweden Örnsköldsvik Umeå

KENNETH PILS



"Diary of Anything" (128 of 365 drawings), ongoing since dec 2013, drawings on 4-600 gr paper, 21x15cm, Kenneth Pils 2014



Kenneth Pils

painting installation drawing

Stockholm

<http://www.pils.se>

<http://studio44.se/artists/kenneth-pils>

About:

Firmly rooted in painting Kenneth Pils moves in a borderland where painting merges with installation, sculpture and graphics. In his art he uses the tension between the direct and intuitive vs planned and generic. In practice Pils oscillates between hands on working with basic materials and to use more indirect technical tools such as computers, printing devices and projectors. Pils usually sets up strict rules in each

project and follow them closely. For instance in the random paintings where images are randomly picked from internet and executed as paintings without any preconceived ideas. In other occasions repetitions of the same motif will be the stage set where endless variations of the same become different. Pils sees the art object as separate from him in a similar way we see things in the world. The art object has to be coped with as a independent entity. All this together questions our way of looking at intentionality, interpretation and meaning.

Projects:

Diary of Anything

This diary drawing project started December 21, 2013 as a way to uncover Tacit Knowledge. The practice was to do one daily drawing without knowing what to draw in beforehand. The drawing material was chosen to be charcoal as it is very basic, easy to handle and can be used in a multitude of ways.

Tacit knowledge is the hidden knowledge that is the basis for our conscious practices and decision making. How can one make this non tangible, foundational, know-how visible? My thought was that if I position myself in a situation where I unprepared and (within certain limitations such as the paper size) can do anything, that openness would trigger hidden practices and reveal knowledge of which I have forgot or did not know at all. Just the practice to draw would trigger thoughts, memories, knowledge, all of which is the basis for reactions that would make me do marks on the paper. At the same time these marks would trigger even more actions through reactions on what was already made. Where this "want to do" comes from is very hard to know but what emerges in a situation like this could metaphorically be visualized as pouring Tacit Knowledge out on the paper.

Practice

Every day I sit for a while drawing on a A5 paper without knowing in beforehand what to draw. No conscious effort to restrict the flow is attempted. Whatever comes forward as a glimpse in the mind or as marks on the paper, which trigger further actions during the practice, is accepted. Every day is a fresh start. I can sit and wait for that something to appear in mind. In other occasions i just start with some lines or blobs to start up a process. It's a play for half an hour. The result is not very typical for the way I do things and not very consistent - but it is still something.

The collection of works become an index of actions over a longer span of time. All together they make a bigger gestalt that tells something about the daily flux of thoughts, ideas and emotions that occur while making marks on a paper.

This project is part of "Diary 2014" where the diary idea was initiated. It is also a part of "One already knows without knowing that one knows II" in Berlin and Helsinki. There the work become a "art as research" tool to approach research field "Tacit Knowledge".

CV

KENNETH PILS born 1964 in Jönköping. Lives and works in Stockholm.

Studies

1990–1995 (MFA) Royal Institute of Arts, Stockholm

1986–1990 (BA) University College of Art Crafts and Design, Stockholm

1985–1986 Hovedskous Painting school, Painting- Gothenburg

1983–1984 Östra Grevie folkhögskola, Aesthetic line with orientation painting - Östra Grevie

Other studies

1998 Royal Institute of Arts, the graphics division, experimental graphics - Stockholm

1995 Academy of Fine Arts in Helsinki, Workshop Ars-95 - Helsinki, Finland

1991 University College of Art, Crafts and Design, Philosophy - Stockholm

Solo Exhibitions

2013 Vetlanda Museum, Modern Time - Vetlanda

2010 Aguéli Museum, Traveller 3 - Sala

2005 Stockholm Art Fair, Flower Landing - Fairfield

2004 Piteå art gallery, Flower landing - single moments - Piteå

2003 HSB Art Association, State of Mind - Stockholm

2003 Town Hall art gallery, Dancing mammals - Örnsköldsvik

2001 Konstnärshuset, Clean / r your head - Stockholm

1999 Gallery Öhrstrom, Kenneth Pils - Gothenburg

1997 Gallery Bergstrom, Space Age - Jonköping

1995 Småland art archives, Kenneth Pils - Värnamo

1995 Gallery Mejan, Constellation - Stockholm

Group Exhibitions

2015 Gallery der Künstler, Munich, Germany

2014 Galleria Rantakasarmi, One already knows without knowing that one knows II, Helsinki

2014 TOOLOX, One already knows without knowing that one knows - Berlin

2013 Supermarket Independent Art Fair, Microwesten - Greetings from the West - Stockholm

2012 Kulturwerkstatt Haus 10, Belichtete Gegend - Feldberg, Germany

2012 Studio44, Total Recall - Stockholm

2011 Kunstverein GRAZ eV, Th pack - Individual freedom in the collective process - Regensburg

2010 Studio 44, The thing that turns out - Stockholm

2010 UND # 5, Traveller 2 - Karlsruhe

2009 V.art-09, Traveller 1 - Värnamo

2008 Konstnärsbaren, Flower landing - Stockholm

2008 Sollentuna Art Fair, Constellations - Sollentuna

2006 Studio 44, Tour d'horizon - Stockholm

2006 Swedish Art Association's Federation, New graphics bank - Travelling exhibition in Sweden

Larger Group Exhibitions

2013 Galleria Huuto - Helsinki, Finland

2012 CirkulationsCentralen, Souveniring Futures - In a box - Malmö

2011 Studio 44, Labyrinth - Stockholm

2010 Culture Factory, ÖKKV 30 year of grantees- Örnsköldsvik

2009 Konstnärshuset, Inferno purgatorio paradiso - Stockholm

2009 Studio 44, Nano - Stockholm

2008 Studio 44, Expo 08 - Stockholm

2008 Studio 44, Drawing - Stockholm

2007 Studio 44, Expo 07 - Stockholm

2007 Studio 44, Do not even go there - Stockholm

2007 Konstnärshuset, Convenience Store Artist-Run Fair - Stockholm

2006 Studio 44, Expo 06 - Stockholm

1999–2006 Stockholm Art Fair, At Bob's -

2006 Konstnärshuset, Mini market - Stockholm

2006 Kulturhuset, One Was - Stockholm
2006 Studio 44, Landscape - Stockholm
2005 Konstnärshuset, Member Exhibition - Stockholm
2005 Studio 44, Forces sentence - Stockholm
2005 ID: In the gallery, Martina & Rogers salon - Stockholm
2003 Grafikens houses, Graphics School in Stockholm - Mariefred

Projects

2012 Project, This Is For Real (1 year) - Kalwang, Austria
2011 Studio 44, GREY ZONE - Stockholm
2008 Project, Experience (1 Year) - Yrttivaara, Sweden
2008 Project, Hard experience -, Österike

Public art

2013 HSB Brf. Umbra, birds - Gothenburg
2011 Tollare sports hall, Sports Deco - Nacka
2008 North Zone Ventures, 10 minds - Stockholm
2007 Danderyd Hospital, Flower landing - Danderyd
2006 Royal Institute of the Arts, Beyond doubt - Stockholm
2002 Södersjukhuset Hospital, Spinning - Stockholm
2000 Trädgårdens Retirement home, Day - Huskvarna
1997 Gothenburg AB port, Come on show me your beauty - Gothenburg

Scholarships

2013 Cultural Fund for Sweden and Finland
2012 Helge Ax:son Johnson's foundation, travelling grant
2010 The Swedish Embassy in Berlin
2010 Moderna Museet, travel grants
2008 Bildkonstnärsfonden, Swedish Arts Grants IASPI
2004 Salagården residency, Delsbo
1998 Örnköldsviks KKV's scholarship
1997 Jönköping county price
1996 Bildkonstnärsfonden, Visual Arts Fund scholarship
1995 New graphic artists large Price Falu Biennale
1995 Brucebo scholarship Gotland residency in Själsö
1995 Royal Institute of Arts graduate scholarship
1995 Jönköping County Art Association Award
1993 Anders Sandrews foundation Stockholm
1993 Wilhelm Smith's foundation grant
1993 Helge Ax:son Johnson Foundation grant
1991 Hall Press culture price Jonkoping

Represented

Museums: Swedish National museum, Dalarna museum, Smålands Art archive, Agueli museum
State Art council
County of: Jönköping, Uppsala, Stockholm, Älvsborg
Municipality of: Ekerö, Göteborg, Jönköping, Lidingö, Värnamo, Uppsala, Örnköldsvik
Various: (SAK) Sveriges Allmänna konstförening, Apoteket's Art Association, Stockholms county Art Association, Göteborgs hamn AB, Nordea-Liv

Employment

2011–2014 University College of Art, Crafts and Design, Digital Originals - Stockholm
2013, 2012, 2005, 2002 Royal Institute of Arts, Digital production work for printmakers - Stockholm
2000–2007 Graphics School in Stockholm, Digital image and Intaglio - Stockholm
2005–2006 Grafiknytt, Magazine New Graphics, Journalist - Stockholm
2003–2005 Nordic Art School, Teacher of digital image, Intaglio and screen printing - Kokkola, Finland

Membership

Studio 44 Stockholm Artist run gallery
Swedish Artists Association (SKF) - Stockholm

MIIA RINNE



Sea, 2012-2013 (painted 35 mm film/ HD)



Miia Rinne

video installation

Helsinki

<http://www.miiarinne.com/>

About:

Miia Rinne (b. 1973) lives and works in Helsinki. She has MA degrees from the Academy of Fine Arts Helsinki and the University of Art and Design Helsinki. She works with a variety of media including film, video, installation, and prints. Whereas her video works are often like sceneries from inner road movies, they include the concept of the entire universe where everything is on the move.

Miia Rinne likes to work with open-ended projects. She mixes older and more recent material with each other and makes something new out of them.

Projects:

PAINTINGS ON 35 MM FILM (2008 -)

This series of films focuses on senses. Learning to see, hear and feel more can one understand more. Good interpretation is based primarily on sensory openness. Mental reflection and words may come after that.

Made in 2008, the first painting on film is called Pori-Helsinki. It shows colours and forms that produce an impression of passing sceneries, as if seen from the window of a train. In effect, this work is a mixture of concrete and psychological travel. The work is named after my birthplace and current hometown.

The second film is called Sea. Painted upon a 35 mm negative made of Pori-Helsinki, Sea produces dark scenes resembling a view of the sea at night. In a certain way, the sea in question was the one between Helsinki and Stockholm, the two cities in which the work was premiered at the same time.

Given the name Attraction, the third work in the series is again painted upon the two earlier works – that is, on the positive made of the second work Sea. Attraction is inspired by my visit to Palazzo Massimo in Rome, where the illusionistic garden frescoes of Villa di Livia are preserved. Recalling that these original frescoes were painted two thousand years ago, Attraction deals with the idea that through the ages, human being has been impressed with nature and tried to copy its spirit. Showing an impressionistic abstraction of my own notion of a garden, Attraction refers moreover to the early film term “cinema of attractions”. The fourth painting will be painted on the negative of Attraction.

So in this series, each new work is painted as a new layer upon earlier works. Like episodes in human life, old works trail off when new ones emerge on the surface. This method of using the old as background for the new makes the resulting chain resemble the human psychic system as it builds up over time. In a psychic system, events of bygone episodes remain effective in the tacit substructures of one's personal history, through which each experienced present moment passes. Likewise, the old images on my film have not passed away entirely. They get restored underneath the film's visible layers and generate a reservoir of hidden images. The film has an onion-like structure of memory. Sigmund Freud had something similar in mind when he likened the Eternal City, Rome, with all its historical and archeological layers, to the psychic system of a human being where nothing that has once come into existence will have passed away.

CV

MIIA RINNE born 1973 in Pori, Finland

EDUCATION

2003 MA, Academy of Fine Arts, Helsinki, Finland

1999 MA, University of Art and Design, Department of Art Education, Helsinki, Finland

SOLO EXHIBITIONS

2010 Kluuvi Gallery, Helsinki Art Museum, Finland

2008 Huoltamo galleria, Tampere

2003 Galleria Huuto Uudenmaankatu, Helsinki, Finland

2002 Kluuvi Gallery, Helsinki Art Museum, Finland

2000 Kuvataideakatemia galleria, Helsinki, Finland

SELECTED GROUP EXHIBITIONS, PROJECTS AND SCREENINGS

2013 Moving Image art fair, London

2013 Nordic Outbreak visits The Maboneng Precinct, Johannesburg

2013 Nordic Outbreak visits 19 International Symposium on Electronic Art, Sydney

2013 Nordic Outbreak, Scandinavia House, New York

2013 Huuto Alphabet, Supermarket, Stockholm and Galleria Huuto, Helsinki

2012 I See, Studio 44, Stockholm

2012 Aaargh! – 10 years later, Jätkäsaari warehouse, Helsinki

2012 Konst Parkings, Korjaamo, Helsinki

2011 Supermarket Art Fair, Stockholm

2010 Diamond palaa - Summer Art Exhibition in Pori, Finland

2010 Kino Cartes, WeeGee, Espoo, Finland

2009 Huoltamo galleria (exhibition with Piia Rinne), Tampere, Finland

2009 Forum Box/ video room, Helsinki, Finland

2009 Art Fair Suomi 09, Helsinki, Finland

2009 subvision.kunst.festival.off, Hamburg, Germany 2009

2009 Suokissa, Helsinki, Finland

2009 Movements of Textile, Gallery-Workshop Artifex, Vilnius, Lithuania

2009 It Is Beautiful Here, Fiskars, Finland,

2009 Megalomania, Huoltamo galleria, Tampere, Finland

2008 Galleria Huuto (exhibition with Piia Rinne), Uudenmaankatu, Helsinki, Finland

2008 Kukkia ja mediaa, EMMA, Espoo, Finland

2008 Huutokauppa, Galleria Huuto, Helsinki, Finland

2007 Video und installation aus Finnland, Fluxus Freunde, Wiesbaden, Germany

2007 Vastakertomuksia, Oulu Art Museum, Finland

2006 Vastakertomuksia, Kerava Art Museum and Oulu Art Museum

2005 A Good Day Today (Finnish Video Art), Laznia Centre for Contemporary Art, Gdansk, Poland

2005 A Good Day Today, Pro Arte, St. Petersburg, Russia

2005 From the Midnight Sun (Finnish Video Art), K2 Sanat merkezi-K2 Galleri, Izmir, Turkey

2005 A Good Day Today, Kino Lab, Ujazdowski Centre for Contemporary Art, Warsaw, Poland

2005 A Good Day Today, VAE9 International Media Art Festival, Lima

2004 City Mind, Platform Gallery, Vaasa, Finland

2002 Media Variations, screening, Lothringer 13/Halle, Munich, Germany

2002 Galleria Huuto, Opening Exhibition, Helsinki, Finland

2002 Porigina galleria, Pori, Finland

2002 Biennale Syd 2002, Sørlandets Kunstmuseum, Kristiansand, Norway

2002 Helsinki-Berlin 6733,3 km, Universität der Künste, Berlin

2002 ROHTO, Helsinki City Museum, Tennispalatsi, Helsinki, Finland

2001 Mänttä Art Festival, Mänttä, Finland

2001 Master Degree Show, The Academy of Fine Arts, Helsinki, Finland

2001 imagespassages, Annecy, France

2000 Art goes Kapakka Festival, Moskova Bar, Helsinki, Finland

2000 Tikkulan taidetalo, Pori, Finland

1999 Tekno/esitys, Tampere, Finland
1998 Amorph!98 performance, Helsinki, Finland
1998 "Bear in an Open Field", Resonance FM, London, UK
1998 A.M.T.I. (Art Music and Technology Interactive Initiative), performance with Max Savikangas, Helsinki, Finland
1997 Private Parking, Ateneumsali, Helsinki, Finland
1996 ETSI-SEARCH, Helsinki, Finland

FILM AND VIDEO FESTIVALS

2013 Jihlava International Film Festival, Czech Republic
2013 37th Open Air Filmfest Weiterstadt, Germany
2013 Leiden International Short Film Experience, The Netherlands
2013 Internationale Kurzfilmtage Oberhausen / market, Germany
2012 Madatac 04, Contemporary Festival of New Media, Madrid, Spain
2010 15 festival de cine international, Ourense, Spain
2010 Kettupäivät, Helsinki
2010 Le Petit Festival du Théâtre, Dubrovnik, Croatia
2009 13th Jihlava Film Festival, Czech Republic
2009 6th Filmfest Eberswalde, Germany
2009 International Short Film Festival, Oberhausen, Germany
2009 view09, Festival on New Finnish Video Art, Helsinki, Finland
2009 Out of Place/ AV-arkki Tour 2009, Tampere Short Film Festival, Finland
2008 Kettupäivät, Film Festival, Helsinki, Finland
2005 view05, Festival on New Finnish Video Art, Helsinki, Finland
2005 Kettupäivät, Film Festival, Helsinki, Finland
2001 Pärnu International Film Festival, Estonia

BERTRAM SCHILLING



Bertram Schilling, Sunday, Collage, 2006



Bertram Schilling

painting collage video

Stockholm/Munich

<http://www.bertram-schilling.com>

<http://microwesten.net/>

About:

The idea of the mix is a central theme of my paintings, collages, papercuts and installations. Recurring motifs and sources of inspiration come from my daily surroundings, travel experiences and landscape memories.

Since my studies in the late nineties I enjoyed working with artist-run projects like Galerie Erika, Micowesten, Being in the world or Aim and exchanges with similar networks.

Projects:

"One already knows without knowing that one knows"

Berlin/Helsinki - exhibitions 2014

What I see, I paint. What I don't see, I paint. What I can, I paint. What I can't, I paint.

Concepts of perception, memory and knowledge is what interests me in my work as an artist and in particular for the "One already knows without knowing that one knows"-project.

For the exhibitions in Helsinki and Berlin I produce work which is not guided by a well-defined program but instead is connected very much with intuitive processes, new and experimental production-methods.

Having "the technique" – the means, or ability, to get from here to there, to navigate within a big piece is always the issue, but while painting, as in most of all art-activity, it is sometimes necessary not to recognize the significance of what you have done. In fact the significance could be said to be held in that act of irresponsibility.

I like it when paintings and collages become something like the by-product of an almost automatic process, constructing their own independent variation of imaginary form.

To decide and evaluate becomes unnecessary, - the articulation becomes the knowing. The knowing comes out of the process, and it refuels a further effort of articulation.

CV

BERTRAM SCHILLING born 1971 in Krumbach, lives in Stockholm and Munich

1995 – 01 Kunsthochschule Kassel, Akademie der Bildenden Künste München, Hochschule für Gestaltung Karlsruhe/ ZKM

Prices/Scholarships/Residencies/Project-grants

2001 Barcelona, Erasmus-Grant

„Abschluss mit Auszeichnung“, Kunsthochschule Kassel

2003 „Meisterschüler“, Prof. Rolf Lobeck, Kunsthochschule Kassel

2004 Curator at Kunsträume Kempten, Exhibition-project, Grant by the City of Kempten and the Bavarian State

2005 Travel-Grant by Bezirk Oberbayern Wroclaw/ Poland;

Prize „Debutantenförderung“, Bavarian State Ministry of the Arts

2007 Prize „Förderpreis der Dr. Rudolf Zorn Stiftung“, Kempten

2008 Artist in Residence Manila „The Supreme Genius of Paul Gauguin“/ Film-project

2008 - 2010 Grant „Atelier-stipendium“ of the Bavarian State

2011/12 Artist in Residence Stockholm, Project-Grant, Erwin und Gisela von Steiner Stiftung, Munich

2012 Travel Grant Scandinavia, Project-support by the City of Munich, Culture-Department

Selected Solo Exhibitions

Schwäbische Galerie, Oberschönenfeld/ Augsburg (2012); Jakob Henle Haus, Lünen (2012) Kunstverein Mönchengladbach (2011); Galerie Vögtle, Karlsruhe (2011 mit Andreas Stöhrer); Kunstforum Kempten (2010); Galerie Ambacher, München (2010 mit Oliver Winheim); Kunsthau Villa Jauss, Oberstdorf (2008); Kunsthalle Kempten (2005); Dock 4, Kunstraum Kassel (2001);

Selected Group Shows

Studio 44, Stockholm (2012), SIHLQUAI55 Offspace, Zürich (2011); Kunsthalle Kempten (2011); Kunstverein „Graz“, Regensburg (2011); Alte Feuerwache Berlin (2011); Formverk, Eskilstuna (2011); Schloß Bad Grönenbach (2010); Pinakothek der Moderne Munich (2010); Künstlerhaus Bethanien, Berlin (2009); Polygalerie, Karlsruhe (2009); Staatsgalerie für Moderne Kunst, Glaspalast Augsburg (2009); Galeri u Zlaheto Kohauta, Prague (2009); Städtische Kunsthalle Wroclaw (2005); Hinterconti Hamburg (2003);

Art Fairs

Liste Basel (2009); Preview Berlin (2009, 2010); Supermarket Stockholm (2009, 2010, 2011, 2013); Cph_Alt, Kopenhagen(2009); Und_Karlsruhe (2007, 2008, 2009, 2010); Belgrade Art Fair (2012); Suomi Art Fair Helsinki (2013); Art Athina, Fair Athens (2013); V-art, Värnamo (2009)

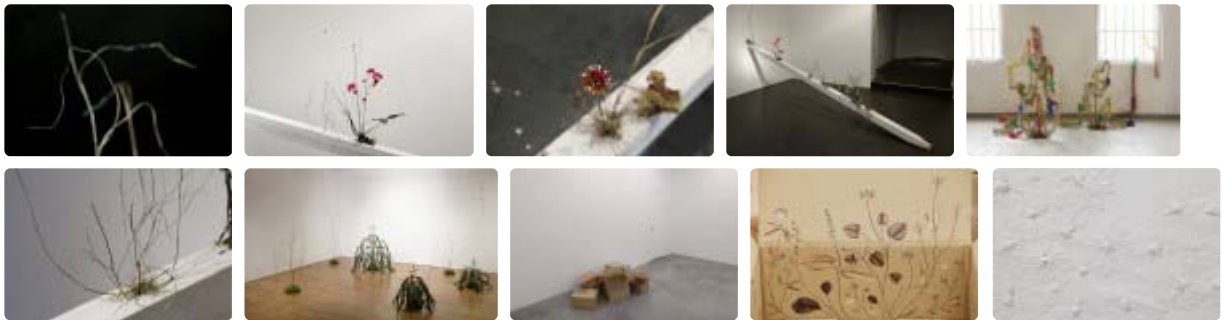
Collections

Pinakothek der Moderne München, Bayerische Staatsgemäldesammlung München; Gregor Mendel Laboratorien Neu-Ulm; Museen Kempten; Genetikum Stuttgart; Erwin und Gisela von Steiner Stiftung, München; Volkskundemuseum Oberschönenfeld; Stadt Sonthofen; Jakob Henle Haus Lünen; Stadt Fürstenfeldbruck; Freunde der Kemptner Museen

CHARLOTTA ÖSTLUND



FLAG DAY (detail) plant parts, paper etc. Charlotta Östlund 2014, Photo: Pasi Autio



Charlotta Östlund

installation sculpture

Helsinki

<http://www.charlottaostlund.com>

About:

"I mainly work with sculptures and spatial art. My works utilize things that I find around me like a plant part, object, material or space. I use elements from our immediate environment in an attempt to deal with issues related to one's existence in general.

For me the work often feels most important when it is frail. Sometimes, like recently, I have used materials that have been physically fragile and ephemeral. Other times it can be a question of striving towards the weak strength of a quickly passing moment when the works, room and context are in balance with each other."

CV

Charlotta Östlund

born 1973 in Sweden, lives and works in Helsinki Finland

www.charlottaostlund.com

Education

1995-2000 MFA Ceramics and Glass, Konstfack, Stockholm, SE

1998, fall Department of Sculpture, Myndlista- og Handidasköli Islands, Reykjavik, IS

1993-1995 Department of Ceramics, Konstskolan Kuben, Örebro, SE

1992-1993 Kävsta folkhögskola, SE

Solo Exhibitions

2014 Piiloniitty – Hidden Meadow, Galerie Anhava PROJECT, Helsinki, FI

2013 Toiveen hauras varsi - The Frail Stem of Hope, Galleria Huuto Uudenmaankatu, Helsinki, FI

2013 En liten skogstablå - A Small Forest Tableau, Cirkulationscentralen, Malmö, SE

2009 Arkimuunnelmia - Workaday Variations, Gallery 3h+k, Pori, FI

2009 Mahdollinen taajuus - A Possible Frequency, Titanik, Turku, FI (with Pasi Autio)

2009 Arkimuunnelmia - Workaday Variations, Galleria Huuto Uudenmaankatu, Helsinki, FI

2006 Fonetisk övning - Phonetic exercise, Galleria Huuto Viiskulma, Helsinki, FI

2002 What do you think when you think about Iceland? Ketilhusid, Akureyri, IS (with Pasi Autio)

Selected Group Exhibitions

2014 Yksin - Alone, Helsinki Art Museum, FI (from the collections)

2013 Art Fair Suomi 13, Kaapelitehdas, Helsinki, FI

2013 Huuto Alphabet, Galleria Huuto Uudenmaankatu, Helsinki, FI

2013 Huuto Alphabet, Supermarket, Kulturhuset, Stockholm, SE (with Galleria Huuto)

2012 AAARGH! – 10 years later, Galleria Huuto Jätkäsaari, Helsinki, FI

2010 Rendezvous, Avesta Art, Avesta, SE

2010 Supermarket, Kulturhuset, Tukholma, SE (work for Galleria Huutos department)

2010 Kotini on Linnani, Rauma Art Museum, FI

2009 Art Fair Suomi, Cable Factory, Helsinki, FI

2009 Kantri ja Urbaani, Lappenranta, FI

2009 HUUTOurism, Forja Arte, Valencia, ESP

2008 The 113th Annual Exhibition of Finnish Artists, Kuntsi Museum of Modern Art, Vaasa, FI

2008 Huutokauppa, Galleria Huuto Uudenmaankatu, Helsinki, FI

2008 HUUTOurism, Sami Artist Center, Karasjok, NO

2007-2008 Chaos Linneaus, Swedish Travelling Exhibitions, SE

2006 Salmelas competition for young artists, Salmela, FI

2006 Nuoret 2006, The 111th Annual Exhibition of Finnish Artists, Kunsthalle, Helsinki, FI

2005 Imaginary construction projects, part of "Urban spaces", Kiasma Takaikkuna, MUU Galleria, FI

2005 SKJL:n 05 yearly exhibition, Porvoon Taidetehdas, FI

2004 SKJL:n 66th yearly exhibition, Rovaniemi Taidemuseo, FI

2001-2002 The transparent house, touring exhibition by the Swedish National Public Art Council, SE

2000 Spring Exhibition, Konstfack, Stockholm, SE

2000 Holders of Orrefors scholarship, Orrefors Utställningshall, Orrefors, SE

2000 Talente, Munchen, DE

1999 Udstillingssted for ny keramik, Copenhagen, DK

1998 Two-man show, Gallery Konstfack, Stockholm, SE

1996 Patterns of movement, Lilla havet, Konstfack, Stockholm, SE

Public commissions

2002 Presence, Eiraskolan, Stockholm, SE. Ordered by Stockholm's Art commissions Council.

2002 from the collection of Borelius, Royal Institute of Technology Library, Stockholm, SE.

Ordered by the Swedish National Public Art Council.

Public Collections

Helsinki Art Museum

Other

2009-spring 2014 deputymember of the board of Galleria Huuto

2002 Two months stay in Gilfelagids gueststudio in Akureyri, IS

Membership

Mehiläispesä ry (Galleria Huuto), Muu Ry, Kuvasto ry, KRO (SE)

ABOUT BITW

BEING IN THE WORLD

"Being in the world" [BITW] is an international and interdisciplinary group and practice-based project exploring the experience of new time and space through dialogue and production of new art works presented in group exhibitions in european cities.

We want participants from different fields to open up, meet and interact productively in a collegial atmosphere. No limits are set with regards to personal discourse, media or material. What matters is that the participant is interested in broaden our knowledge and understanding through an original investigation.

THE TOPIC

The theme of "being in the world" [BITW] circulates around the concept of landscape in a broader sense: that is, to look at, to be and engage in, relate and adopt to the world.

We are all coping and interacting on the basis of the background landscape we call the world. BITW-project is meant to give a variety of perspectives on the current "landscape" by doing practical art research evoked and inspired by discussions on the topic among the participants. The end result is made accessible through public presentations.

Many say and witness that our current world is marked by speed of changes, globalization and technological optimization. The BITW-project can be seen as an attempt to address this by identifying current structures, phenomena, dangers and hopes.

Subtopics

Under the umbrella of BITW there will be a number of presentations. Every presentation has its own subtopic that focus on a specific field within the realm of the overall landscape topic.

GROUP RESEARCH

As an artist you always do research and use methods that are appropriate to the study. In a group research you continue doing this while participating in a joint venture that leads to unexpected, interesting and lasting results.

You are expected to share ideas: communicate and open up for common referential texts, meetings and discussions. This gives a common ground to stand on which helps to define questions to get deeper into the topic. The participator uses his/her own field of media (both the art object and the creative process) as a research tool to reveal tacit knowledge that can be and articulated by means of experimentation and interpretation. This will be part of the discussion within the research team. At the same time the participator gains input and experience in numerous ways: fresh ideas, new practices, personal development, contacts. This will later on lead to public group shows where the result is presented for the public.

international and cross faculty exchange

Other faculties within the aesthetic field & other are incorporated within the group. The participants come from different countries and backgrounds. This gives BITW input from various perspectives.

Making contacts

By working internationally and cross faculty new connections open up which otherwise would not happen. Working together, gaining and sharing experiences with a common goal ahead is a natural and lasting way of getting to know someone.

GROUP CONSTITUTION

BITW has a core group of project managers responsible for planning meetings and project presentations. The participants in BITW are handpicked for their interest in and relevance for the landscape topic and of course for their quality work within their field of study. The participant can become a project manager when he/she takes initiative to start a subtheme. BITW is self-supporting and all participants in a subtheme need to engage in and take responsibility for the practical work before and during the project.

PUBLIC PRESENTATIONS

We are looking for ways to reach the research community and the wider public.

Exhibitions

BITW are aiming for larger group presentations with enough space for each participant to be well represented at the same time make the individual perspectives visible in a comparatively way. Each exhibition has a special angle and group constellation.

Web site and printed matter

Documentation on <http://beingintheworld.net> web site & as printed matter is important as a memory of the project process and outcomes.

Organization + further Info:

Kenneth Pils

Bertram Schilling

Contact (<http://beingintheworld.net/content/contact>)

Attachments:



BITW Compendium 2013 (<http://beingintheworld.net/sites/default/files/bitw-compendium-2013.pdf>)



Being in the world presentation (English) (http://beingintheworld.net/sites/default/files/bitw_presentationeng.pdf)

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ERWIN UND GISELA VON STEINER-STIFTUNG

City of Munich - Department of Arts and Culture

HELGE AX:SON JOHNSONS STIFTELSE

ALL PARTICIPANTS



BERTRAM SCHILLING

Stockholm/Munich, (AT) Austria
painting, collage, video



RAPHAEL EGLI

Lucerne, (CH) Switzerland
painting



MONIKA MÜLLER

Lucerne, (CH) Switzerland
drawing, mural painting



UTE LITZKOW

Berlin, (DE) Germany
drawing, painting



MIMOSA PALE

Berlin (D) and Pori (FIN), (DE) Germany
performance, sculpture



ULRIKE RIEDE

Munich, (DE) Germany
photo, sculpture, installation



MATTHIAS ROTH

Berlin, (DE) Germany
photography, installation



OLIVER WINHEIM

München, (DE) Germany
painting, installation, photo



STEFAN WINKLER

Berlin, (DE) Germany
painting, drawing



MATTHIAS WOHLGENANNT

München, (DE) Germany
collage, sculpture, installation



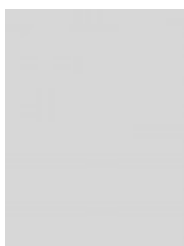
MIIA RINNE

Helsinki, (FI) Finland
video, installation



CHARLOTTA ÖSTLUND

Helsinki, (FI) Finland
installation, sculpture



FLORENCE BÜHR

Biarritz, (FR) France
photo, photomontage



JEONGMOON CHOI

Seoul / Berlin, (KR) South Korea
installation, drawing



RIKARD FAHRAEUS

Stockholm, (SE) Sweden
sculpture, installation



SUSANNE HÖGDAHL HOLM

Stockholm, (SE) Sweden

painting, installation



KATE LARSON

Stockholm & Öland, (SE) Sweden

poetry, philosophy



LOTTE NILSSON-VÄLIMAA

Stockholm, (SE) Sweden

installation, sculpture, interactive



KENNETH PILS

Stockholm, (SE) Sweden

painting, installation, drawing



PONTUS RAUD

Stockholm, (SE) Sweden

painting, video



ANDREAS RIBBUNG

Stockholm, (SE) Sweden

painting, collage, installation



NICHOLAS SMITH

Stockholm, (SE) Sweden

text, philosophy