

IC-98

Founded in 1998, consists of

Patrik Söderlund

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Monograph IC-98: Hours, Years, Aeons. Moving Images and Other Projects 1998–2015

http://issuu.com/framefinland/docs/ic98_hoursyearsaeons_1_



Introduction

IC-98 is an exception on the Finnish art scene, in that their starting points lie, not in currents within art, but in social, cultural and philosophical discourse. The collaboration between the artists in the group, Visa Suonpää and Patrik Söderlund, began, not at art school, but on humanist studies at the University of Turku. They began to expand on the modes of thinking offered by their alma mater and ended up as visual artists in a field that, during its post-1960s history, has been open to new and experimental forms of expression. IC-98's situation-specific and site-specific art applies critical social theories to the almost unlimited array of methods of post-medium art. Out of these diverse ingredients has emerged an incisive social thinking that offers acute interpretations of the realm of nature that inhabits the planet.

IC-98 first made a name for themselves at the end of the 1990s with interventions in public space and their *Iconoclast Publications*, which combined graphically refined drawing and text. Works based on real places and events are mingled with fictive elements that emphasize possible other or alternative histories. IC-98 take their viewers on urban-geography excursions into Turku that delve deep into history, and into poignant insights that dissect global systems of oppression. Post-1960s French thinking permeates their various publications, and in accordance with this the artists avoid any totalizing final conclusions, emphasizing the simultaneity of a number of viewpoints and the incompleteness of things. They, nevertheless, try to dismantle apparent truths about society and to point out how embodied individuals have adapted themselves to fit arbitrary corporate production processes.

Over their sixteen years, IC-98's art has seen several changes of direction, or paradigm shifts. The most fundamental of these was in the mid-2000s, when the group made its first animation films. In parallel with the *Iconoclast* publications we began to see increasingly visually ambitious, pencil-drawing-based, black-and-white animation films. The *Theses on the Body Politic* works, which appeared as part of the publications, were first followed by the release of the *Theses on the Body Politic* animation trilogy, with the subheading *Vicious Circles 1–3* (2006–2007). The series depicts human productive activities in relation to nature's elements: forest, earth and water.

Since then, the duo have been associated specifically with these drawn animations. The corporeal disciplining and surveillance of human communities, and the machinery that maintains them, have had to retreat to the margins, with the community of nature and a global scale now dominating the imagery. At the same time as planet Earth has come to the fore, the human being has left IC-98's stage. From one viewpoint, one main actor in the animations is hard-to envisage time. In order to make time perceptible Suonpää and Söderlund deal with the past, the present and the future as being mutually interpenetrating, almost simultaneous, forces of change. The slow-motion image registers indiscernible transformations in the environment, which nevertheless become perceptible within the film's timescale. The animations thus penetrate inside time, as in *A View from the Other Side* (2011), in which time takes control of the violent acts in human history and returns them to nature.

Hanna Johansson

Public Works and Site-specific Installations

A World in Waiting (78°14'08.4"N 15°29'28.7"E) (2017)

A collaboration with Kustaa Saksi

Site-specific installation (jacquard weave carpet, encapsulated seeds)

Weaved at TextielLab, Tilburg, The Netherlands

553 x 302 cm

First shown at *Collecting Europe*, Victoria and Albert Museum, London, UK, 2017

As part of *Collecting Europe Festival* Victoria & Albert Museum and the Goethe-Institut in London commissioned 12 international artists to imagine what Europe might look like 2 000 years from now.

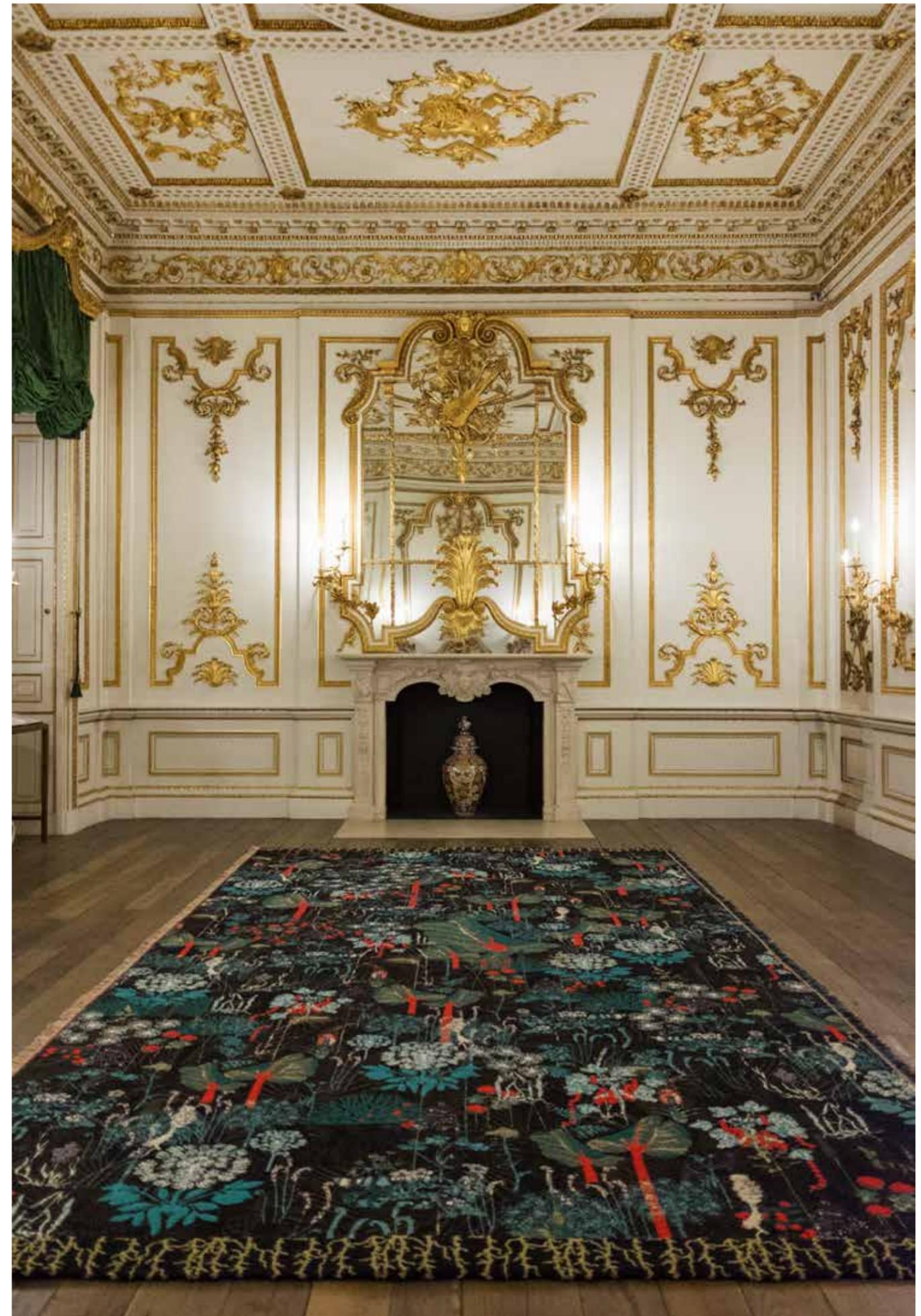
ic-98 collaborated with artist and designer Kustaa Saksi to create a contemporary *millefleurs* tapestry (a pattern of thousands of flowers) that transports us into the future. The medium was chosen for its links to the v&a collections (Devonshire Hunting Tapestries etc.) The idea was to bring nature, traditionally seen as the backdrop of the human activity, to the foreground. In the scenario, sea levels have risen and the human race is long gone, but its effects are everywhere. The tapestry imagines the site where the Svalbard Global Seed Vault once stood. Here, seeds from around the world, forecasted to thrive in the considerably warmer climate of the future, have sprouted into lush meadows. The actual seeds of depicted plants are woven into the fabric of the carpet, thus becoming pregnant with the future inhabitants of Europe.

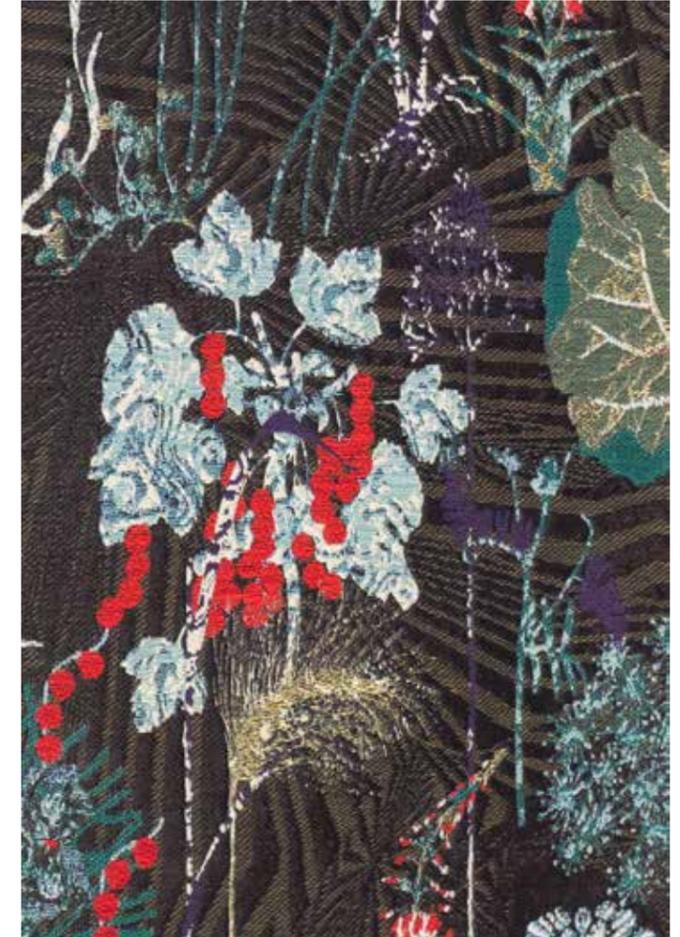
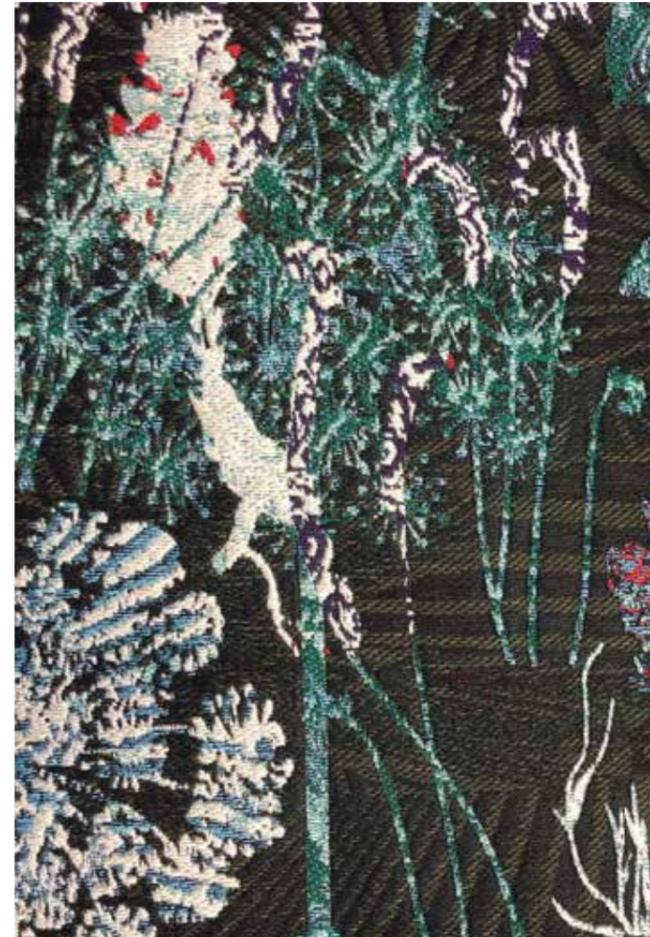
During the research for the work, ic-98 discussed Arctic climate scenarios and viable plants with scientists from the Finnish Meteorological Institute, Natural Resources Institute Finland and Tromsø Arctic-Alpine Botanical Garden in Norway. Research into medieval Tapestries was conducted in London, the MET Collections in New York and in Tilburg, The Netherlands.

Plants depicted in the carpet:

agrostis capillaris (common bent), angelica archangelica (garden angelica), brassica rapa ssp. campestris (wild turnip), chamaenerion angustifolium (rosebay willowherb), deschampsia flexuosa (wavy hair-grass), elymus mutabilis (wildrye), festuca rubra (red fescue), hordeum jubatum (foxtail barley), phleum alpinum (alpine cat's-tail), poa pratensis (common meadow-grass), polemonium boreale (boreal Jacobs-ladder), rheum rhabarbarum (rhubarb), rhodiola rosea (rose root), ribes rubrum (redcurrant), rubus chamaemorus (cloudberry), solanum tuberosum (potato), taraxacum officinale (common dandelion), trifolium pratense ssp. pratense (red clover), trifolium repens var. repens (white clover), vaccinium vitis-idaea (lingonberry), vicia cracca (tufted vetch), vicia sepium (bush vetch)

Facing page: Installation view, Norfolk House Music Room, Victoria and Albert Museum, February 2017





Above, top: Installation view, Norfolk House Music Room, Victoria and Albert Museum, February 2017
Above, bottom: Pouching the seeds and weaving them into the carpet
Facing page: Details

House of Khronos (2016/2017–)

Site specific long duration environmental artwork, Finland
abandoned house and garden, surrounding fence (completed in 2016)
virtual reality environment (in development during 2017)
Lönström Art Museum Projects #1

House of Khronos (*Khronoksen talo* in Finnish) is a property where time itself dwells. A property in the Southwest Finland was bought, the terrain, flora and fauna was documented, and a gateless chain link fence built around the perimeter. The site was donated to the municipality of Pöytyä. After this, people are forbidden to interact with the house and garden in any way. We can only observe how over hundreds of years the house decays as nature takes over. The property will be protected with various laws so as to detach it from society altogether, the first stage being the application of nature reserve. Theoretically, the final state would be *terra nullius*, a no man's land, a status we will be applying, too.

Typically, nature and culture are seen as opposite elements in protection and preservation. When built environment is protected, most of the times it means restoring it to its original form and protecting this state of affairs. When a natural landscape is preserved, there is the similar idea of restoring nature to its original, pristine state. In both cases, an assumption of an epoch is made – epoch meaning a fixed point in time (gr. epokhe), history then becoming a series of standstill moments. *House of Khronos* aims to make visible the continuous flux of time, where nature and culture are completely intertwined.

The work has three levels: museological, political and ecological. On museological level, the interest is abstract and institutional: is it possible to establish a Museum of Time itself as opposed to Museum of Epochs. Politically we are dealing with the questions of territory and sovereignty, private and public ownership of spaces. On ecological level what is at stake is the exploitation of natural resources particularly and understanding of deep natural time generally.



IC-98
KHROKSEN
TALO

Halutaan ostaa tai otetaan vastaan lahjoitukseksi omalla tontilla sijaitseva mökki tai rintamamiestalo pitkäaikaista taideprojektia varten. Suosimme haja-asutusalueella tai erämaassa sijaitsevaa kohdetta, joka ei rajaudu tiehen. Missä tahansa päin Suomea, tontin ja talon koolla ei ole väliä. Talo voi olla asuttu, tyhjiään tai purkukuntoinen. Piha-rakennukset, hedelmäpuut, marjapensaat ja pala metsää ovat plussaa.

This page: Classified ad, March 2016: "Property, wanted to buy or received as a gift. Cabin or post-war type-house on a privately owned lot to be used in a long-term art project. Preferably in wilderness or in an area without zoning requirements, without a road running to it. Anywhere in Finland, size of the lot or the house is not relevant. The house can be inhabited, empty or fit for demolition. Outbuildings, fruit trees, berry bushes and a piece of forest are a bonus."

Next page: *House of Khronos*, 2016–, Pöytyä, Finland

Family Trees (2016/2017-)

Site specific public artwork for Maunula House, Helsinki, Finland

Two parts:

Malus domestica [due to be planted 2017]

2016-

environmental work

(eight multispecies apple trees, stones dug up during the construction of Maunula House Park)

Betula pendula (1948-2016)

2016

installation, eight parts

(prints, ink, paper and frames made from birch trees felled to make way for the Maunula House park)

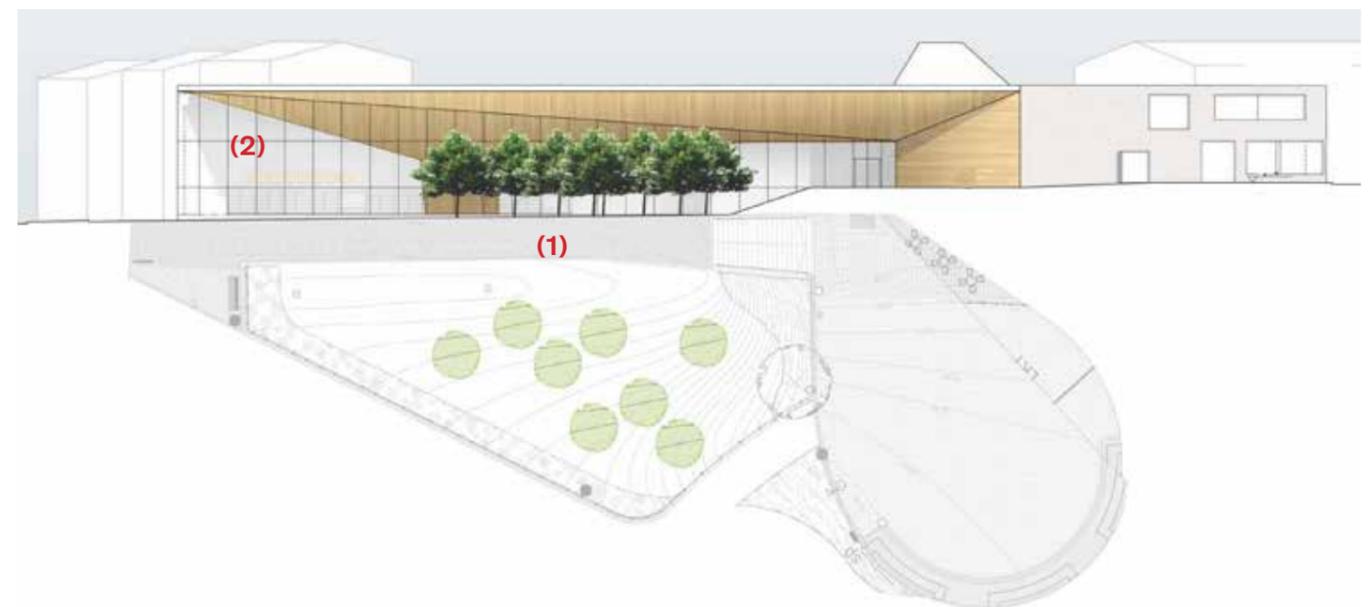
Family Trees (*Sukupuu* in Finnish) is a public art commission for the Maunula House in Helsinki, Finland. The building consists of a library, youth house and a community college. The panoramic window of the library faces towards a public park which is an outdoor extension of the community center.

The work has two parts: 1) a grove of multi-variety apple trees planted in front of the library windows in the park; 2) framed prints made entirely of birch trees, which were felled during the construction to make space for the the park.

The planted apple trees renew the tradition of monumental painting in public spaces. Seen from within the library, the trees constitute a living fresco – which you can walk into when exiting the building. The multi-variety trees remind of the many sources and multiple origins of plants, people and knowledge. Nothing is purely local, there's always a cross-pollination taking place in history and society.

The framed prints on the library wall are completely made of the material sourced from the felled trees. Paper mass was boiled from woodchips, ink made from charcoal, the frames built from rough sawn planks and the print plates from intersections of the tree trunk, revealing annual rings in different phases of the tree's growth. Thus, the trees on the site are completely reused and transformed.

Together a total of eight apple trees and eight prints of the annual rings of one particular tree constitute a site specific time diagram shooting its arrow to the past and towards the future of the building and its natural surroundings. Original tree represented from its birth in 1948 until its death in 2016, new trees planted the moment the old trees died, the users of the house perceive themselves as being part of the natural continuum of place as they age together with the trees.



Top: view of the library, trees in the park behind the windows (1); prints on the wall (2)
Below: facade and the park plan, trees on the lawn (1); prints inside above the shelves (2)

Okeanos (2014)

A collaboration with Max Savikangas.

Site-specific sound and light installation, 18'17", seamless loop

Concept and visualisation by IC-98, music and sound design by Max Savikangas, choral conducting by Nils Schweckendiek, singers of The Helsinki Chamber Choir: Heta Kokkomäki, soprano, Nairi Azezian, mezzosoprano, Martti Anttila, tenor and Jouni Rissanen, bass. Music recording by Pekka Mikael Laine

First exhibited at the Vartiovuori Observatory, Turku, Finland 2014.

This site-specific installation was made for Vartiovuori Observatory, built in Turku, Finland, in 1819, which later served as a Naval Academy (1836–1967). In the building, navigation is intertwined with the cosmos, scientific and political power with mythology. The work treats the observatory as a Northern watchtower, as well as a lighthouse, with their undertones of colonialism and of the current flows of migration.

The installation occupied the top-floor rotunda, along with a polyphonic soundscape, an adaptation of a Finnish folk song *Kun minä kotoani läksin* (When I forsook my home). In the darkened space the zodiac sign for Scorpio – one of the twelve signs depicted in the circular frieze – was illuminated.

The work is related to *Oikoumene*, in which a fortress surrounded by an ocean stands for Europe. *Okeanos* focuses attention on the individual tragedies taking place on the Mediterranean.

Okeanos / Kun minä kotoani läksin trad. Karjalasta

Lento e lametossu - 56

Sopra: *mp*
Kun mi-nä ko-to-a-ni läk-sin, min-pil-vee-ne var-joi-ki.
Enkä mi-nä kau-muu-vi-vy täällä su-to-jen seu-raa-aa.
Jou-si-nä en-nen kauo-let, ja mi-nä tän-ne jään, min.

Alto/Mezzosopra: *mp*
Kun mi-nä ko-to-a-ni läk-sin, min-pil-vee-ne var-joi-ki.
Enkä mi-nä kau-muu-vi-vy täällä su-to-jen seu-raa-aa.
Jou-si-nä en-nen kauo-let, ja mi-nä tän-ne jään, min.

Tenori: *mp*
Kun mi-nä ko-to-a-ni läk-sin, min-pil-vee-ne var-joi-ki.
Enkä mi-nä kau-muu-vi-vy täällä su-to-jen seu-raa-aa.
Jou-si-nä en-nen kauo-let, ja mi-nä tän-ne jään, min.

Basso: *mp*
Kun mi-nä ko-to-a-ni läk-sin, min-pil-vee-ne var-joi-ki.
Enkä mi-nä kau-muu-vi-vy täällä su-to-jen seu-raa-aa.
Jou-si-nä en-nen kauo-let, ja mi-nä tän-ne jään, min.

Okeanos / sointuglissandot + diftongit

Lentissimo - ca 50 (tempo voi vaihdella hitaan) Max Savikangas 2014

Sopra: *pp*
Alto/Mezzosopra: *pp*
Tenori: *pp*
Basso: *pp*

Savikangas, Okeanos / sointuglissandot + diftongit

Above: Sheet music for Okeanos (Kun minä kotoani läksin) by Max Savikangas, 2014, extracts. Facing page: Installation view, Vartiovuori Observatory, Turku, Finland, 2014.



Recollected Writings (2014)

A collaboration with Kristian Blomberg, Mikael Brygger, Pauliina Haasjoki, Sirpa Kyyrönen, Teemu Manninen, Henriikka Tavi, Olli-Pekka Tennilä and Miia Toivio.

Installation: Poems engraved on tabletop. Installation dimensions 118 x 218 x 75 cm.

First exhibited at the Frankfurt Book Fair, Guest of Honor Pavilion, Germany 2014.

Recollected Writings is an interactive poetry anthology made in collaboration with eight prominent Finnish poets: Kristian Blomberg, Mikael Brygger, Pauliina Haasjoki, Sirpa Kyyrönen, Teemu Manninen, Henriikka Tavi, Olli-Pekka Tennilä and Miia Toivio. The poems were collectively written to create an index of the everyday lives of the authors.

The texts were laser-engraved on slabs of composite material, and together the various pieces form a mosaic on a custom-made tabletop. Reader-users can trace these writings onto pieces of paper with a pencil. The unique edition of the anthology only exists as this installation and in the individual copies that people produce and possibly circulate. In the age of digital traceability and system architecture, the installation reminds us of the tactility, warmth and unpredictability associated with writing, reading and sharing in the pre-Gutenberg era.



Above: Frottage.

Facing Page, top: installation view, Frankfurt Book Fair, Guest of Honor Pavilion, 2014.

Facing Page, bottom: installation view, detail.

I thought the real thing was pre-pac
food, chocolate made of lipstick,
training video winks, non-pretentious
that can be best in town. Wrong.

These boys in rapture, these Sundance
they still believe in parent wings
to clock within. What's the matter with
Empty like space, vast as a bogus dad
you brick reality to explain choice,
and the bride's not yet even worn a daugh
when Texas moms say thanks
all the suffering. Die, you fuckers.

Come, dark, restore the calendar,
a servant shadow present send,
all the pretty horses, flowers, stars
they shat from bulging cocks.

Put sky on hold, free to fuck,
Stop thought that should not stand
but run. Men who skin a smile, touch
beats weed lungs, surrender,

what's real: assholes of all kinds
do not pack the gear to serve,
sex with grief, drink Satan's tea,
in a nice, long conversation.

From the Series *Theses on the Body Politic* (2014)

Free distribution postcard, A6, black and white

A site-specific intervention for an exhibition at Salo Art Museum (Salo, Finland), the project was a word-play referencing Pasolini's film adaptation of Marquis de Sade's famous novel and the role of the city of Salo as an important scene for former Finnish mobile phone giant Nokia's rise and fall. For the postcard, we staged a scene at the railway station and photographed it. In postproduction, we added the "°" on top of the "o" in the words "Salò" in the railway signage. In addition to this, we produced a DIY-PDF publication *Salò. A Play In Two Acts*.

Below: Salo railway station

Facing Page: Free distribution postcard of the same scene, with "°" added to the word "Salò"



Ante camera (Site-specific installation, 2013)

A site specific peep-hole installation built into the door of a storage room (seven 35mm film prints mounted on laser-cut cardboard, customized stereo viewer, transmission mechanism, motion detector)

The offices of Swedish Cultural Foundation in Finland, Helsinki.

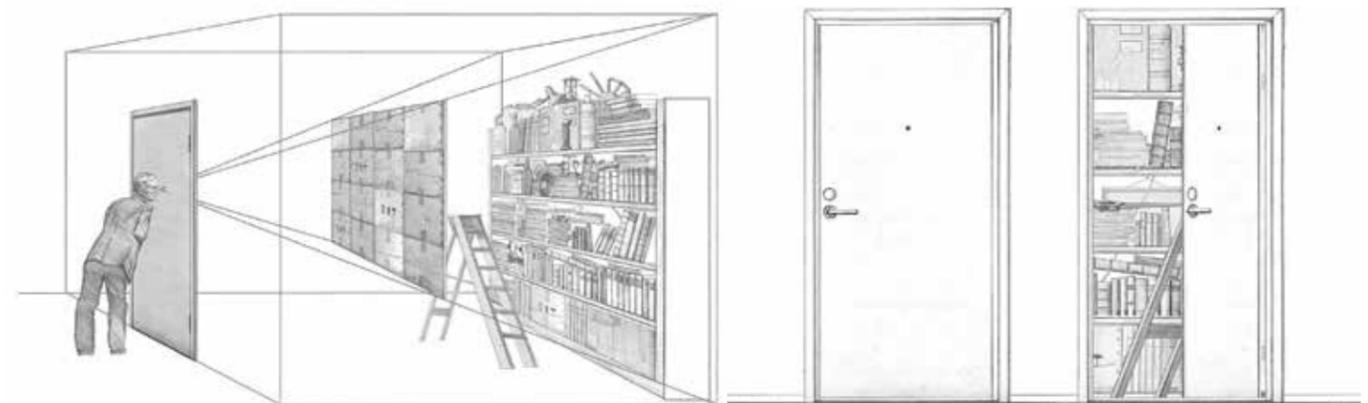
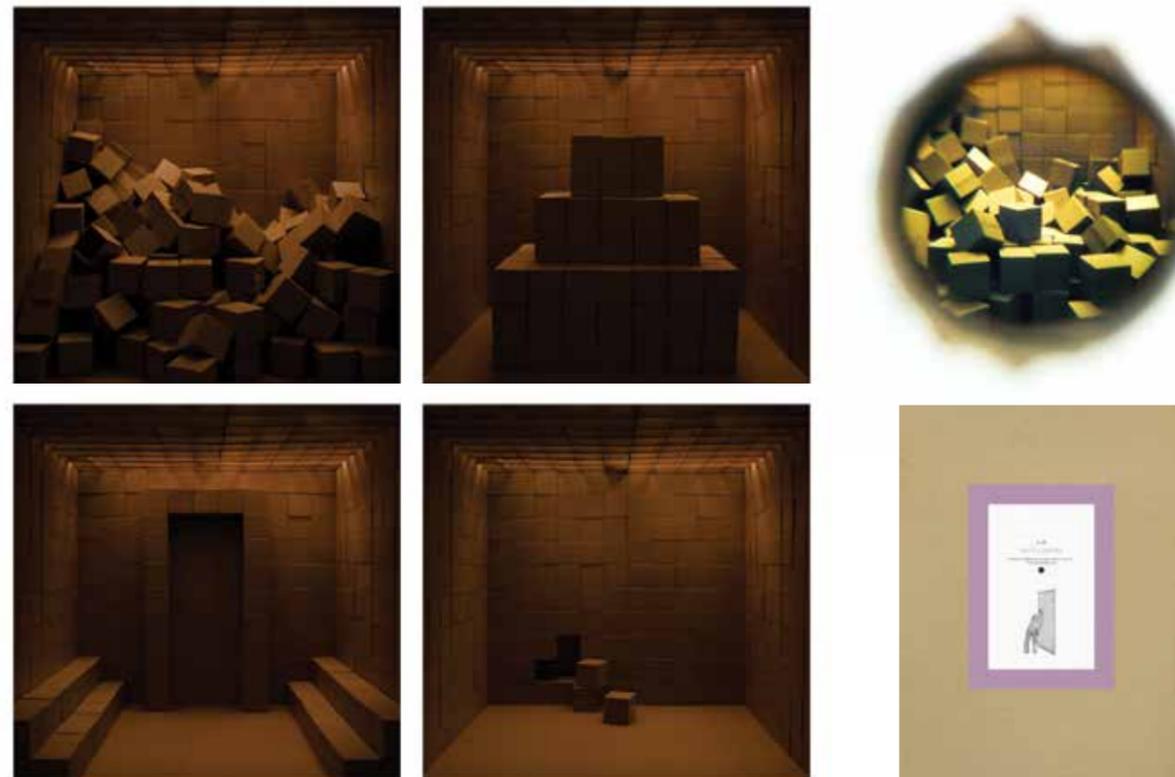
Publication: 28 p., 23 x 32 cm, digital offset (color/bw), unstapled booklet in cardboard folder, edition of 150.

Iconoclast Publications 16. ISBN 978-952-67122-8-4.

ANTE CAMERA is a site-specific installation realised at Svenska kulturfonden's (Swedish Cultural Foundation in Finland) office on Simonkatu in Helsinki. The work is built into the door of a space serving as a general storage and server room. Looking through a peephole carved into the door, the viewer sees – instead of the real space – a series of changing scenes built of cardboard boxes. The scenes have been constructed according to the actual dimensions of the replaced space (box size 25x25x25cm). Whenever the door handle is turned, the image imperceptibly changes.

The office of Svenska kulturfonden is located in a building, which is part of the Forum block in the centre of Helsinki. Businessman, publisher, theatre buff and enthusiast of Middle Ages mysticism Amos Anderson (1878–1961) built himself an apartment and office building on the block and acquired most of it towards the end of the 1920's. Today the buildings and the shopping centre located on the block are mainly governed by Föreningen Konstsamfundet, which like Svenska kulturfonden widely supports Finnish-Swedish culture in Finland.

The publication contains a selection of 11 cardboard box scenes built and documented for the installation.



Above: Installation at the offices of the Swedish Cultural Foundation in Finland, Helsinki; sketches for the installation.

Previous page, left: A selection of views.

Previous Page, top right: A view through the peep-hole.

Previous Page, bottom right: Publication cover.

In large, well organized termite colonies (Installation, 2012)

A collaboration with Henriikka Tavi & Mikael Brygger.

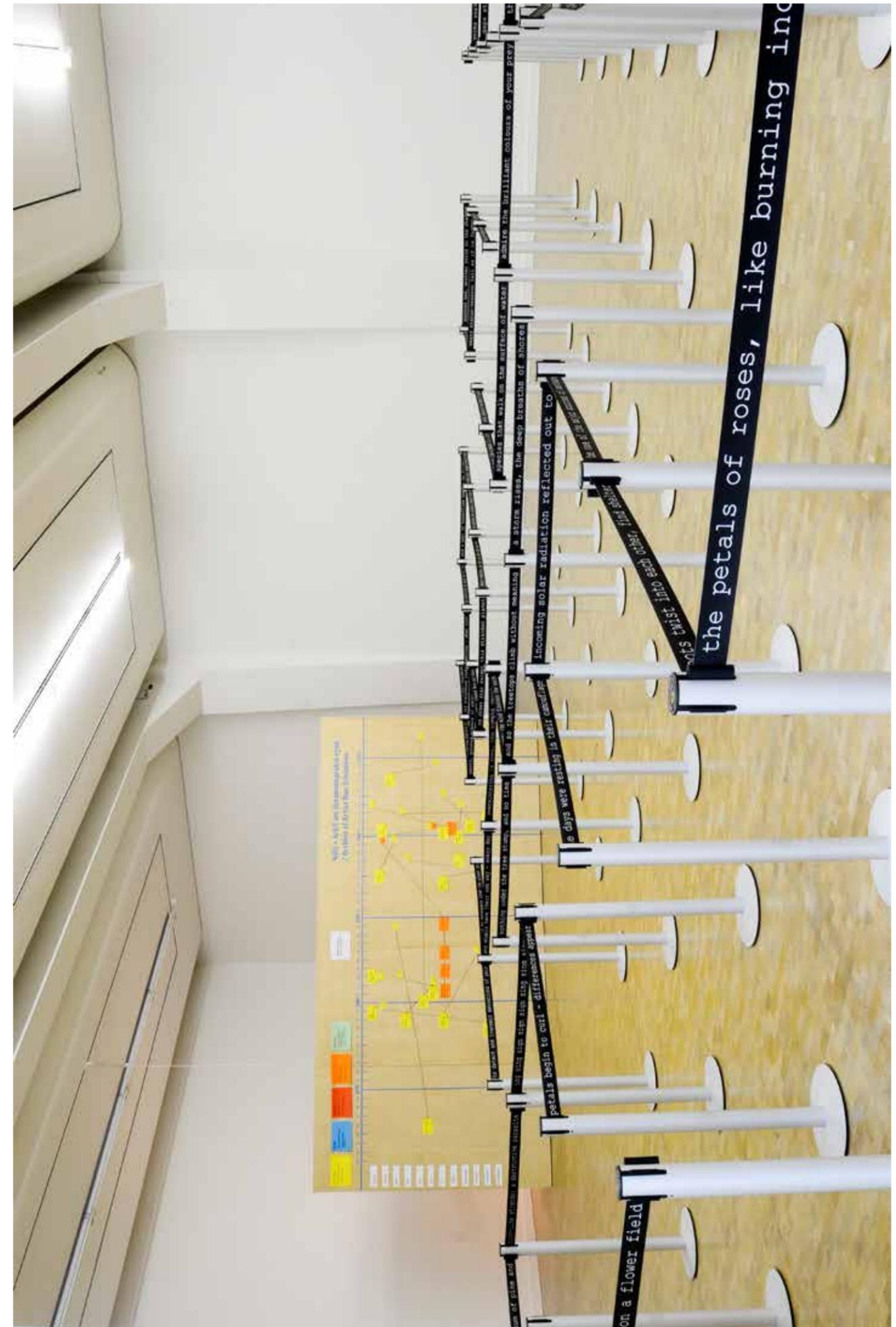
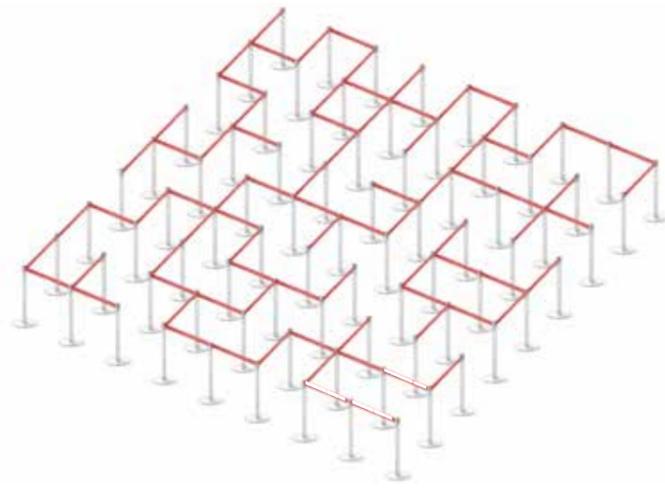
Installation/Intervention: Interactive labyrinth constructed from 81 retractable belt stanchions with text fragments printed on the belts. Installation dimensions approx. 900 x 900 cm; intervention dimensions variable, depending on space;

First exhibited in group exhibition *(In)dependent People*, Reykjavik Arts Festival 2012 (multiple venues, this work at the National Gallery of Iceland)

Below: Detail of the installation, National Gallery of Iceland.

Right: Conceptual sketch of the installation.

Next page: Installation at the National Gallery of Iceland.



Tekstinauhoja – In large, well organized termite colonies (Book, 2011)

A collaboration with Henriikka Tavi & Mikael Brygger.

Publication: 96 p., 14,8 x 16,2 cm, offset (bw), hardcover with embossing and custom-made

bookmarker ribbon, edition of 400. Iconoclast publications 14 & Poesia. ISBN 978-952-5954-20-3.

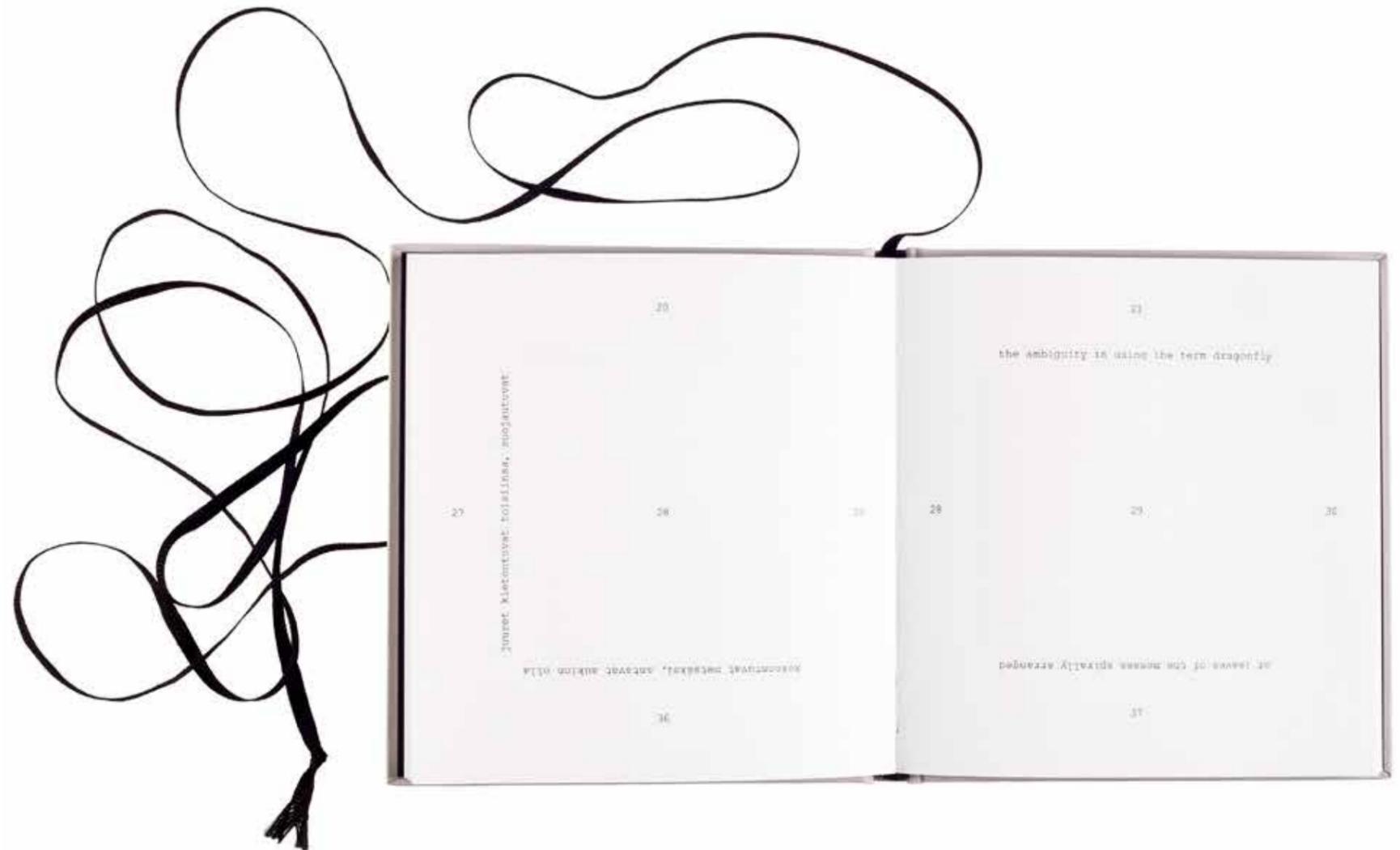
Awarded Beautiful Book Prize of 2011 by the Finnish Book Art Committee.

The book, made in collaboration with poets Mikael Brygger and Henriikka Tavi, is part a book of poetry, part a manual for the installation of the same name.



Below: Books hanging from their bookmarker ribbons at Nordic Art Today, Loft Project Etagi, St. Petersburg, Russia.

Right: The book (cover & spread)



Installation Views
(a selection of Solo Exhibitions)

Drawn into Tomorrow (installation views)

Dundee Contemporary Arts, Scotland, UK, 2015

Our first large solo exhibition in the UK, the show consisted of the animations all loosely part of our Abendland cycle.

Works in the exhibition:

- » A View from the Other Side
- » Arkhipelagos (Navigating the Tides of Time)
- » Arkhipelagos (Ebb)
- » Theses on the Body Politic (The Descent)
- » Abendland (Hours, Years, Aeons)
- » A selection of drawings and publications





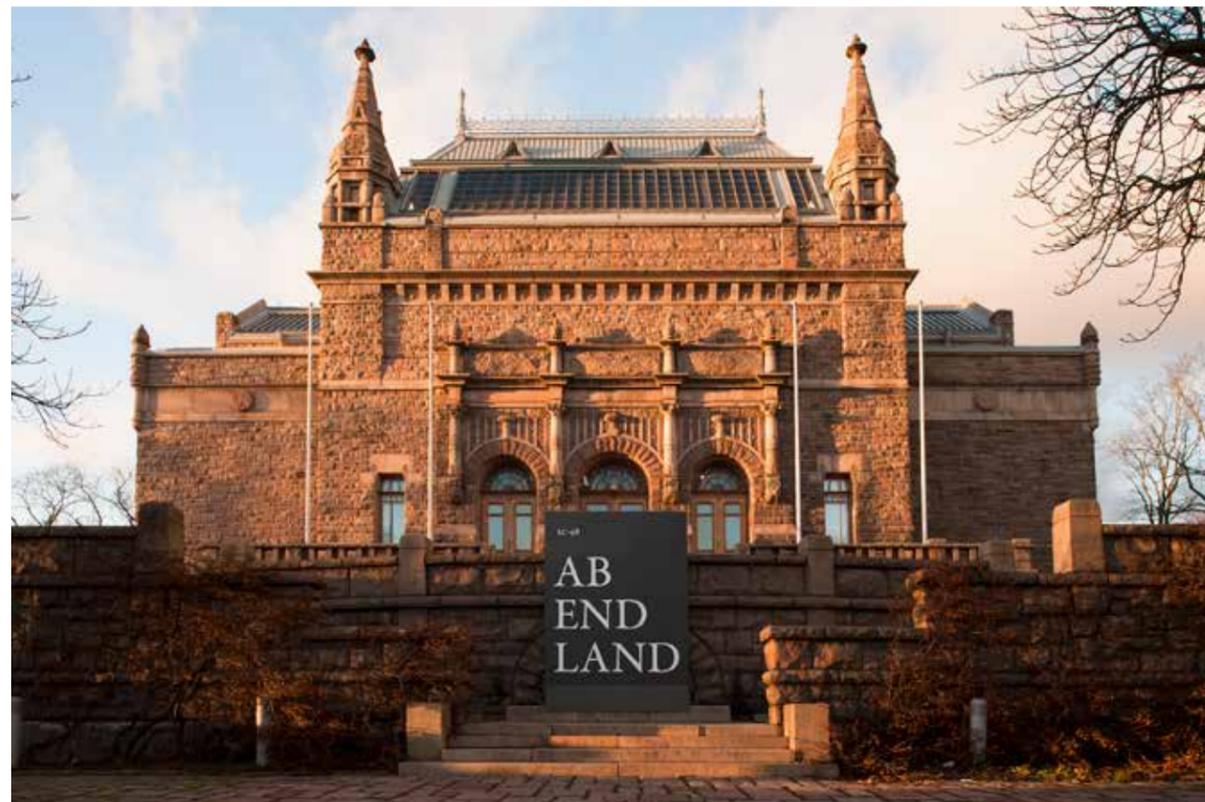
Abendland (installation views)

Turku Art Museum, Finland, 2013

Our first retrospective brought together works from the whole span of our 16-year collaboration. The emphasis was on animations, but relevant publications, installations and interventions were incorporated to make visible the recurring themes of body politic, three ecologies, deluge, islands, birds etc.

Works in the exhibition:

- » *Adding Machine for Theses on the Body Politic (In the Labyrinth)*, installation
- » *Theses on the Body Politic (In the Labyrinth)*, artist publication
- » A selection of original drawings
- » *Oikoumene*, sculptural real-time video installation
- » *Foucault's Sleep*, artist publication
- » *Theses on the Body Politic (Colony)*, animation
- » *Abendland (II: The Place that Was Promised)*, animation
- » *A View from the Other Side*, animation
- » *Arkipelagos (Navigating the Tides of Time)*, 3-channel animation
- » *Arkipelagos (Ebb)*, animation
- » *Theses on the Body Politic (Vicious Circles 1-3)*, animation triptych
- » *Auri sacra fames*, artist publication
- » *Psychogeographical Exercises*, artist publication and radiophonic intervention
- » *The Hills Have Eyes*, DIY-PDF, artist publication
- » *Kävelyretkiä/Forays*, artist publication
- » *Adventure*, inkjet print
- » *Theses on the Body Politic (The Descent)*, animation
- » "Hallintorakennus"/"Administration Building", intervention recreated in its original 1998 place
- » A selection of artist publications (Iconoclast Publications)





Abendland – Tierras crepusculares (installation views)

Conde Duque, Madrid, Spain, 2014

The exhibition consisted of the core animations – minus *The Place That Was Promised/The Edge That Was Set*, which was shown at the same time at Arco Art Fair in Madrid – presented in our retrospective *Abendland* at Turku Art Museum, Fall 2013.

Works in the exhibition:

- » Arkhipelagos (Navigating the Tides of Time)
- » Arkhipelagos (Ebb)
- » Theses on the Body Politic (Colony)
- » A View from the Other Side
- » A selection of drawings and prints







Animations

Epokhe (The Last Sixth of the Final Hour) (2016/2017)

Single channel HD video installation (vertical 16:9), 10'00", stereo sound

Animated by Markus Lepistö and Santeri Holm. Music by Marko Laine.

3D modeling by Kari Kuusela, Markus Lepistö and Santeri Holm.

Compositing by Markus Lepistö.

First exhibited at Makasiini Contemporary, Turku, Finland, 18.11.2016–8.1.2017.

A digital doomsday clockwork repeating the last ten minutes of our planet's final hour, *Epokhe* presents us a world where the trusted laws of physics have started to go askew. The scene is set by two mountains, the summits of which meet in the centre to create a giant hourglass shape. Melting ice from glaciers above rains down; burning forests below send thick smoke up into air. Cold rain, hot smoke, stone and ice particles form an unstable orbit, which rotates around the calm centre of the surrounding chaos. The precarious balance is about to tilt at any moment. For now, the situation seems to continue ad infinitum.

Epokhe is a slight break with IC-98's animations of previous years, more closely linked to *Nekropolis* from the same year. The use of micro loops reminiscent of GIF-animations, the unrealistic setting à la Magritte and the completely computer generated ultra high definition landscape are not used to narrate a story but to present the viewer with a lengthened standstill moment, a timepiece arrested in an infinite loop.



Right: Installation view,
Logomo, Turku, 2017

Facing Page:
Still image from animation



Nekropolis (2016)

with Markus Lepistö, Juan Duarte Regino and Sink

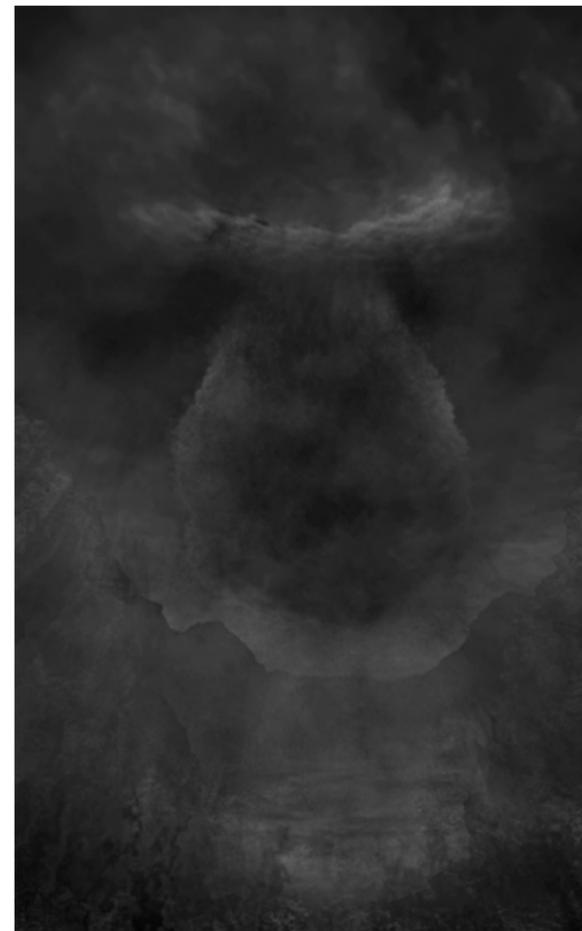
Single channel HD video installation (vertical 16:10), 32'00" (image 2x 16'; sound 32'), stereo sound

Animated by Markus Lepistö and Juan Duarte Regino. Music composed and performed by Sink.

First exhibited at Röda Sten Konsthall, Gothenburg, Sweden, 2016

In *Nekropolis*, the souls of the departed humans ascend from their tombs only to form a fluctuating storm-cloud, which first reigns over the valley of the dead, then darkens the whole earth as the souls get sucked up to the atmosphere. Souls are carried by flocks of swallows, being not just vessels but the new inhabitants of the world without us. Even in ruins, human civilization remains a problem, just as rotting biomass releases methane when arctic ice and permafrost melt. There is no transcendence, only endless circulation of pollutants, plastics, energy and matter.

Nekropolis is loosely based on John Ruskin's lecture *The Storm-Cloud of the Nineteenth Century* (1884), in which he describes in metaphors the intensifying smog caused by the industrial revolution.





Above and facing Page:
Installation views, Röda Sten Konsthall, Gothenburg, Sweden, 2016

Abendland (Hours, Years, Aeons) (2015)

Film Version:

B&W, DCP, 1:1
43'20"
5.1 surround sound

Installation Version:

Single-channel HD animation
42'40"
stereo sound

Venice Biennial installation:

Mixed media installation
(UHD video on monitor, sound,
charcoal, tar)

Animated by Markus Lepistö, assisted by Leo Liesvirta. Music by Max Savikangas, double bass by Juho Martikainen, contrabass clarinet by Marko Portin.

Installation first exhibited at the Finnish Aalto Pavilion, La Biennale di Venezia, 2015.

Film Version premiered at Sundance Film Festival 2016.

In a twilight world long after the age of man, a twisted ecosystem centered around an overgrown fruit tree undergoes parasitic and geological transformations as hours, years and aeons pass.

Realised in IC-98's signature combination of traditional drawing and subtle digital effects, *Abendland (Hours, Years, Aeons)* is a poetic meditation on the Anthropocene. It's a work about the containment of ecological disasters in general, and about repositories for spent nuclear fuel in particular (the case in point being Onkalo at Olkiluoto, Finland).

The highly metaphorical film is set in a mythologized, distant future devoid of humans but slave to their long-lasting influence as a dominant species. It reminds us of the long and sometimes circular passages of time, putting the anthropocentric view of history into a new perspective. Thus, the work as a whole demonstrates the circulation of pollutants, the mutations they cause, and a certain cultural amnesia about the distant future: something is buried and forgotten – but it never disappears completely.





Previous pages: Installation views, Finnish Pavilion (Aalto), la Biennale di Venezia, 2015.
This and following pages: Still images from animation



Abendland (I: The Vaults of Dreams & The Waters of Oblivion; II: The Place That Was Promised; III: The Edge That Was Set) (2013–2016)

Two or four channel synchronized HD video installation, 16'00", stereo sound
Animated by Markus Lepistö. Music by Max Savikangas, double bass by Juho Martikainen
First exhibited at Museum of Contemporary Art Kiasma, Helsinki, 2014

Abendland is a three-part, four channel animation about the containment of ecological disasters in general, and about repositories for used nuclear fuel in particular (the case in point being Onkalo at Olkiluoto, Finland). This highly metaphorical work is set in a mythologized, distant future, a twilight world after the age of Man. It reminds us of the long and sometimes circular passages of time, putting the anthropocentric view of history into a new perspective.

In its present form, *The Place That Was Promised* and *The Edge That Was Set* are shown in two projections facing each other. The installation transports viewers into the ruin of a walled garden dominated by the looming shape of an overgrown fruit tree, which undergoes parasitic transformations. It appears that the wall might not have been built to protect the garden, but the world outside.

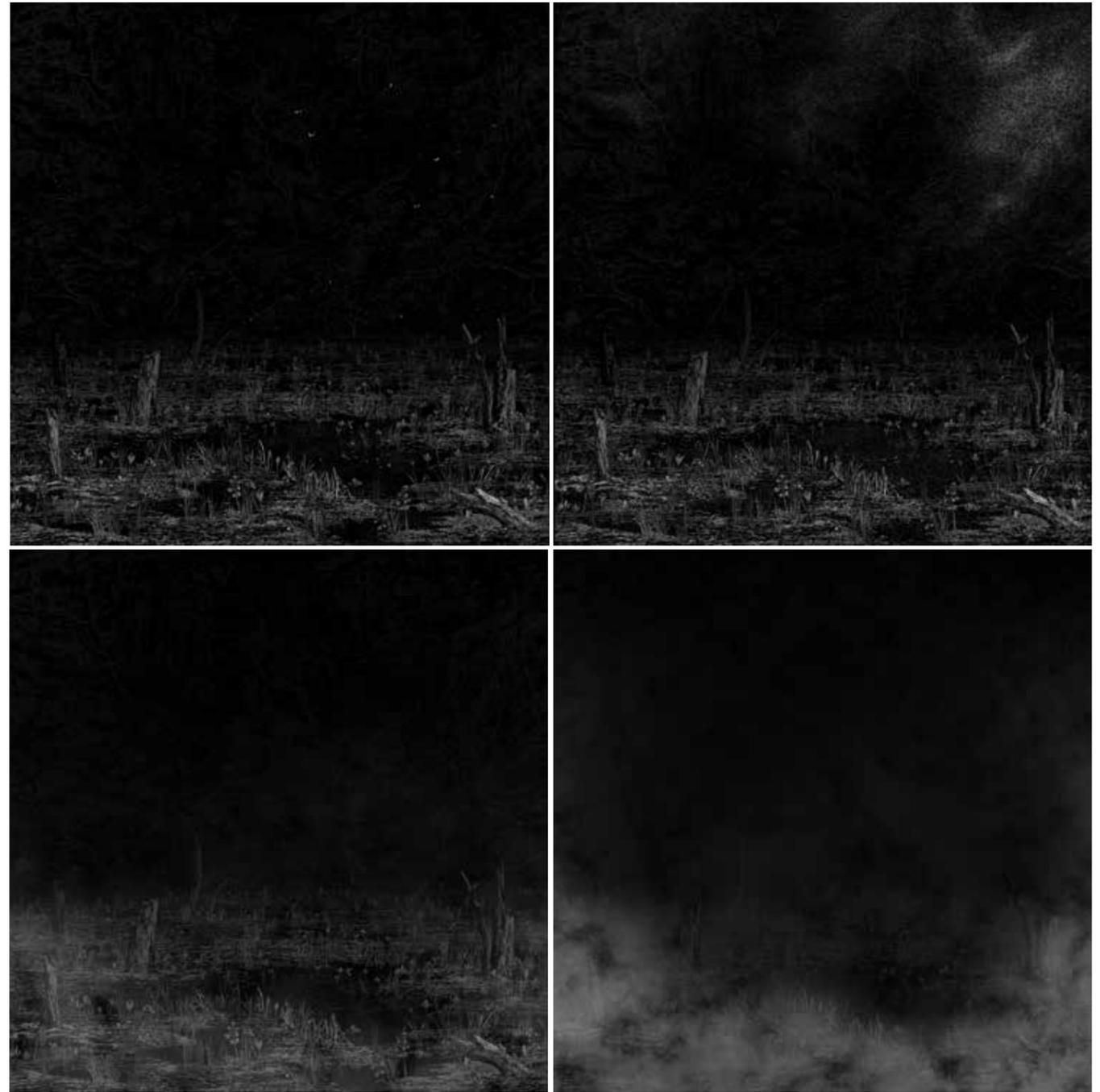
The first part of *Abendland*, *The Vaults of Dreams* and *The Waters of Oblivion* depict the subterranean world directly beneath the garden. The tree's roots absorb the poison leaking from something that was buried under the tree aeons ago. Below the wall flows a stream reminiscent of the River Lethe running through the cave of Hypnos.

Thus, the work as a whole demonstrates the circulation of pollutants, the mutations they cause, and a certain cultural amnesia about the distant future: something is buried and forgotten – but it never disappears completely.

Below: Installation view, Kiasma, Helsinki, 2014

Facing Page: Installation views, Kiasma, Helsinki, 2014





Above and facing page:
Still images from animation



Top: Installation view (Hours, Years, Aeons), Leslie Tonkonow Artworks + Projects, New York, USA, 2016

Bottom: Installation view, Quartair Den Haag, Netherlands, 2014

Facing Page: Installation view, Center for Contemporary Art Celje, Slovenia, 2014





Complete, three-part,
four-channel version of
Abendland with
*I: The Vaults of Dreams &
The Waters of Oblivion*



Arkipelagos (Ebb) (2013)

Single-channel digital animation, FullHD, 1920 x 1080 pix, 10'00", loop, silent

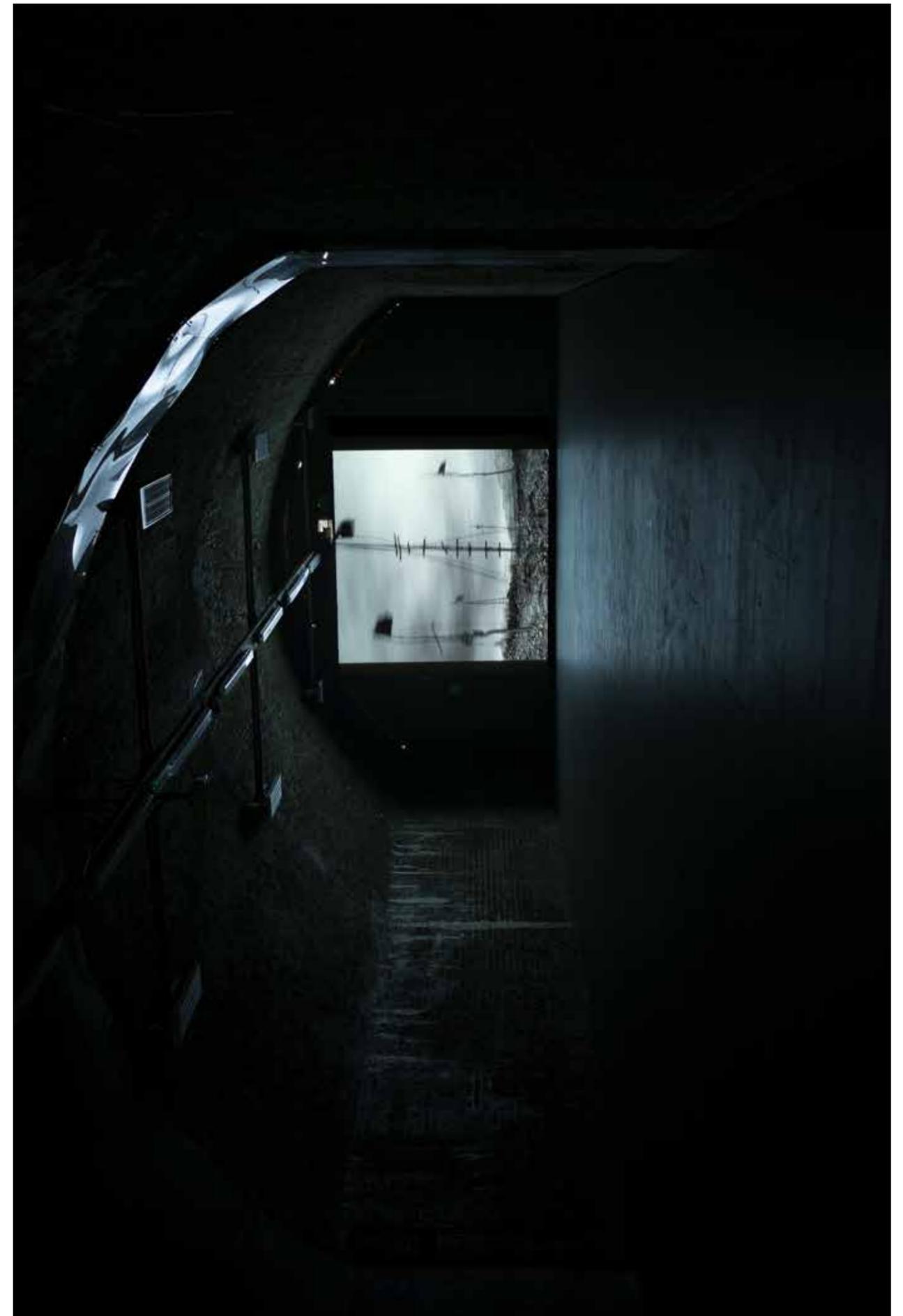
Animated by Markus Lepistö

First exhibited at Turku Art Museum, Fall 2013

Ebb serves as an epilogue to *Navigating the Tides of Time*, presenting an alternative scenario to the deluge. Masts stick from the ground like mysterious tomb monuments in the valley of the dead.

Below: Installation view (with *Navigating the Tides of Time*) at Conde Duque, Madrid), 2014

Facing Page: Installation view at Beaconsfield, London, 2014



Arkipelagos (Navigating the Tides of Time) (2013)

Three-channel digital animation, FullHD, 1920 x 1080 pix (each channel), 20'00", loop, silent

Animated by Markus Lepistö

Monitor version first exhibited at Volta NY, New York, 2013

Projection first exhibited at Galleria Heino, Helsinki, 2013

In *Navigating the Tides of Time* we are faced with an aftermath of a possible future catastrophe. The pile of debris present in the riverside stoa of *A View from the Other Side* has been washed away from the even flow of history. The survivors – if there are any – try to navigate where no geographical reference points remain and only time and weather reign. A loose community without roots, the rafts create temporary groups, gravitating towards each other only to part again, carried by the winds and currents.

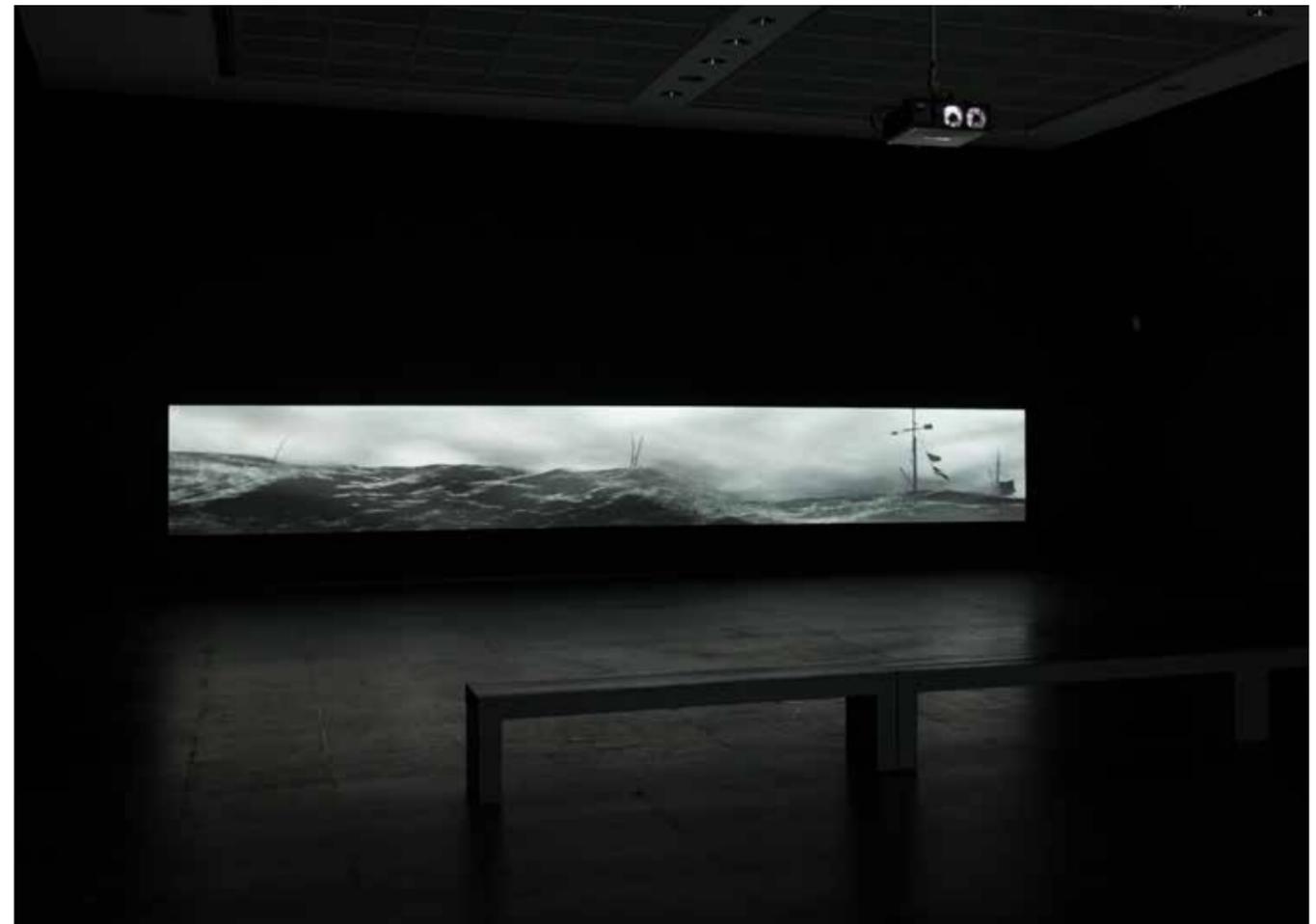
If we look at this scene in the framework of *Oikoumene*, the same rafts could just as well be sailing in the Mediterranean, off the Australian coast, in the Caribbean – aiming for the Promised Land. Climate, economy, social and political struggle – these are all present in this reimagining of the Raft of Medusa, simple at first glance but complex in its references.

Navigating the Tides of Time and *Ebb* are chapters in our *Abendland* project, an elegiac vision of the world after the age of man. In the cyclical universe of IC-98, the twilight of the Anthropocene not only represents a closure but a new beginning: a possibility for other species to thrive. For us, *Abendland* is not synonymous with the declining economic and political importance of the West or the associated ideological discourse. It is instead symbolic of the end of human time altogether – the hope that, in spite of everything, nature will one day prevail.

Below: Installation on 55" monitors at Turku Art Museum, 2014

Facing Page, top: Installation view, Frankfurter Kunstverein, Frankfurt, Germany, 2014

Facing Page, bottom: Installation view, Galleria Heino, Helsinki, 2013



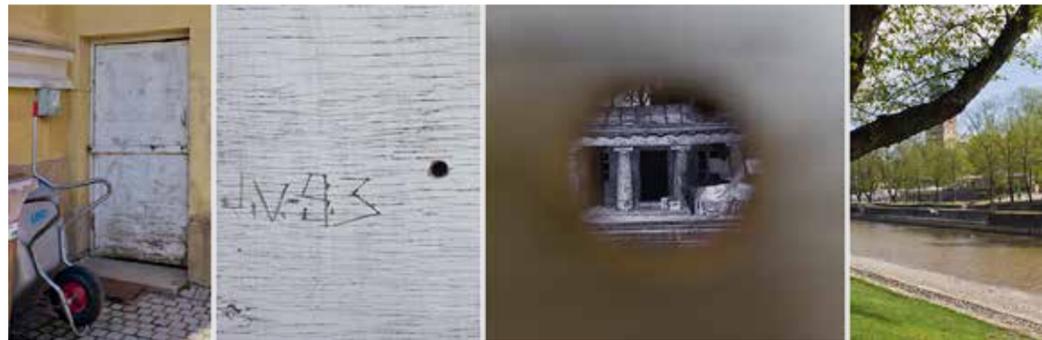


Top: Installation view, Conde Duque, Madrid, 2014; Bottom: Installation view, Beaconsfield, London, 2014
Facing Page: Still images

A View from the Other Side (2011)

Single-channel digital animation, FullHD, 1920 x 1080 pix, 70'00", loop, stereo sound
Animated by Markus Lepistö, music improvised on the organ of Turku Cathedral by Markku Hietaharju.
First exhibited at Forum Box, Helsinki, 6.5.–29.5.2011 and site-specifically near the Turku City Library.
The animation is accompanied by a series of 14 prints – designed to deepen the thematic – which show humans and animals on the scene.

The animation is an alternative view on a controversial building in Turku, Finland. Over the years, the Gyllich Stoa – built in early 19th Century after the then fashionable model of Stoa Poikile of ancient Athens – has served many functions: a fishmarket, a bazaar, a café, a restaurant, a gas-station... During the last 10 years, this protected building remained vacant. At the same time it was subject to cynical real estate speculation, resulting in decay. In 2010 the city sold the building to a private company, which reopened it as posh restaurants and bars in the spring of 2011. This local history as a starting point – and elaborating on the idea of stoa as the only popular hang-out on the ancient agora – the animation deals with the questions of ownership of public space, immigration, and neo-liberal city policies. The work – a scenographic animation where props (architecture, trees, river, wind, smoke, light, snow, fire) take the leading role from humans – is second in the series of site-specific animations, which create a virtual ghost image of an actual place (*Riket* being the first).



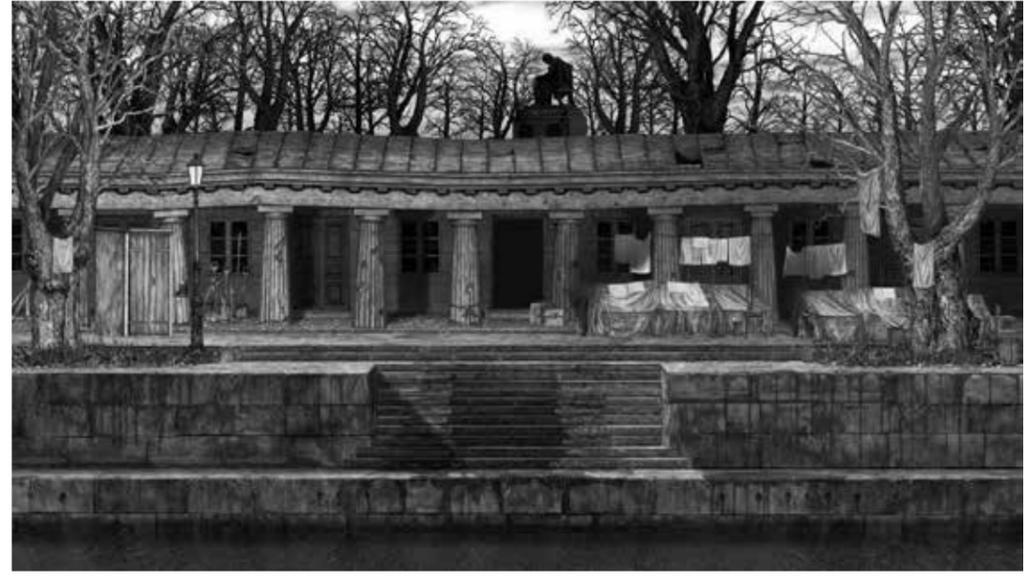
A peeping hole in Turku, Finland.

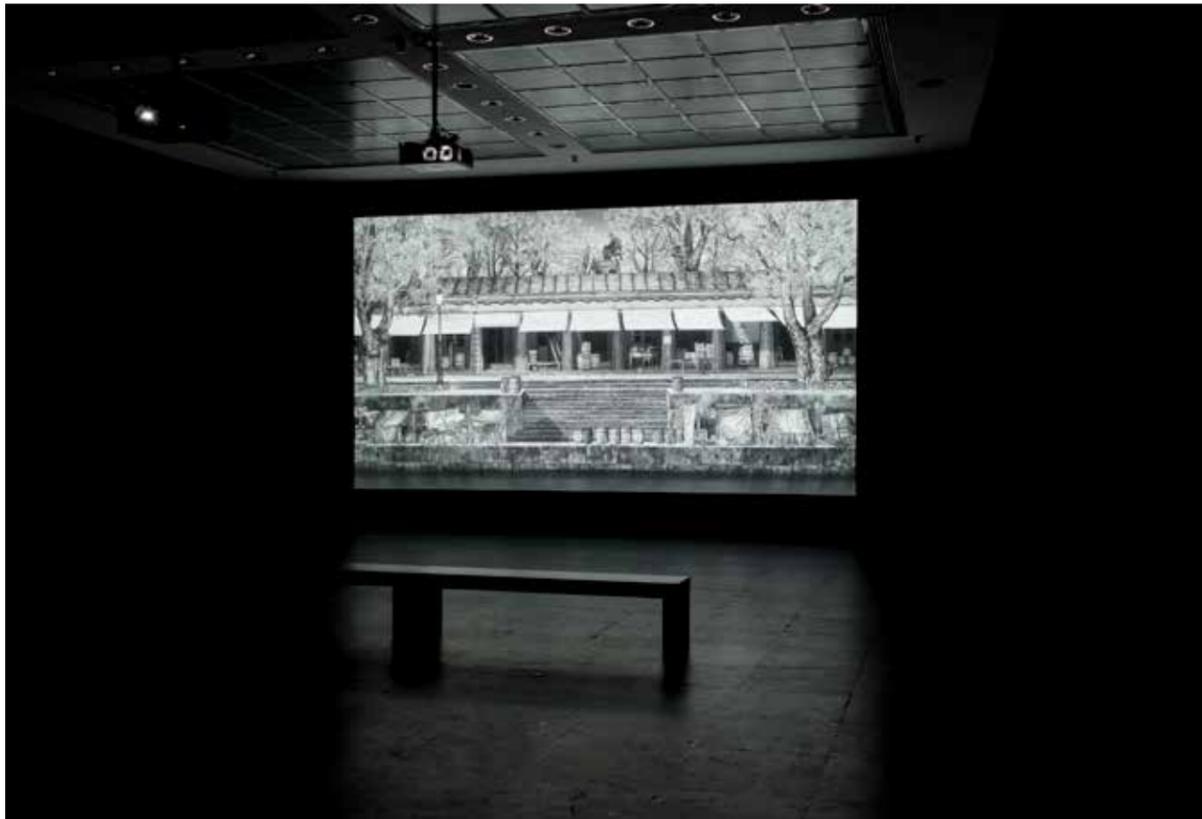


Left: Actual view from the opposite bank of the River Aura, Turku, Finland.

Next pages: Screenshots from the animation.







Above, top: Installation view, Buenos Aires Museum of Modern Art, Argentina, 2012
Above, bottom: Installation view, Frankfurter Kunstverein, Frankfurt, Germany, 2014
Facing page, top: Installation view, Quartair Den Haag, Netherlands, 2014
Facing page, bottom: Installation view, Conde Duque, Madrid, Spain, 2014

A View from the Other Side / Views (2012)

Näkymä vastarannalta – A View from the Other Side | Näkymiä – Views, 2012

32 p., 23 x 32 cm, digital offset (color/bw), unstapled booklet in cardboard folder, edition of 150.

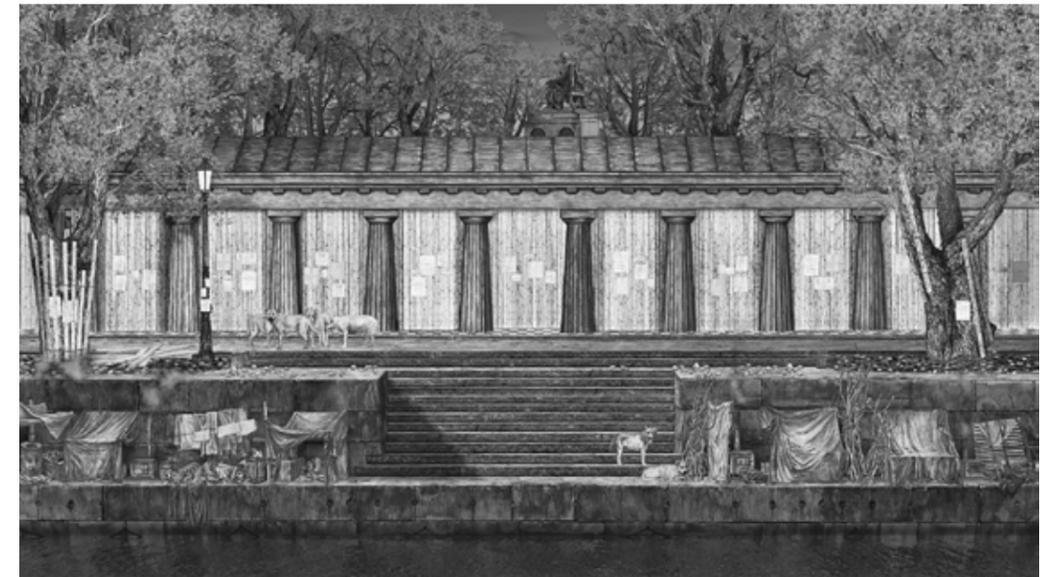
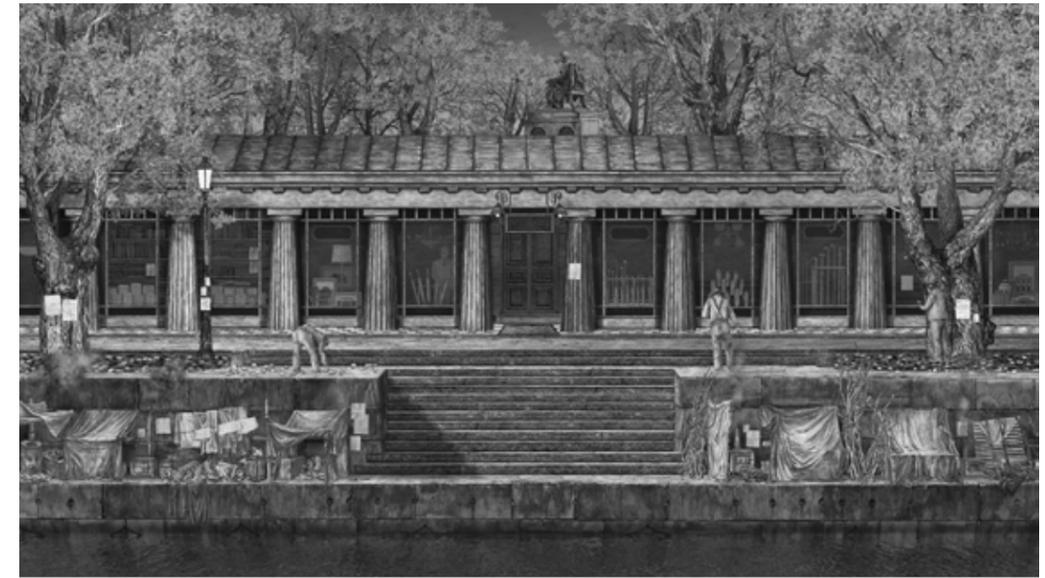
Iconoclast Publications 15. ISBN 978-952-67122-7-7.

The book documents a series of prints (see below) based on the animation *A View from the Other Side*. Instead of being just stills from the animation, the prints add an extra narrative layer to the story by integrating human and animal figures into the scene.

Left: Frame with an integrated magnifying glass

Right: Publication cover

Facing page: Prints



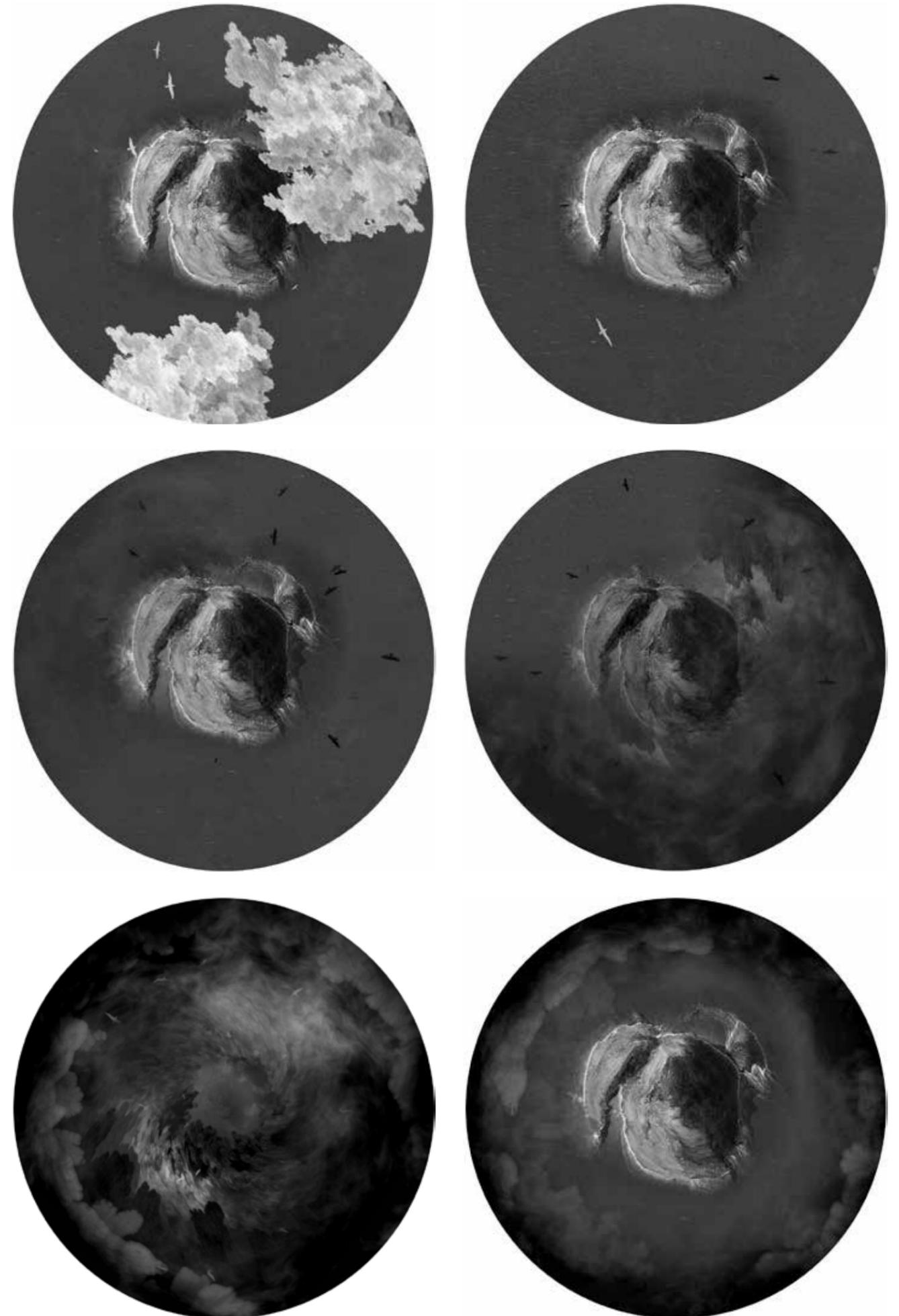
Theses on the Body Politic (Colony) (2010)

Single-channel digital animation, FullHD, 1920 x 1080 pix, 10'50", loop, silent

Animated by Markus Lepistö, additional 3D animation by Kari Kuusela

First exhibited at Purnu Summer Exhibition 2010, Orivesi, Finland, 21.5.–8.8.2010

The circular animation is an allegorical story based on the history and the current, precarious situation of the exhibition site Purnu, the former atelier of Finnish sculptor Aimo Tukiainen, the creator of the Mannerheim equestrian statue, situated in front of Museum of Contemporary Art Kiasma in Helsinki. In the animation, we see – as if looking from high above the clouds – a lonely sea-bird colony in the middle of the ocean, circled, or sieged, by threatening flocks of black birds. The installation at Purnu incorporated an aluminium cast of Aimo Tukiainen's sculpture *Profit* (1953), which shows a bird trying to steal a fish from another's beak. The final sculpture, a fountain cast in bronze, was erected in front of Helsinki School of Economics in 1954.





Above: Installation view, Conde Duque, Madrid, Spain, 2014
Facing page: Installation view, Rauma Art Museum, Finland, 2010.



Theses on the Body Politic (Riket) (2009)

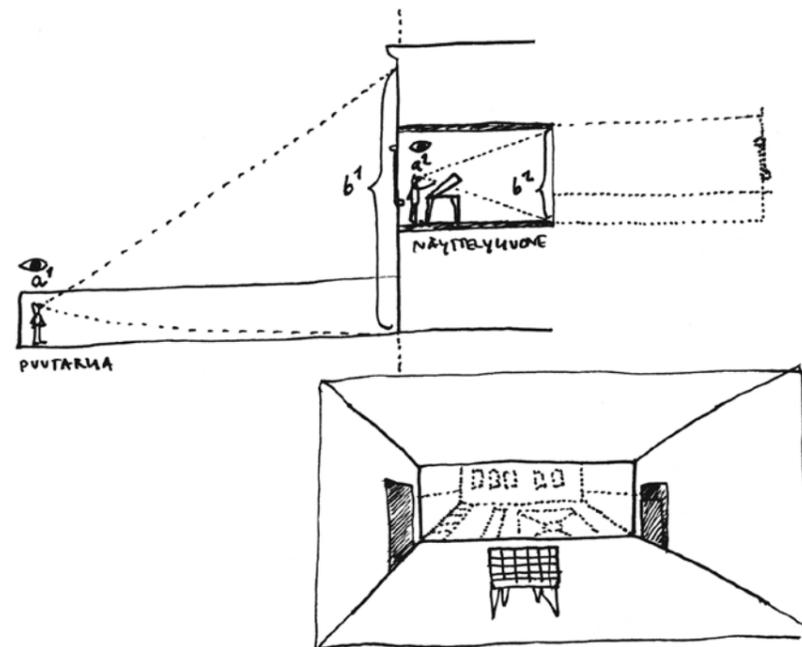
Single-channel digital animation, FullHD, 1400 x 1050 pix, 14'00", silent

Animated by Markus Lepistö.

First exhibited at Turku Biennial 2009, Aboa Vetus & Ars Nova Museum, Turku, Finland

Riket is a circular pencil drawn animation set in the garden of the “Palazzo Rettig”, built by the Rettig family of shipowners and tobacco manufacturers in the 1920s, nowadays home of the Aboa Vetus & Ars Nova Museum. Using the family history and the architecture as a starting point, the animation circles around the themes of capital, seafaring, obsession and the environmental crisis the Baltic Sea is facing.

In the biennale, the animation was installed with Adding Machine sliding puzzle table (see above) in a room facing the garden. In relation to table's 29 sliding room-blocks (set in a 5x6 grid) the exhibition room and the animation become the “thirtieth” room in the labyrinth. In the room the user of the grid, i.e. the viewer-experiencer of the artwork, sees on the wall in front of him or her the museum's inner courtyard behind, its geometric garden, and occasionally a dark figure in one of the museum's windows. In the picture, the figure is standing in the place where the viewer him/herself currently is. In that way, the observer is pressed between the already examined and the now being examined (the real garden and its mythical representation shown in the animated drawing).



Below, left: View through the window towards the garden.

Below, Right: sketch for installation with *Adding Machine* and *Riket*.

Facing page and next spread: Installation and screenshots from the animation.







Riket, installation view, Aboa Vetus & Ars Nova, Turku, Finland, 2012
(exhibition of museum collection)



Shadows, installation view, Rauma Art Museum, Rauma, Finland, 2011
(installed on monitor among the romantic landscape paintings in the museum collection)

Theses on the Body Politic (Shadows) (2008/2009)

Single-channel digital animation, FullHD, 1920 x 1080 pix, 46'33", stereo sound

Animated by Heikki Sillanpää and Markus Lepistö. Sea of Dee composed by Harri Kerko, performed by Nicholas Söderlund (baritone voice), Eva Alkula (kantele) and Harri Kerko (drawbar organ).

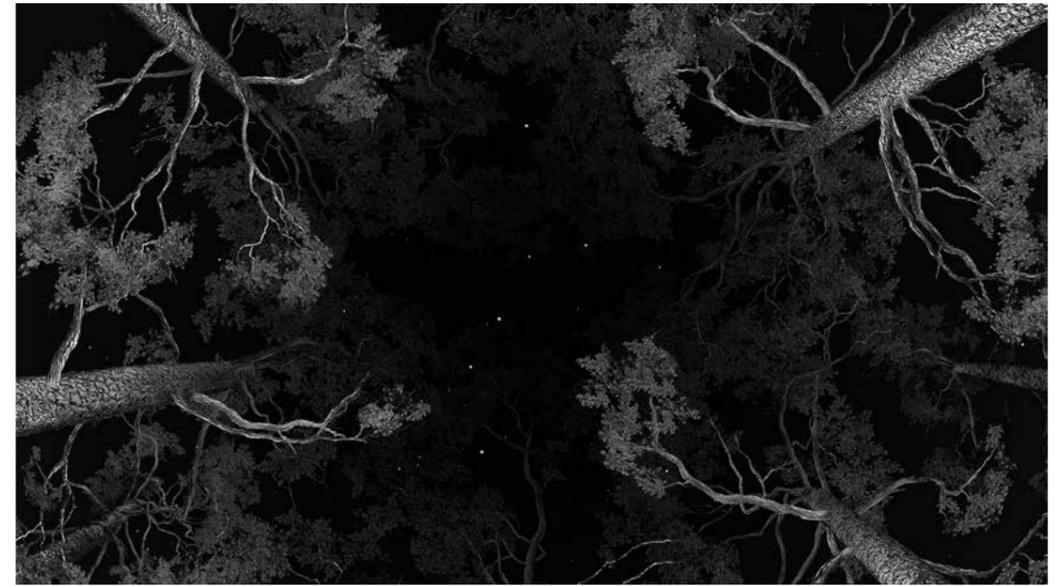
First exhibited at Turku Art Museum, 19.9.–2.11.2008

Shadows is a pencil drawn animation set in a large, romantic landscape. The story is based on the writings of Finnish author Pentti Haanpää, especially the novel *Isännät ja isäntien varjot* (*Lords of the House and Their Shadows*). The novel – and Haanpää's oeuvre in general – deals with the material and psychological effects of global capitalism on the common population. In our interpretation of these texts, originally written during the years of global depression in the 30s, the natural phenomena (shadow and light, clouds, rain, mist, flood, storm, thunder and fire) are juxtaposed with man-made instruments of flight and reconnaissance: airships and kites. The animation is an elegiac depiction of a twilight world where everything centers on the double movement of exploitation and opportunism: there are attempts to exploit the land, attempts to flee the land and – above all – futile attempts to forecast the everchanging weather-conditions so as to be able to adjust one's actions to them.

The musical piece *Sea of Dee* for barytone voice, Finnish concert harp and organ, commissioned by IC-98 and composed by Harri Kerko, serves as a moody soundtrack for the animation. *Shadows, The Descent* and both soundtracks are documented in book form in *Shadows in the Sea of Dee/Evidence of the Descent*, published by Iconoclast Publications and Aivojen yhteistyö.



Left: Installation view, Kino Säde, Mänttä, Finland, 2010
Facing page and next spread: screenshots from the animation.





Shadows in the Sea of Dee/Evidence of the Descent (2008)

40 p., 17,6 x 12,5 cm, offset (bw/duotone), soft cover, perfect bound, edition of 150+150 (2 cover versions).
A special edition of 120 includes a DVD of the animations *Shadows* and *The Descent*.
Iconoclast Publications II/Aivojen yhteistyön muistivihkot I. ISBN 978-952-67122-2-2.

The publication documents two audiovisual collaborations initiated by IC-98: one with composer Harri Kerko (b. 1968), the other with producer Marko Laine (b. 1973). The still images are screenshots from animations *Shadows* and *The Descent* from the series *Theses on the Body Politic*. The sheet music is a reproduction of the original composition *Sea of Dee* by Harri Kerko. The waveform samples visualize parts of the track *Evidence* by Marko Laine. The book is jointly published by Iconoclast Publications and Aivojen yhteistyön muistivihkot (Cooperation Between Brains).

Below: First page of Harri Kerko's *Sea of Dee*
Next page: Publication cover

COMMISSIONED BY IC-98

SEA OF DEE HARRI KERKO - 08

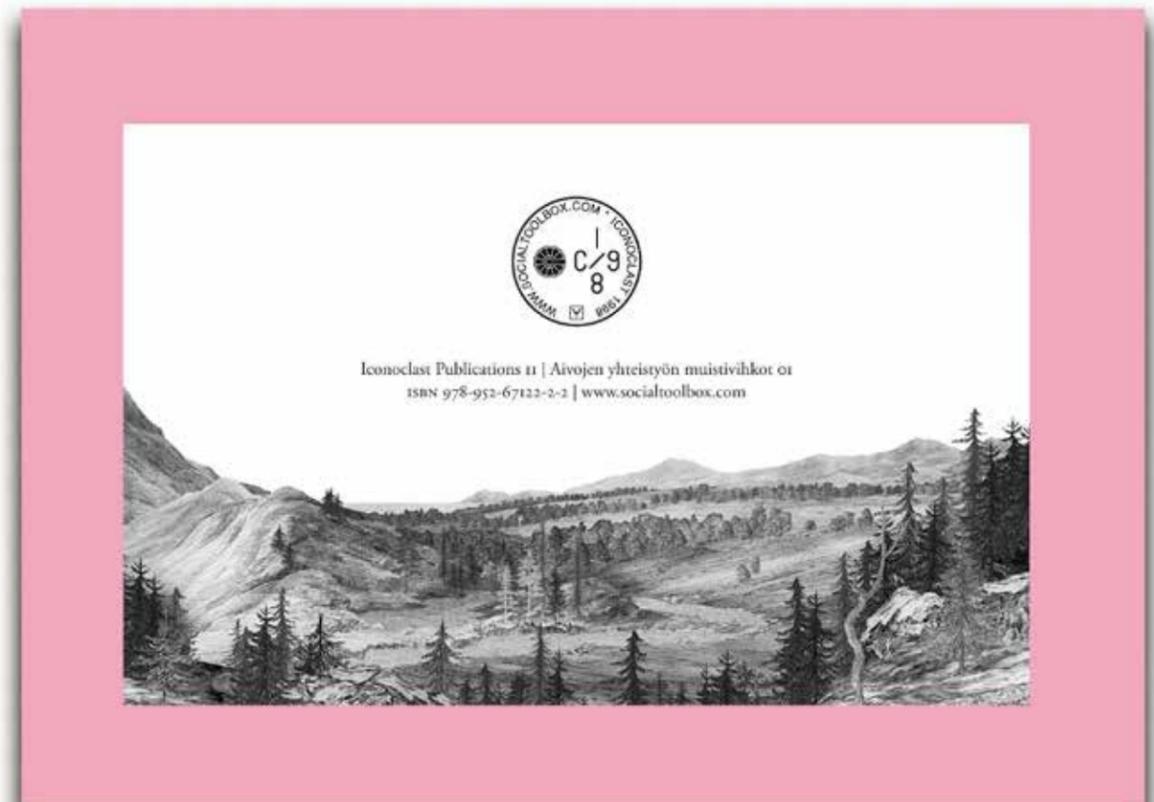
For KANTELE, BARTONY VOICE AND DOWNWARD ORGAN

Kantele

Bartony

Kantele

Kantele



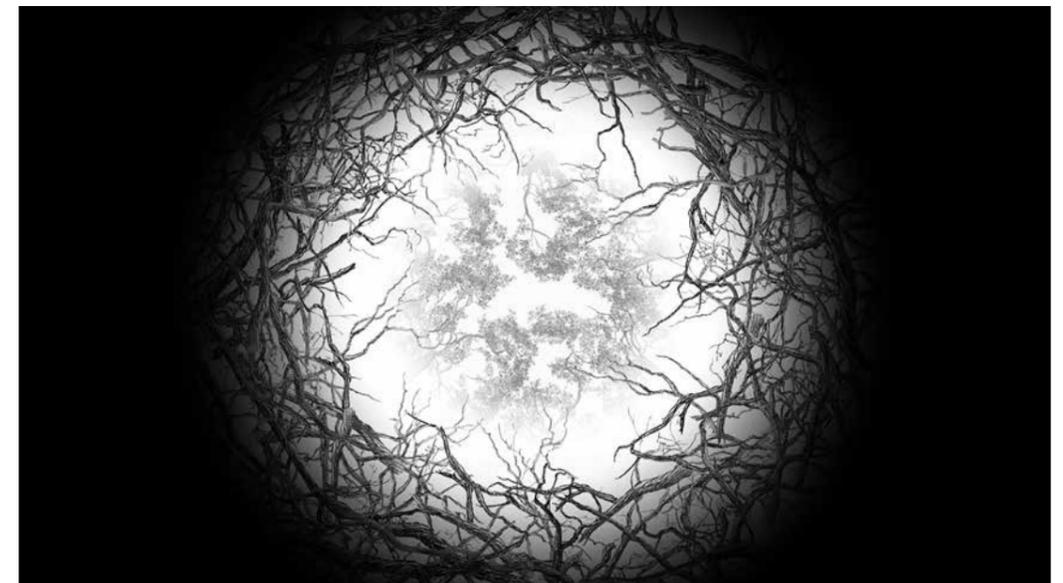
Theses on the Body Politic (The Descent) (2008)

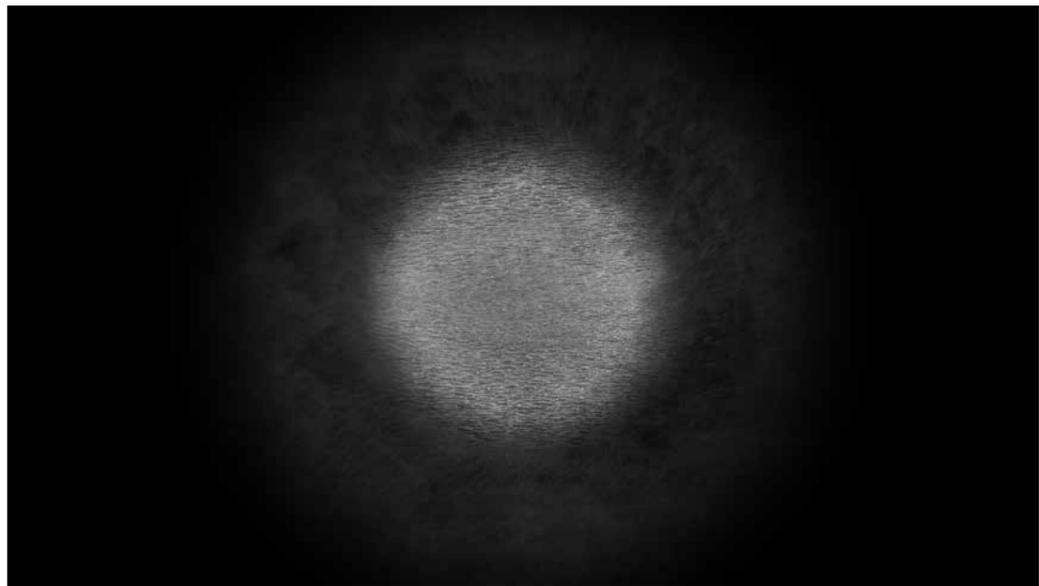
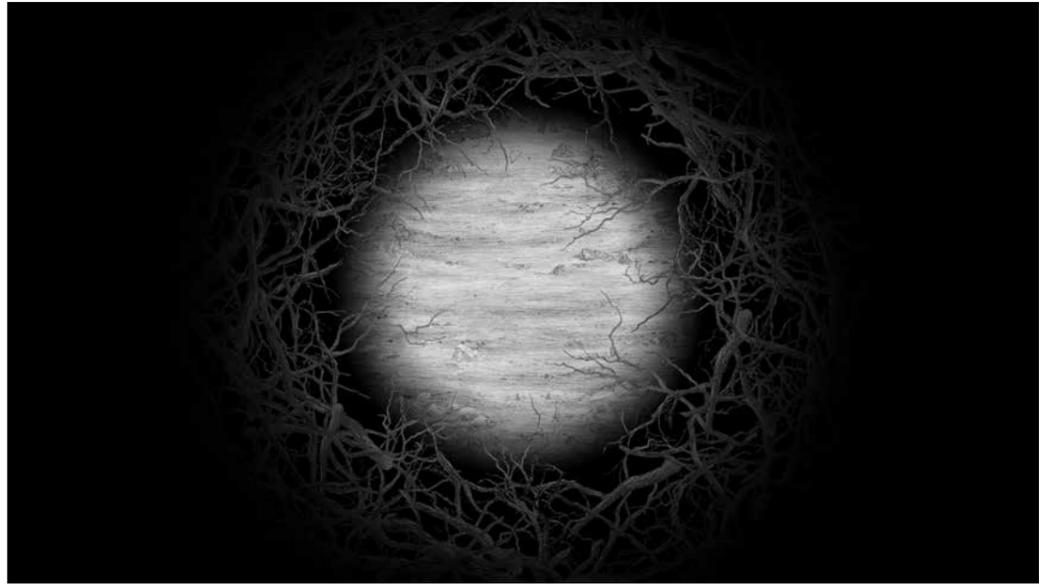
Single-channel digital animation, FullHD, 1920 x 1080 pix, 6'00", stereo sound

First exhibited at Turku Art Museum, 19.9.–2.11.2008

The Descent is an autonomous animation, but tightly connected to the animation *Shadows*. It is based on the mental breakdown of one of the protagonists of Pentti Haanpää's novel *Isännät ja isäntien varjot*. If *Shadows* is an objective (but metaphorical) depiction of the larger-than-life processes of capitalism, then *The Descent* shows the effects of those processes on the subject. The animation it is a short, vortex-like dive – a descent, a reversed Genesis – into madness, triggered by the forces of capitalism. Though the form is quite hermetic, the story itself is quite archetypal in Finland: a man's (it is always a man) life starts in hardship and misery and ends in delirium, murder and death.

The track *Evidence* is produced by Marko Laine for Mind Records. *The Descent*, *Shadows* and both soundtracks are documented in book form in *Shadows in the Sea of Deel/Evidence of the Descent*, published by Iconoclast Publications and Aivojen yhteistyö.





Theses on the Body Politic (Vicious Circles 1-3) (2007)

Three digital animation loops on 24-inch LCD displays. Animated by Heikki Sillanpää.
A free distribution book in an edition of 1100 (at Pori Art Museum)
First exhibited at Pori Art Museum, Pori, Finland

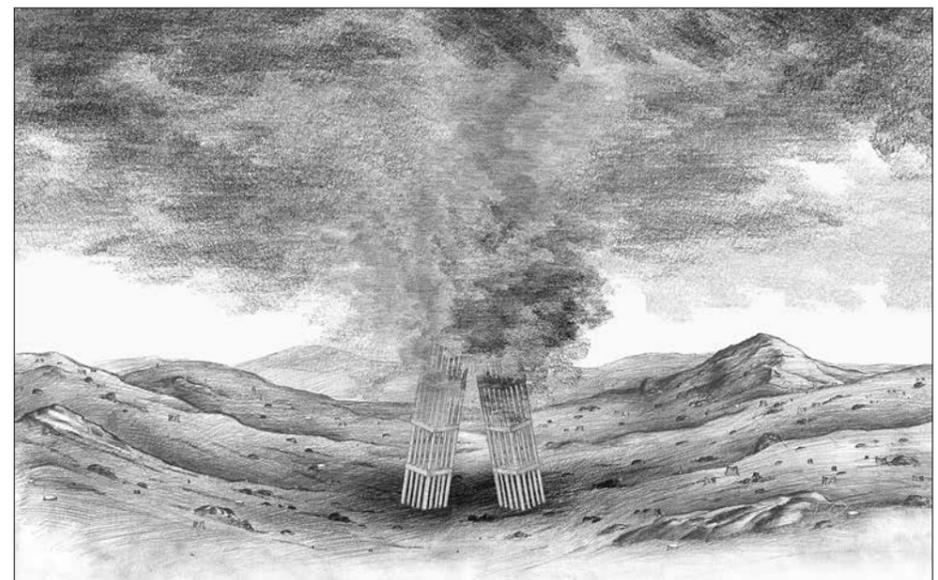
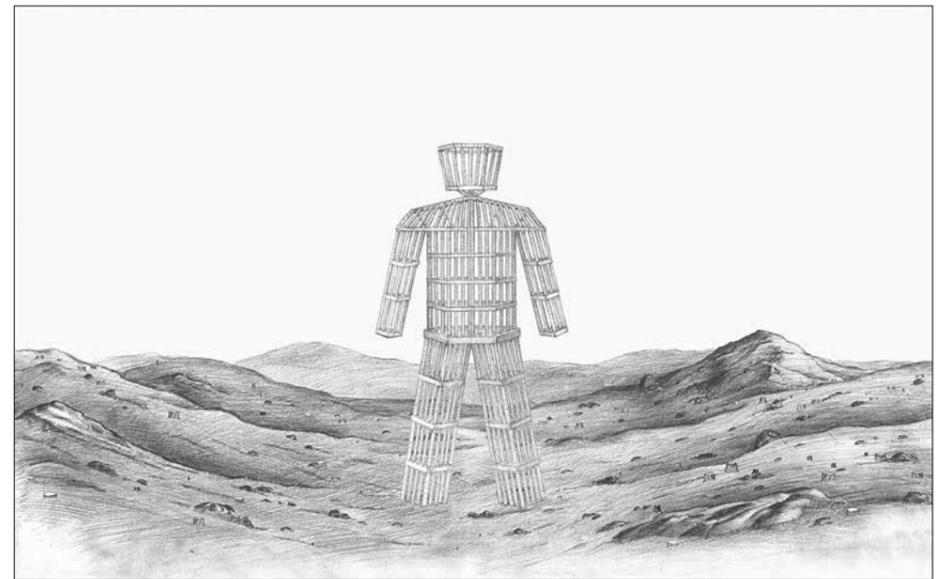
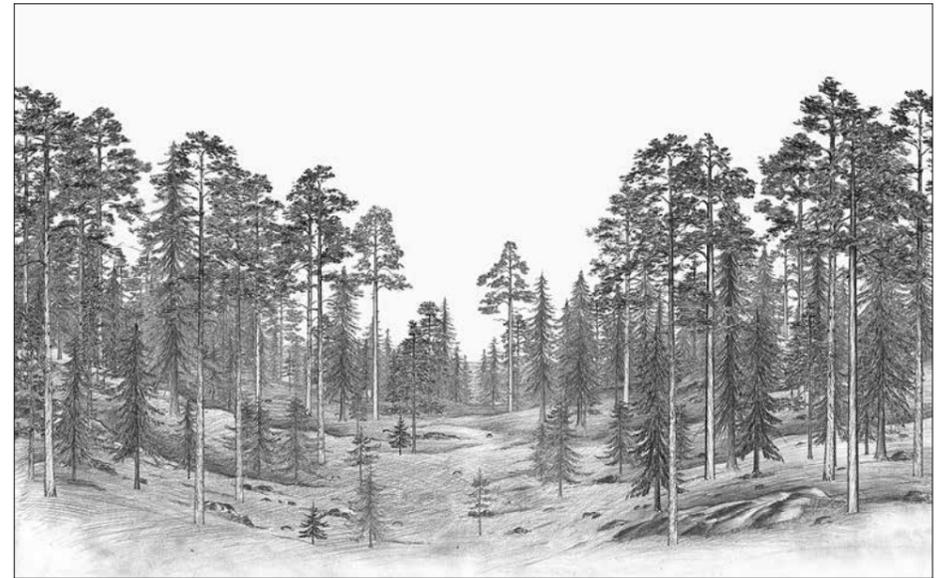
A thick forest is gradually cut down. At the same time, a wooden figure is erected. Standing in the middle of a barren landscape, it suddenly catches fire and burns down to ashes; A giant open pit mine eats itself into a barren landscape. An optical telegraph is erected. Smoke starts to rise from the bottom of the mine. The smoke transforms into a vortex, sucking the groundwater upwards. Soon the landscape turns into an archipelago, then into an open sea; Water springing from the mountains eats itself into the landscape, transforming it into a canyon. A dam is built – or is it a bridge? The terrain dries up, the sand dunes cover the signs of human hands. It rains in the mountains, and water springs into the desert again.

In *Vicious Circles* – the name of which comes from Pentti Haanpää's 1931 novel of the same name – the human bodies have disappeared. Instead, we see the effects of human activity in a spatio-temporal, multi-rhythmic landscape, conducted in pencil drawing. The nature, raw materials, work, life and economy are in the state of constant change. The ecology of the world and the *ecology of the mind* come together as “everything that is solid melts into the air”.

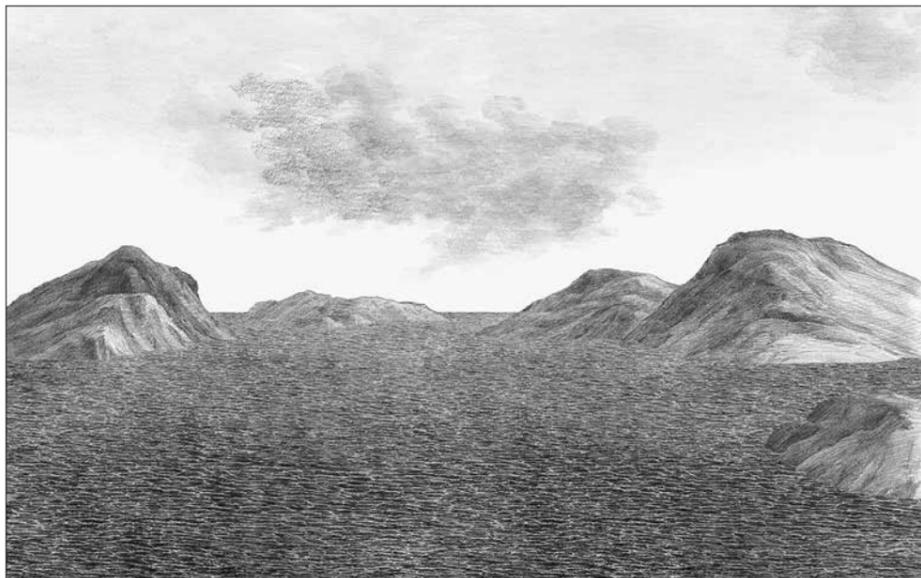
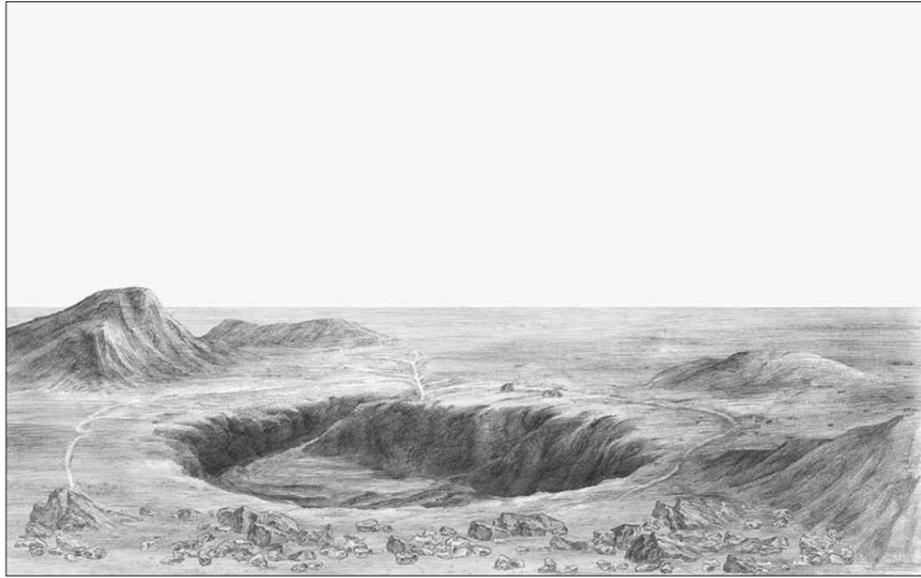
(1)
Untitled (Vicious Circles 1)
Digital animation
FullHD, 1920 x 1200 pix, 16:10
35'10", loop, silent.
Edition of 5.

(2)
Untitled (Vicious Circles 2)
Digital animation
FullHD, 1920 x 1200 pix, 16:10
35'10", loop, silent.
Edition of 5.

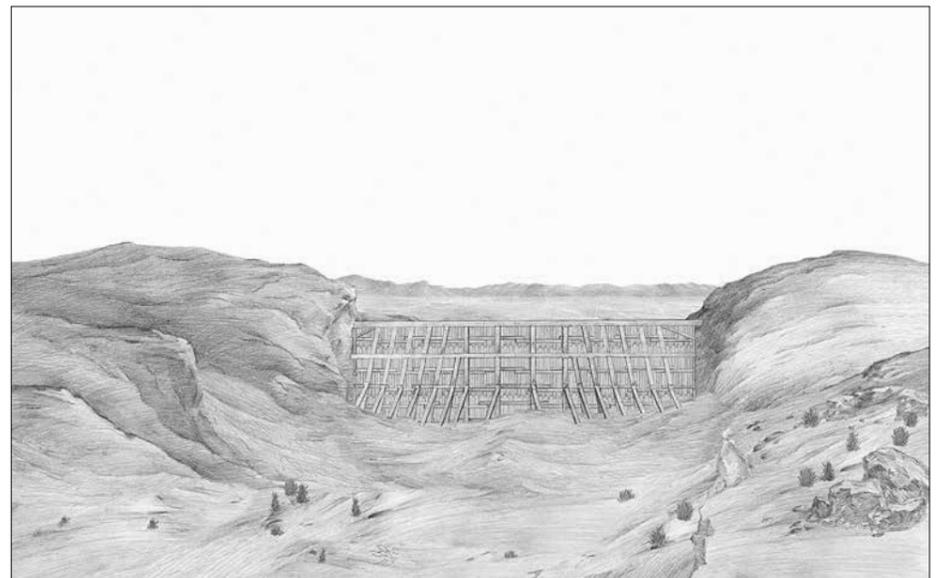
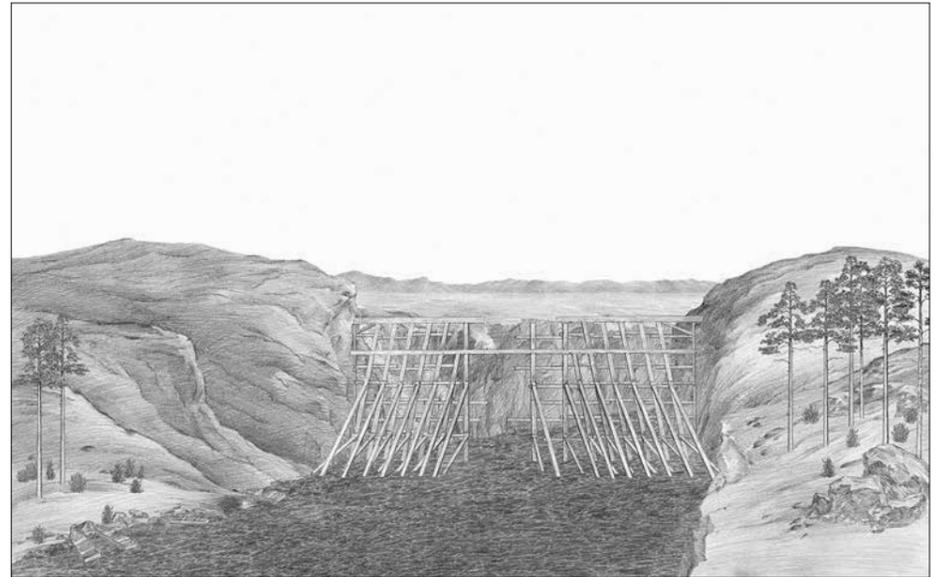
(3)
Untitled (Vicious Circles 3)
Digital animation
FullHD, 1920 x 1200 pix, 16:10
32'30", loop, silent.
Edition of 5.



Left: Installation view, Pori Art Museum, Pori, Finland. Facing page and next spread: Still images from animations.



(2)

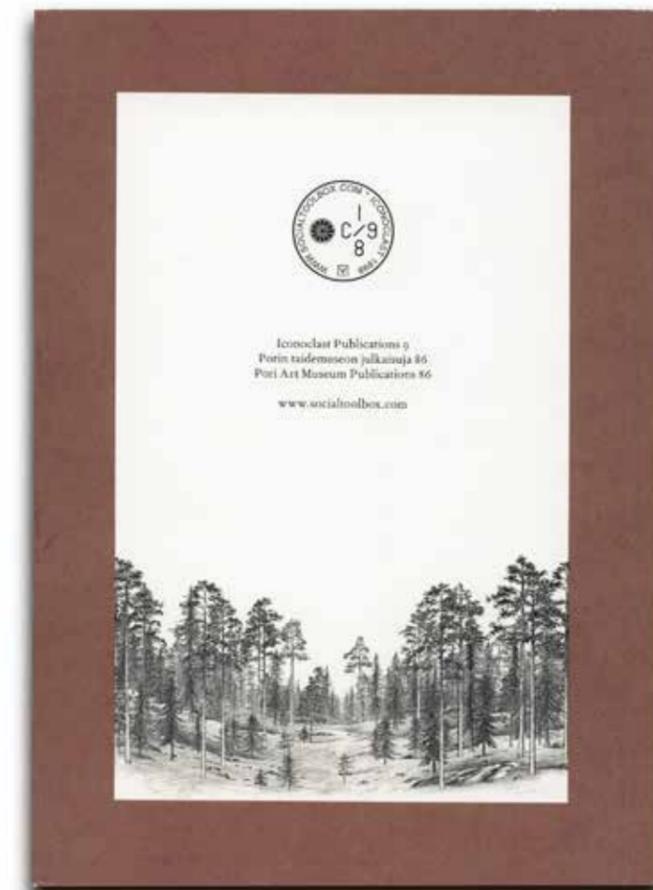
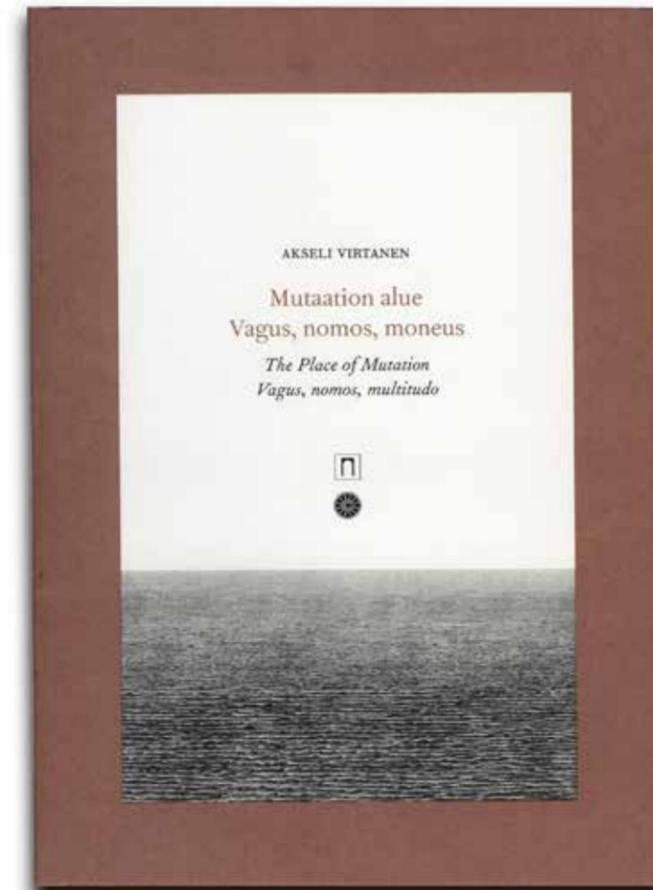


(3)

The Place of Mutation. Vagus, Nomos, Multitudo (2007)

48 p., 12,5 x 17,6 cm, offset (bw/duotone), soft cover, perfect bound, edition of 1100.
Iconoclast publications 9/Pori Art Museum Publications 86. ISBN 978-952-5648-05-8.
Theses on the Body Politic (Vicious Circles 1-3), Pori Art Museum, Pori, Finland

The book consists of an essay by Akseli Virtanen, a philosopher and organizational activist teaching political economy and philosophy of organization at the Helsinki School of Economics, Finland. We asked him to collaborate with an autonomous text, which would coincide with our animation cycle *Theses on the Body Politic (Vicious Circles 1-3)*. Where we offered conceptual, mythologized landscapes of a world where “everything that is solid melts into the air”, Virtanen traced a philosophical terrain where transformations of cognitive capitalism take place. Drawing on the work of Gilles Deleuze and Félix Guattari, he offers conceptual tools to understand what movement as matter is.



Installations and Sculptures

Oikoumene (2012-13)

Real-time sculptural video installation: custom made rotating table (maple, cranking system); architectural model (folded laser cut steel with original protective grease); real-time HD video with CGI-effects (camera, computer, LCD-screen). Ø 190cm, height: 75cm (table), 50cm (model).

The name *Oikoumene* refers to the distinction the ancient Greeks made between the known and the unknown worlds. The known world, Oikoumene, was surrounded by river Okeanos, later for ocean. The work depicts a fortress-like island in the middle of this ocean. The walls are built in concentric circles, creating an onion-like system of closures and openings surrounding an empty centre. Looking at the installation as a whole, the observer can adopt two opposite points of view: a direct aerial perspective of the ideal architecture or an indirect, low panorama view circling the perimeter of the structure, transmitted through the real time camera and manipulated with cgi-effects.

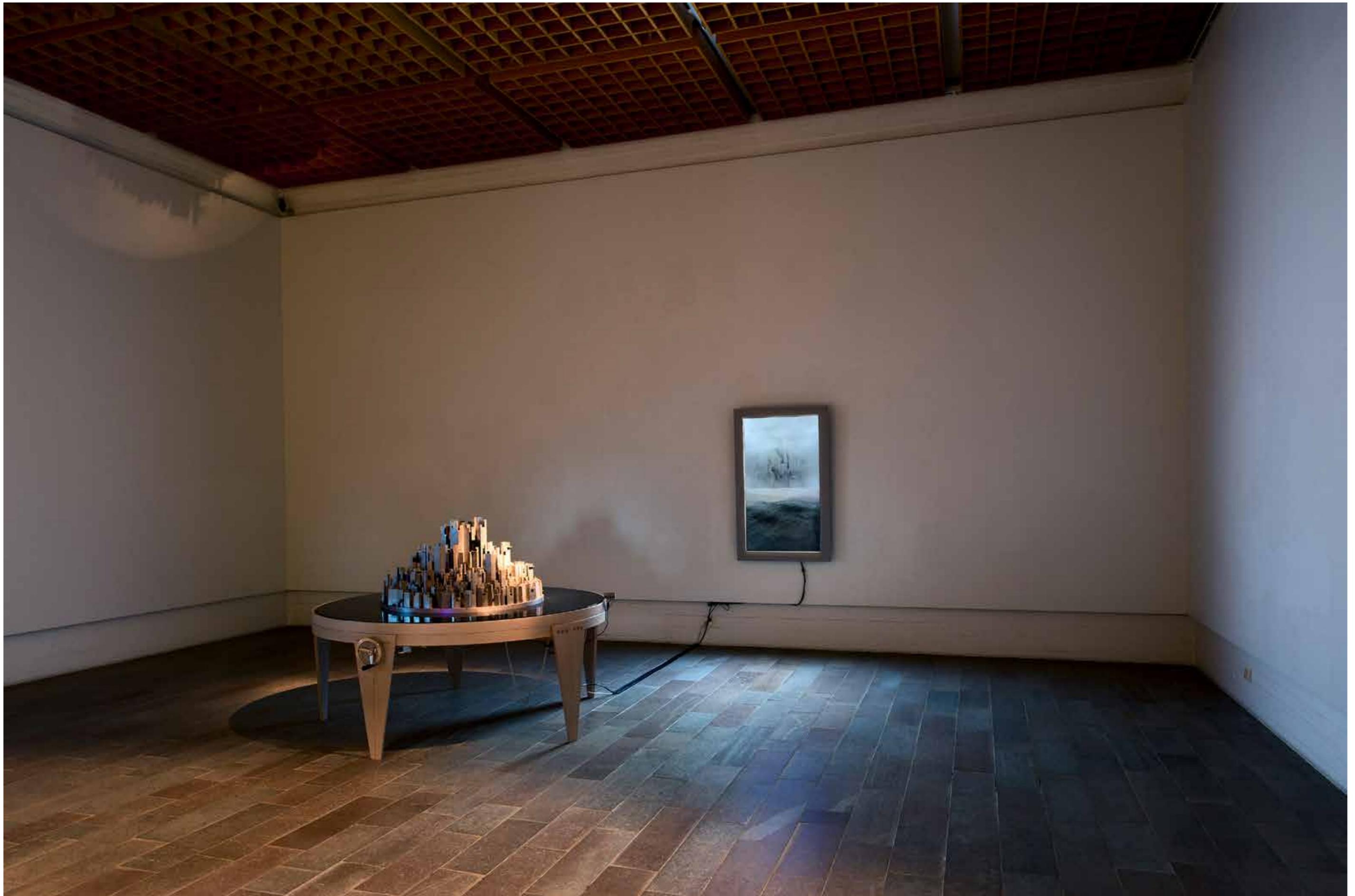


Below: close-up of the rotating steel diorama in the middle of the table.

Left: Still-image from the real-time video mashup. The image of the rotating cityscape is transmitted live from the table. The CGI-effects (waves, mist, birds) are added on top of this material with a video mixer software.



Above: Installation view (rotating table, real-time camera, computer, lcd-screen), Turku Art Museum, Finland, 2013
Next spread: Installation view, Wäinö Aaltonen Museum, Turku, Finland, 2014



The Island of Atlas (2013)

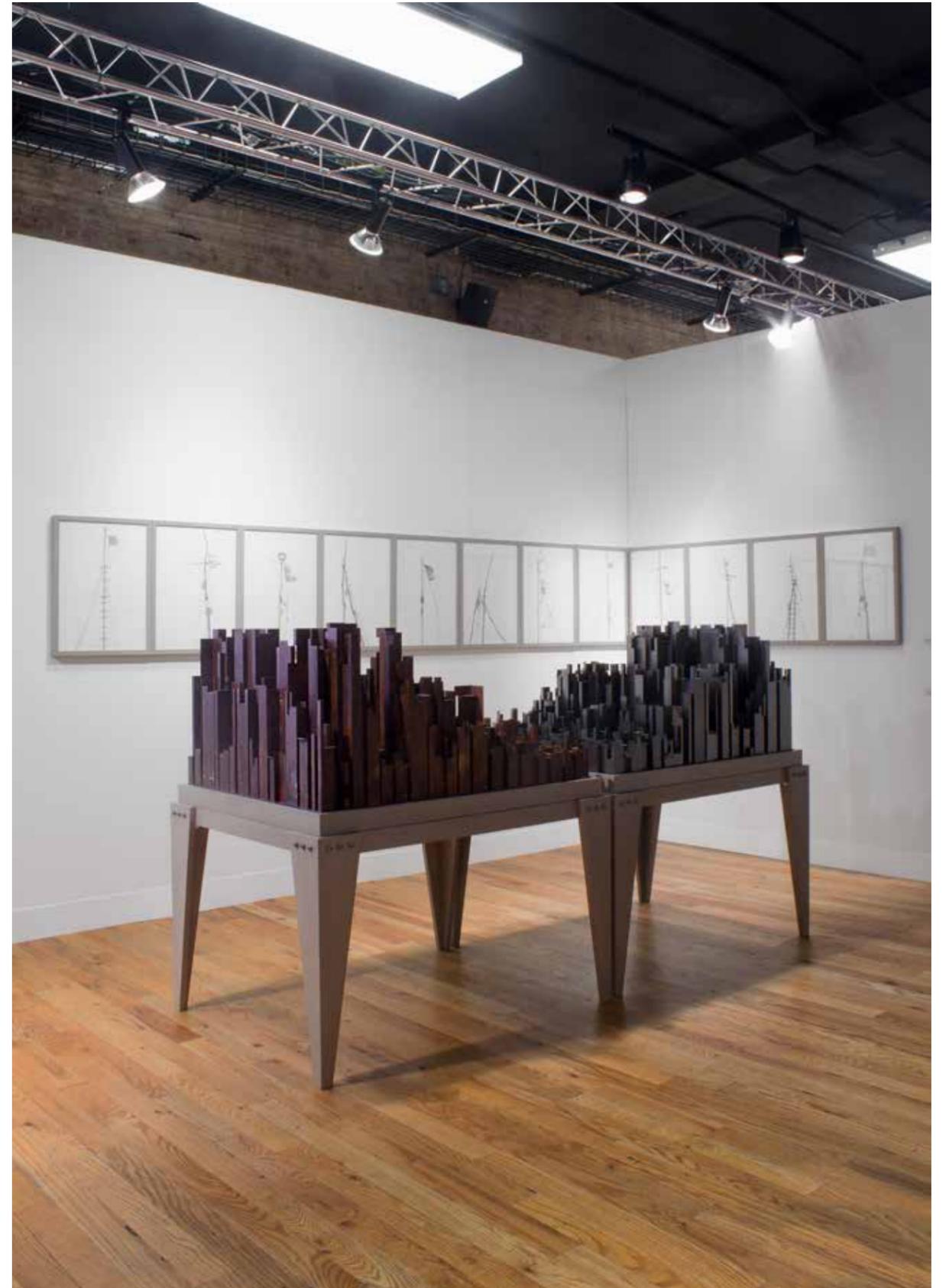
Installation: custom-made tables (maple, glass, steel); laser-cut steel diorama (greased and oxidized steel),
115,5 x 88,5 x 75 cm (one table)

The Island of Atlas looks familiar to those who have seen *Oikoumene*: an island built of steel walls. This time, instead of a circular form, there are two rectangular islands – or to be exact, an island looking at its mirror image in the future: one shiny steel city – covered in protective grease – descends into the depths of the ocean, another ascends on the other side, badly oxidized. We are looking at Oikoumene, or Atlantis, the unfortunate sea power in different phases of its history: a gleaming city, a city built on oil, a sunken city, a city reborn – or redeveloped.



Left:
Closeup

Next page:
Installation view at Volta NY,
New York, 2013.



Little Adding Machine for Theses on the Body Politic (2010)

Theses on the Body Politic (Inverted Labyrinth) (2010)

A series of 12 drawings, removable prints between stainless steel trays and glass plates, movable blocks on a sliding puzzle tabletop

First exhibited in group exhibition *Why Do you Resist?*, Pori Art Museum, Finland

The *Adding Machines* are interactive sliding puzzle tables constructed to display some of our print series. There are two sizes of tables: a model for 29 cards (*Adding Machine*) and for 11 (*Little Adding Machine*). The prints are removable, sandwiched between steel trays and glass plates. The sliding picture-blocks have been set in a 3 x 4 grid, with one square left empty. In that way, the blocks can be moved in relation to each other, to different places and in different orders, thus creating different combinations.

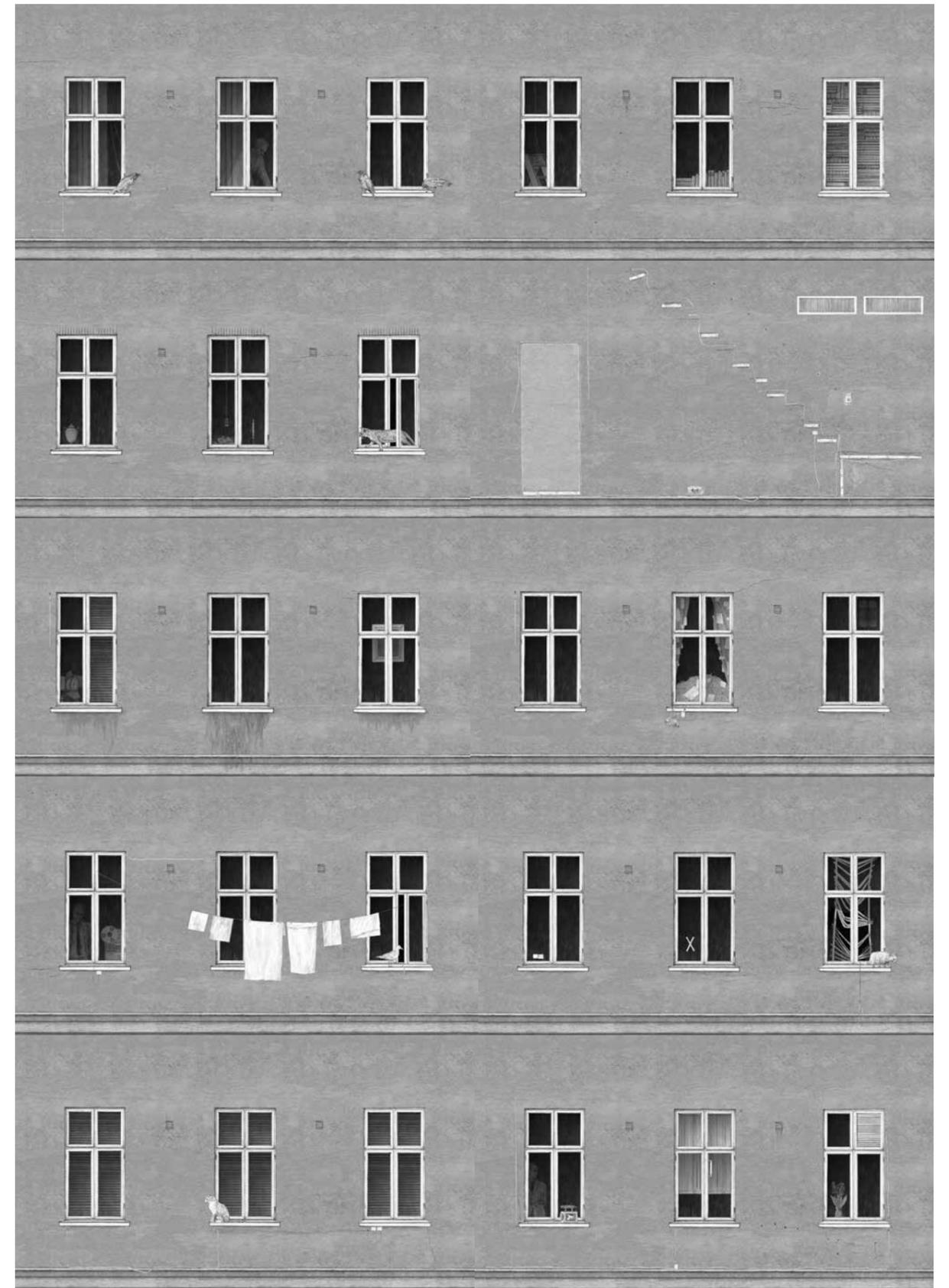
Inverted Labyrinth is a series of 11 digital prints depicting a facade of an apartment building. The facade is supposedly the exterior of the series of interiors depicted in *Theses on the Body Politic (In the Labyrinth)*.

Inverted Labyrinth is about blockages and leakages, of secret messages and captured signals.



Previous page: Table layout for the prints from *Theses on the Body Politic (Inverted Labyrinth)*

Above: Two *Little Adding Machines* with prints from the series *Theses on the Body Politic (In the Labyrinth)* (in the foreground) and *Theses on the Body Politic (Inverted Labyrinth)* (in the background).



Combinations of individual facade-blocks

Adding Machine for Theses on the Body Politic (In the Labyrinth) (2009)

A series of 29 drawings face mounted on acrylic, a table with a liftable sliding puzzle top
First exhibited in Turku Biennial 2009, Aboa Vetus & Ars Nova Museum, Turku, Finland

The sliding puzzle table consists of 29 drawings published in *Theses on the Body Politic (In the Labyrinth)*, each of which depicts one room. The sliding picture-blocks have been set in a 5 x 6 grid, with one square left empty. In that way, the rooms can be moved in relation to each other, to different places and in different orders, thus proceeding through the labyrinthine building.

The work embodies a more radical second-degree labyrinth when installed with the animation *Riket* in the "Palazzo Rettig" (home of the museum). The series of 29 practically perspective-free drawings is complemented by a "thirtieth", animated drawing, which utilises Renaissance one-point perspective and thus creates a powerful impression of depth. In the room the user of the grid, i.e. the viewer-experencer of the artwork, sees on the wall in front of him or her the museum's inner courtyard behind, its geometric garden, and occasionally a dark figure in one of the museum's windows. In the picture, the figure is standing in the place where the viewer him/herself currently is. In that way, the observer is pressed between the already examined and the now being examined (the real garden and its mythical representation shown in the animated drawing).

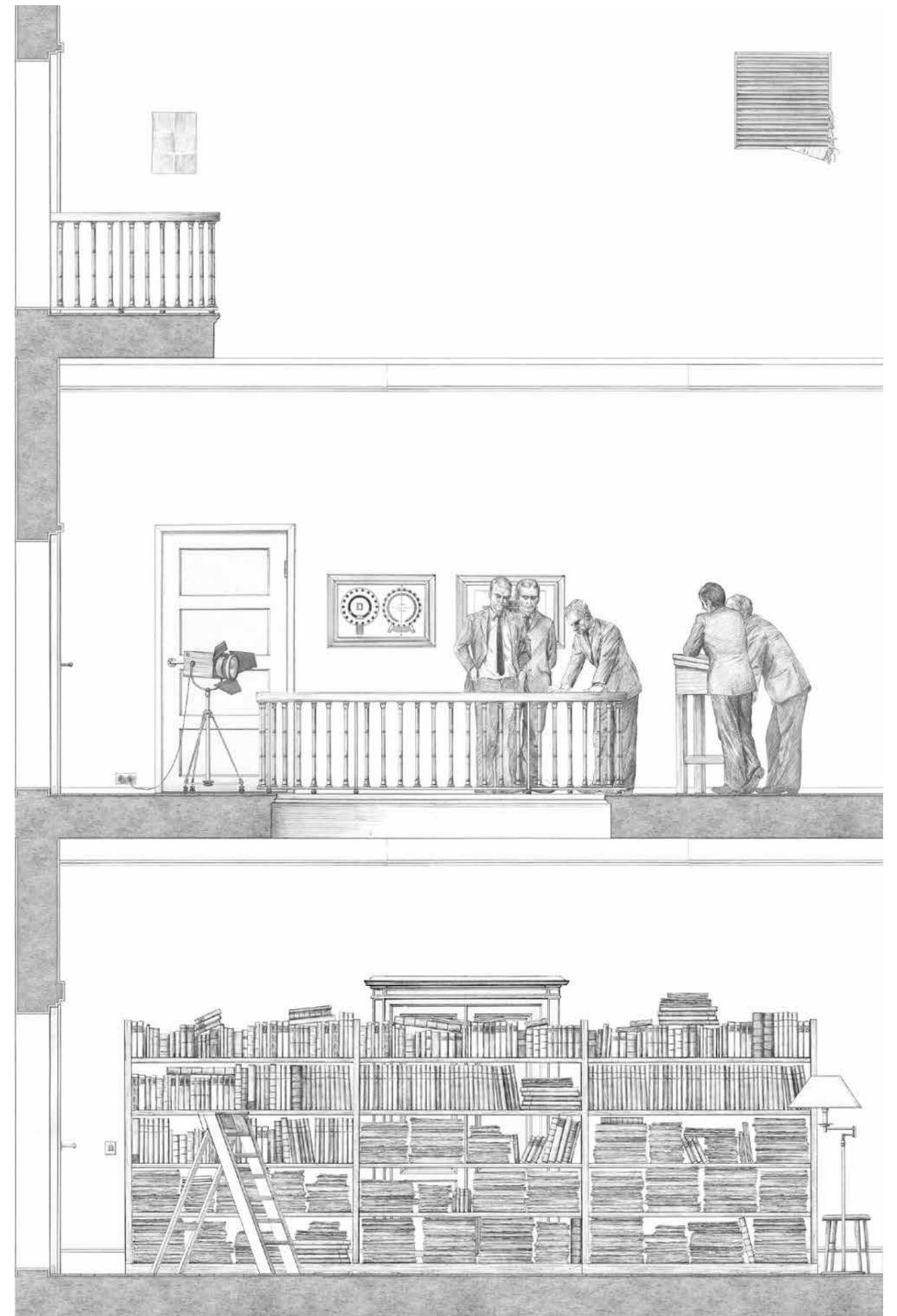
Below: detail
Facing page: installation view with
the animation *Riket*.

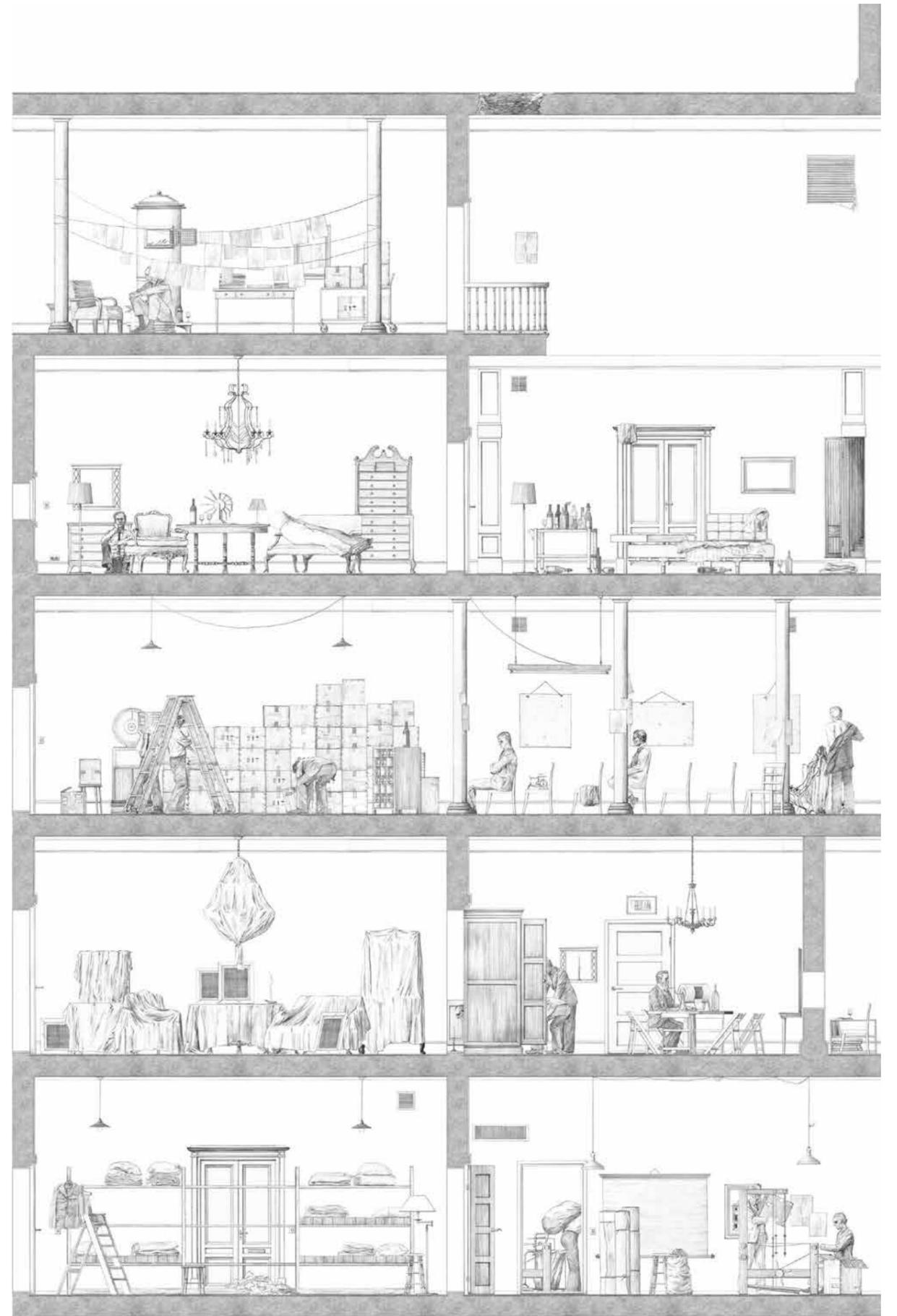
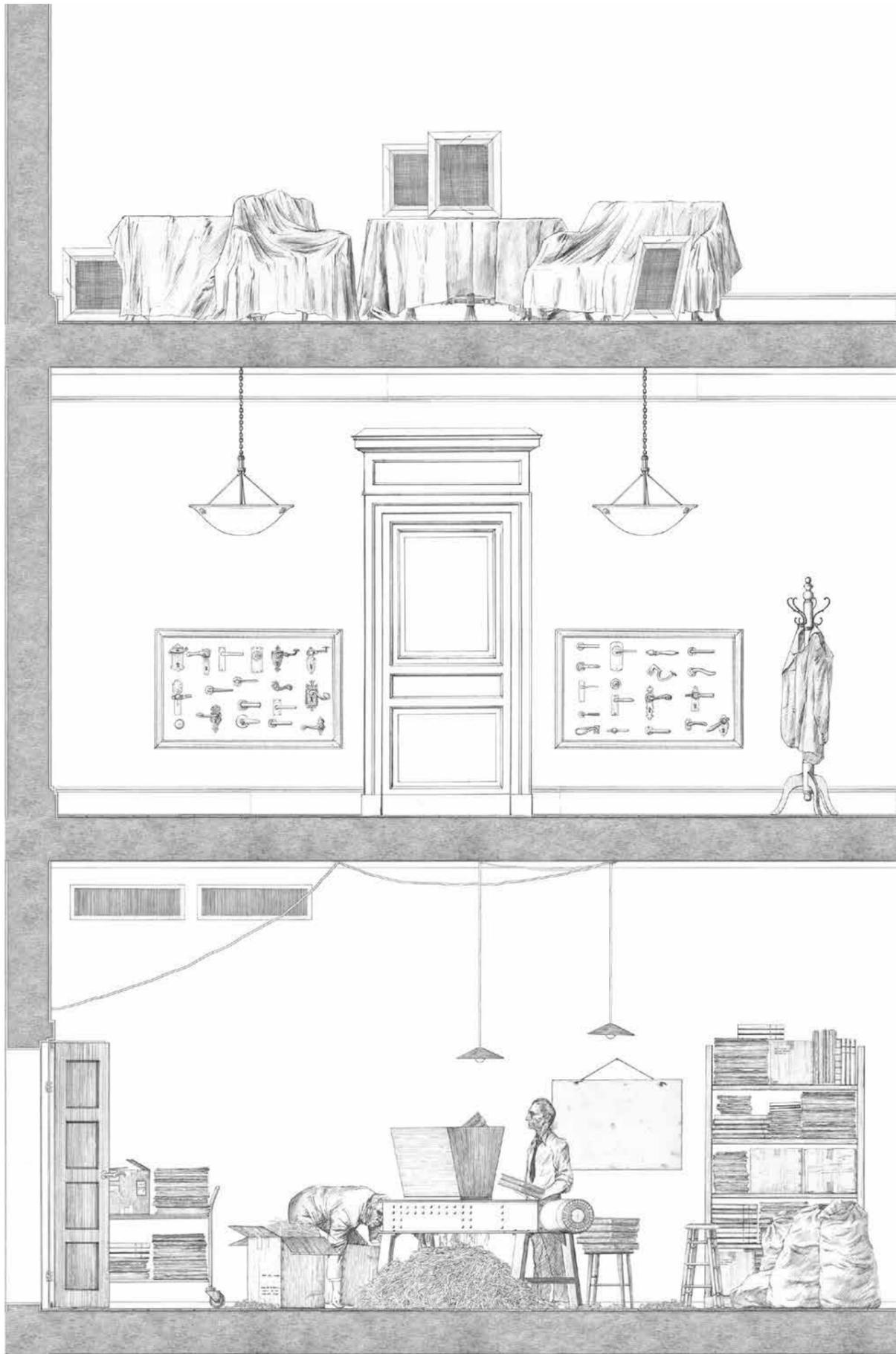


Theses on the Body Politic (In the Labyrinth) (2008)

A set of 29 cards, cardboard case, 19,4 x 35,0 cm, offset (bw/duotone), edition of 200.
Iconoclast Publications 12. ISBN 978-952-67122-4-6.

In the Labyrinth is composed of 29 cards, each representing a room in a large building. The cards can be combined together on a plane to create an almost infinite set of combinations. As the rooms change order, so changes the story and the interpretation of it. The rooms create an ever-changing labyrinth in the tradition of Robbe-Grillet and Borges. The drawings are full of details – a wandering eye will soon find relations, affinities and repetitions of themes. In addition to the cards, the case contains a proposal for the construction of a sliding puzzle table based on the cards (see *Adding Machine for Theses on the Body Politic (In the Labyrinth)*).





It Is Always Like This (collaboration with Temporary Services, 2008/2009)

Installation/Intervention: Hand-painted sandwichboards with text.

Publication: 32 p., 12,5 x 17,6 cm, offset(duotone)/digital(full-color), soft cover, perfect bound, edition of 300. Iconoclast Publications 13/Half Letter Press/Aivojen yhteistyön muistivihkot 6. ISBN 978-952-67122-5-3.

A collaborative project with Temporary Services (Chicago, US), which took place in Turku, Finland, in September 2008. During the one month period, we designed and hand-painted 26 sandwichboards with slogans commenting the power relations in public space. Equipped with built-in handles, the boards were spread around the city for people to read and move. A publication documents the project.

“Everything in Turku, Finland, as in most cities, is in its predictable and expected place. Bikes lean against walls, signs hang on stores, advertisements are pasted on poles, and every fixture has an obvious function. The public art is predictable too. It’s made from durable materials; it looks like it has been around forever and will stay around forever. As a small but visible challenge to this tedious routine, the groups IC-98 (Turku) and Temporary Services (Chicago) have teamed up to build and circulate a series of 24 wooden sandwich board signs which carry phrases that advertise nothing and aren’t always terribly positive. Many of the texts, written collaboratively by the two groups, point to our frustration with the monotony of city spaces and the high degree of political control that is exerted over them. Not wanting to make something as fixed or permanent as the situations we are critical of, we have made the signs lightweight and given them handles. Passersby are free to move the signs as they wish. Our placements of them can be viewed as suggestions. We’ve created a situation that we can’t control, just as we don’t wish to be controlled by others.”



IT IS ONLY TEMPORARY WE'RE SORRY	OTAMME VASTUUN DON'T EMBARRASS US
IT IS ALWAYS LIKE THIS IT'S YOUR FAULT	AI OLET VIELÄ SIINÄ WE ARE ON YOUR SIDE
NO AGREEMENT TODAY NO AGREEMENT TOMORROW	IT'S TAKEN CARE OF SET IT ON FIRE
ANNETTU LAINAKSI EI KESTÄ	NOTHING FOR YOU HERE NO RETURN
WE CAN TAKE IT AWAY JAETTU ASIA	WE CAN REPLACE YOU STAY WHERE YOU ARE
YOU PAID FOR IT MITÄ NYT	YOU HAVE TO EAT IT IN A BAD PLACE
AINOA VAIHTOEHTO ONLY OPTIONS	RAHOITUS KUNNOSSA KAIKKI PAIKALLAAN
VARATTU PALAA TAKAISIN	SINUT ON HUOMIOITU SULJETTU
OMISTAJA PITÄÄ KYLLÄ HUOLEN VOIT MENNÄ	YOU HAD YOUR CHANCE NO LONGER YOUR CHOICE
YOU AGREED TO THIS WE SOLD YOUR STUFF	ILMAISIT JO KANTASI WE CAN'T CHANGE IT NOW
THIS SPACE IS OPEN YOU CAN'T REFUSE	DON'T TOUCH ANYTHING YOU COULD HAVE STOPPED IT
WE FORGOT ABOUT YOU KNOW YOUR PLACE	FEEL FREE ET VOI KIELTÄYTYÄ



From the Series Theses on the Body Politic (Requiem for Rejmyre) (2008)

Sculptural sound installation

Customised H/K Soundsticks II subwoofer, miniature landscape, looped sound, ø22cm x 26cm

Requiem for Rejmyre – a sculptural sound installation based on the unique Harman/Kardon Soundsticks II subwoofer and the thumping sound of the Rejmyre Hammermill – is connected to the history and the present situation of Rejmyre, Sweden as IC-98 sees it. Generally, the piece is about historical-economical changes in the Nordic Welfare model and how communities react to them. The subwoofer's plastic (conceptually glass) dome is built by the community to protect the locality and its values from unwanted outside influence. However, the forces of capitalism that are seen as a threat are not only exterior but also interior and in fact constitute some of the founding principles of the community itself. Thus, the strategy of saving the community is capitalist per se: to make the place a museum, to make it a touristic spot – to use the logic of supply and demand to enliven the local culture. The trembling of the giant hammer echoes from the past to the present.

* * *

The sound of the hammermill is echoing from the past all the way to the present. Before, when the forests were cut down and the landscape bald, the unrelenting beating of the hammer provided the rhythm for everyday life. Today, the rhythm is no less persistent: it's not just heard anymore. But it is felt and experienced as the deadly, modulating pulse of capitalism.

The same capitalism that made the nation richer, helped to build the welfare state and gave us our Volvos and Saabs is responsible for the contemporary cycle of depression and progression. The investments are circulating around, they come and go. One moment the funding helps to enliven a community, the next the money is withdrawn and capitalists are blamed. Global capitalism is a force, which at the same time is hailed as a saviour and cursed as a greedy predator.

In this constant state of emergency, people want to preserve our way of life. To do this, they need to conjure up the capital. But the capital is like a demon, you can summon it but you can't control it. You draw a circle to protect yourself, you think you take all the necessary cautions, you come up with business plans. It all comes down to the deadly rhythm of the production line. It always comes down to the same principles, which were introduced two hundred years ago. We keep hearing the hammer, we keep hearing the hammer, we keep hearing the hammer, we get used to the hammer, do don't hear the hammer anymore. But there it is, giving pace to all our activities. We have taken the hammer into our life and don't know how to get rid of it. And how could we – as we don't hear it. This is life in the 21st Century. This is life in Rejmyre, Sweden. This is life in Mänttä, Finland. This is what IC-98 wants to address.

IC-98

19.8.2008

Rejmyre, Sweden



Third Way (2003)

Installation/Intervention

Municipal civil service building, Turku, Finland

Third Way was a functional installation – an assemblage of discursive objects ready to be used practically – in a display-window-like space of the Municipal civil service building. The glass box contained the minimum to accommodate three people needing a shelter (or requiring rehabilitation to become “good citizens”). The context, with the objects contained in the installation (army beds, blankets, clocks depicting both local and GMT time, candy, urine collection containers, water bottles, cleaning equipment, poster of human vascular system and folders for in- and outgoing petitions and resolutions) offered perspectives on the economies of power, knowledge and the market, converging in the human body.



Adventure (2003)

Intervention (2 customised bicycles)
Keksi City Art Exhibition, Lahti, Finland

Two unlocked “Adventure” bicycles, customised with paint, texts and badges were left in the downtown area of the city of Lahti. These functional/conceptual *signs of adventure* were designed for a chance encounter in the city space – bumping into a strange bike could mean an interruption in daily routines for just one, singular individual. In the mark of unlimited possibilities, s/he could then ride off to the sunset. Or s/he would have to decide whether to buy a lock and keep the bike – or to let it stay in “circulation”.

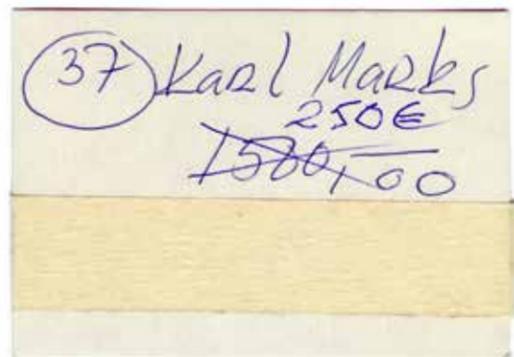


Left: The “Seikkailu” (Adventure) sticker and the Social Toolbox badge

The Growth of Production (2002)

Installation (pool of potatoes, electric circuit, digital watch, water balance, cardboard boxes, bust of Karl Marx wrapped in kraft paper)
Kluuvi Gallery/Helsinki City Art Museum, Helsinki, Finland

The installation was a depiction of the body politic, or the biopolitical bodies – the working force – as the producers and the consumers of commodities. The process was demonstrated both conceptually and practically by pointing out the disproportion of work and the (immaterial) product: a giant pool of potatoes (1000 kg; a landscape, a natural reserve, the salt of the earth) produced energy through electrolysis. The produced electricity ran a miniature digital clock, showing GMT – no sacrifice is big enough when it comes to economic growth. In the other room, a giant water balance was resting on two McDonald's McFries cardboard boxes. In the corridor, a bust of Karl Marx wrapped in kraft paper, was either hidig, or waiting to be taken away.



Left: The price tag on the bust of Lenin at *Roopen kirppis* (Roope's Flea Market), Pori, Finland, 18.9.2002



X-Change (2001/2002)

No Money Involved, installation/intervention, Kupittaa Railway Station, Turku, Finland (2001)

The X-Change Tour '02, Saga Center for Seniors, Ruusukortteli Service Flats, Turku Youth Hostel, Kindergarten/Family Center Pihapiiri (2002)

X-Change was an experiment with anonymous barter in public and semi-public spaces. The idea was to provide a medium (in this case a shelving) for people to communicate with stories and items – and to empirically study the everyday workings of the use value and the exchange value. *No Money Involved* took place at a railway station, *The Tour* at various semi-public communities involving seniors, youth and children. In both cases, the center of the project was a shelving, which we erected in public space with a minimum of instructions. People were able to leave things and messages and to take something in return. In actual use, the railway station shelving deteriorated rapidly – but interesting things started to happen only in this phase, when people quit “cutting favourable deals” and the use value took over in this “zero-degree of exchange”. In the smaller communities of people, the shelving became a part of the daily routine, and the messages and stories attached to the items became more important than the actual items in exchange.

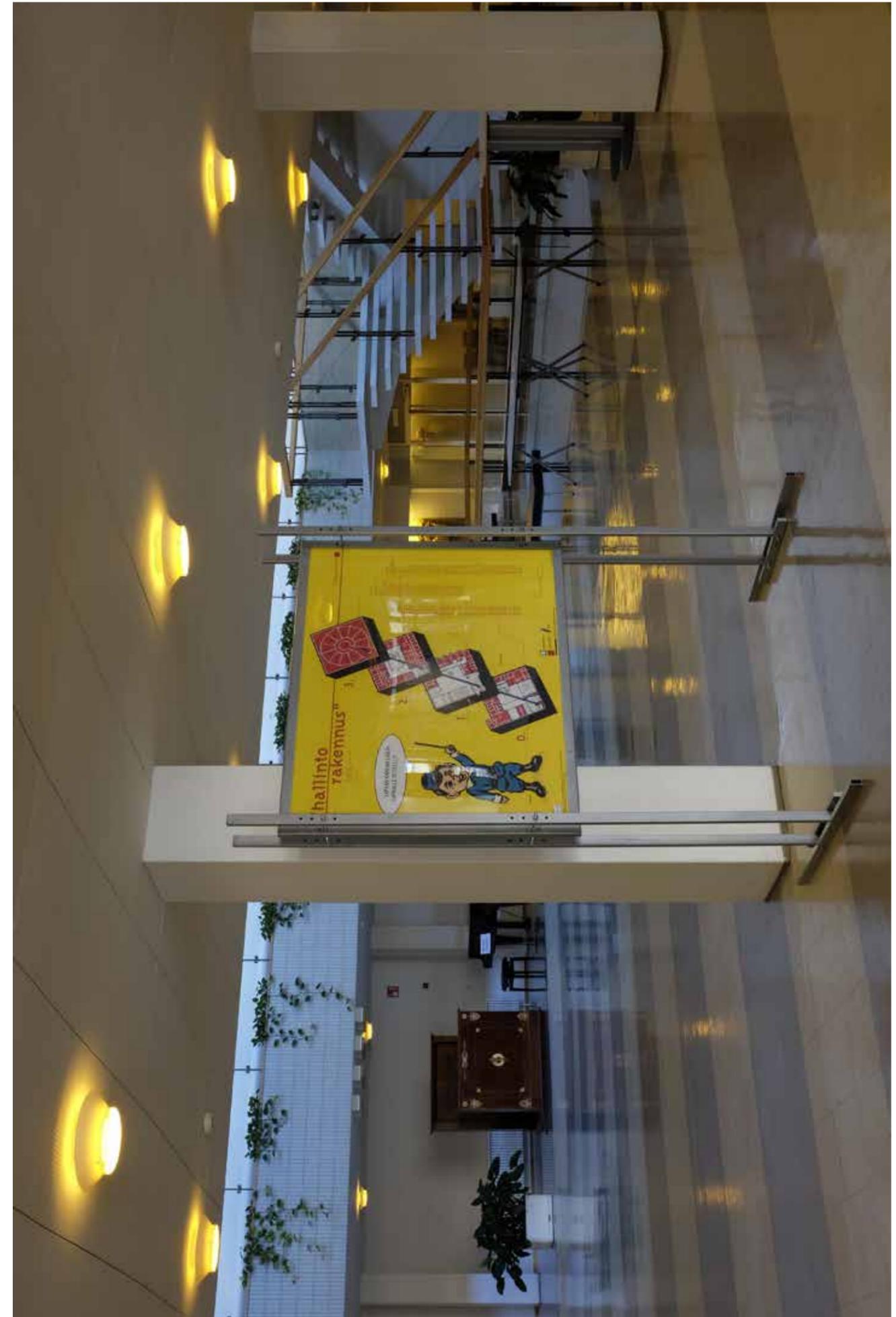


“Administration Building” (1998)

Installation/Intervention (info-board, booklets, printed material)

Assembly Hall of the University of Turku Administration Building, Turku, Finland

The *“Administration Building”* was a comment on the recent renovation of the University of Turku Administration Building. As a result of the renovation of this prime example of 50’s modernist architecture, the space became more closed and more surveilled. We erected an information board at the concourse, just across the main entrance. In addition to the “legitimate” information, it offered a detailed floorplan depicting the open and closed spaces of the building (and some fantastical additions to the architecture). Next to the floorplan, a little “pedagogical fascist” – *Aarne*, after the architect Aarne Ervi – exclaimed: “A gift from a free people to free science” (a motto on the façade of the building). A set of three accompanying publications gave a detailed description of our critique.



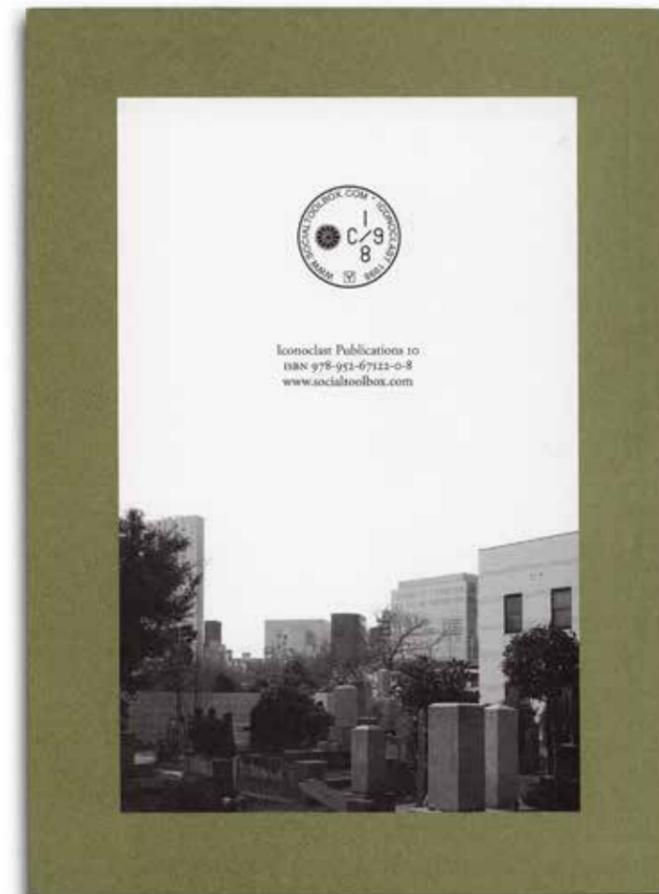
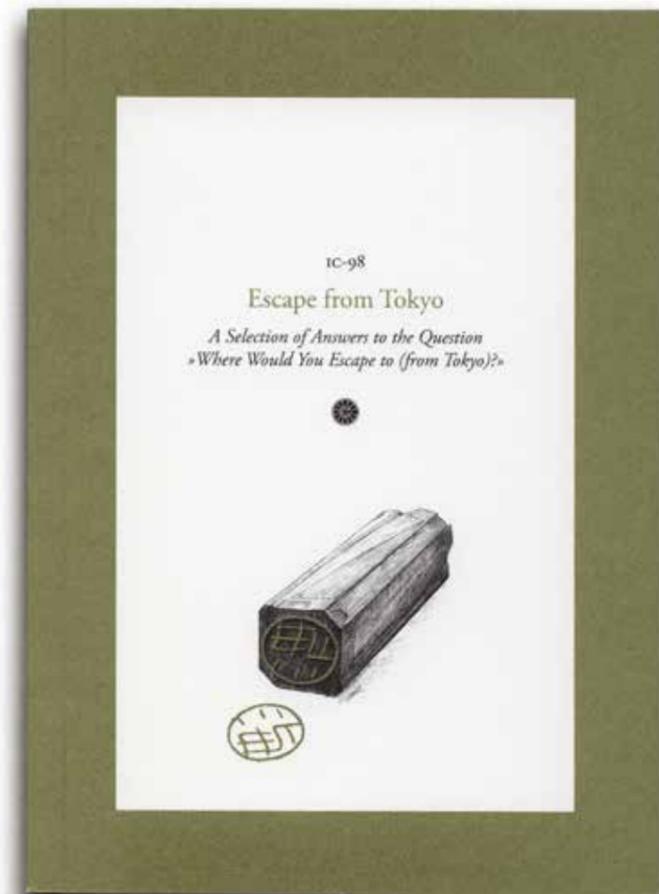
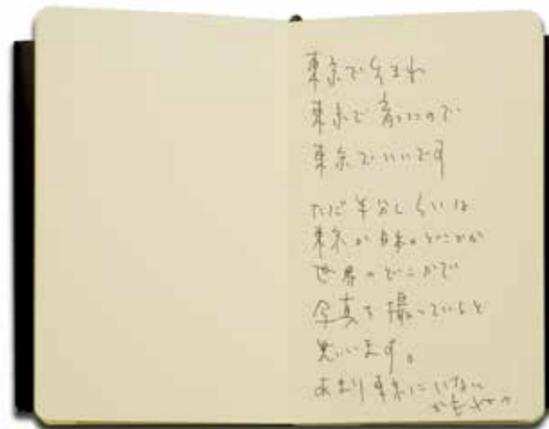
Iconoclast Publications

Escape from Tokyo. A Selection of Answers to the Question

»Where Would You Escape to (from Tokyo)» (2008)

60 p., 12,5 x 17,6 cm, offset (bw/duotone), soft cover, perfect bound, edition of 300.
Iconoclast publications 10. ISBN 978-952-67122-1-5.

The publication documents an interview project carried out during an artist-in-residency at AIT Arts Initiative Tokyo in January-March 2008. We asked people to write their answers to the question »Where Would You Escape to (from Tokyo)?» in notebooks, especially produced for the project. The publication presents a selection of these hand-written answers with a preface by Roger McDonald and a postface and sketches by the authors.



Above: One of the original notebooks with spreads.
Facing page: Publication cover

Iconoclast Publications DIY-PDFs (2008–)

Do-it-yourself downloadable PDFs. “Print, cut, fold and staple”

8 p., 10,5 x 14,8 cm [assembled booklet], 2x 2-sided A4 or 1 x 2-sided A3 [uncut sheet], unlimited edition)

DIY-PDFs are a fast and light way of publishing site specific ideas, comments, concepts, sketches and contextualising material. They are published in viewable and downloadable pdf-formats on the web, and on occasion in printed format as limited edition cut-out sheets.

Croquis in Hollywood. A Small Travelogue (Iconoclast DIY-PDF #1), 2008

The Hills Have Eyes. Muustiinpanoja–Notes (Iconoclast DIY-PDF #2), 2008

Full Moon in Tokyo. An Exercise in Tranquility (Iconoclast DIY-PDF #3), 2009

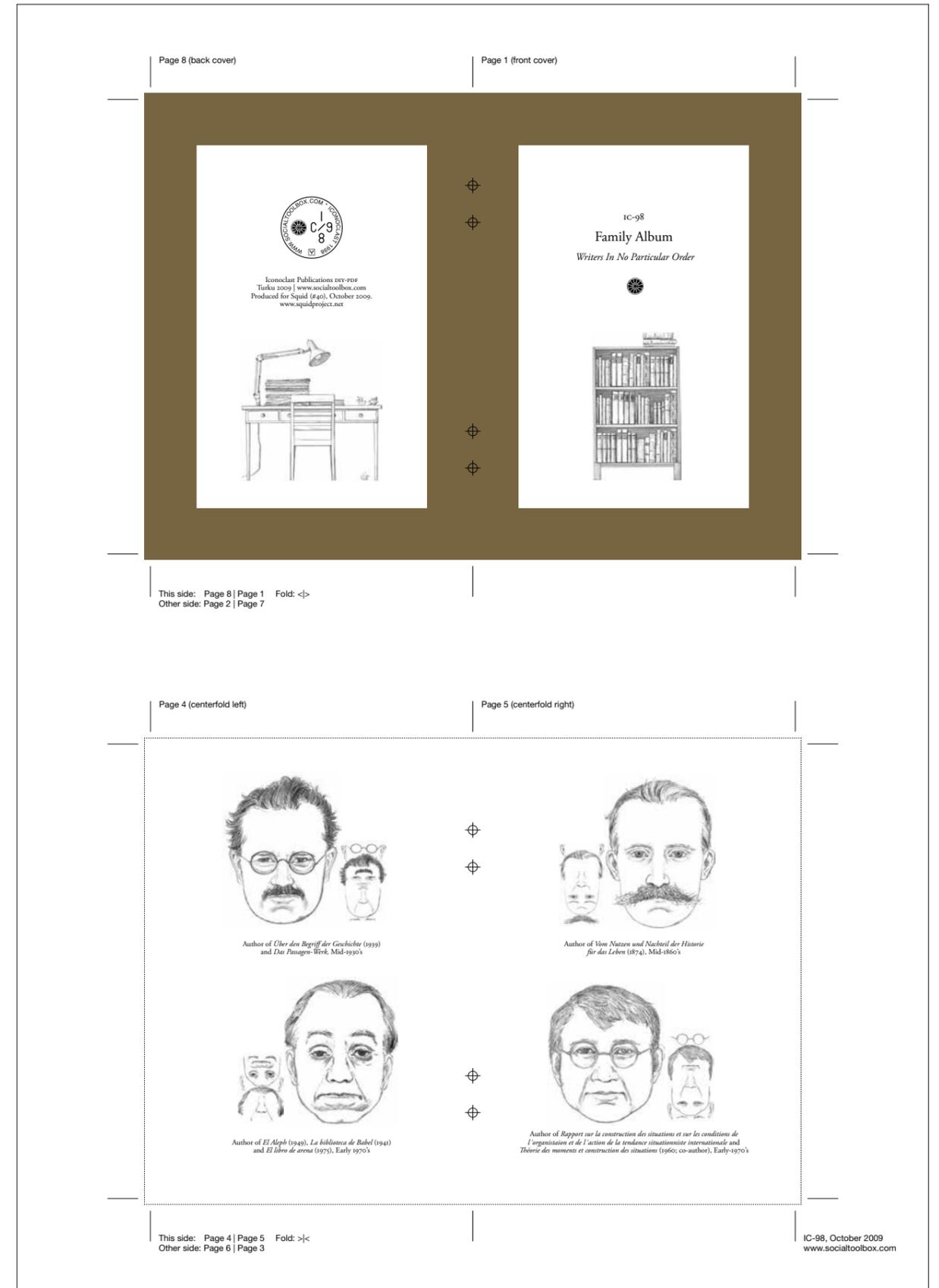
Holey Space. Panorama (Iconoclast DIY-PDF #4), 2009

Family Album. Writers In No Particular Order (Iconoclast DIY-PDF #5), 2009

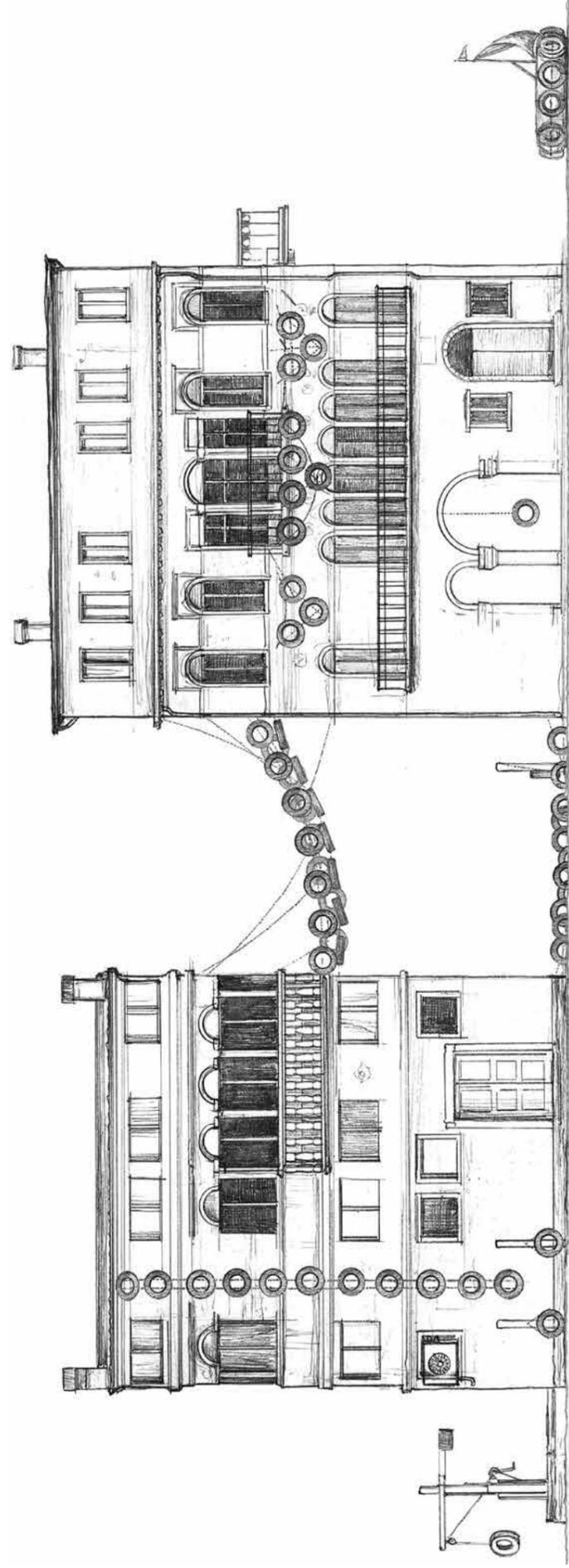
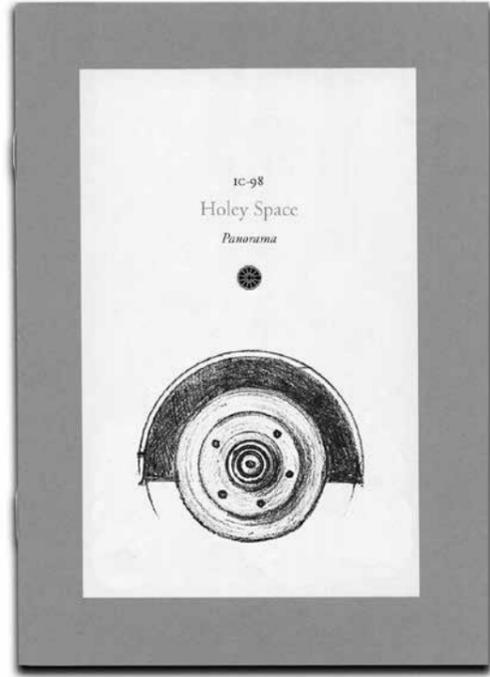
Salò. A Play In Two Acts (Iconoclast DIY-PDF #6), 2014



Right: Publication covers
Facing page: Example of an
A3 cut-out sheet (*Family Album*)



Holey Space (DIY-PDF)



Sàlo. A Play in Two Acts (DIY-PDF)



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Other side: Page 8 | Page 1



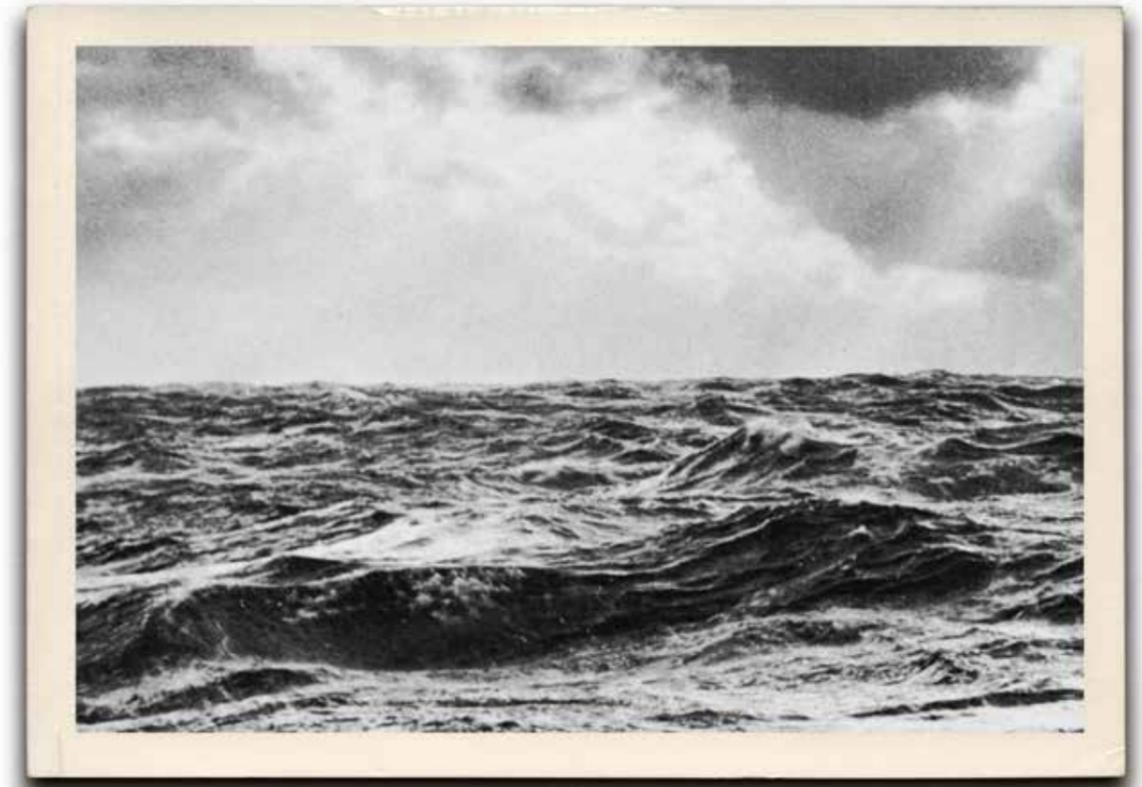
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Foucault's Sleep. Models for a Proposal (2005/2006)

72 p., 13 x 18 cm, offset (bw/duotone), soft cover, perfect bound. Spanish edition of 2000; English edition of 2000 (1st. ed.) and 1300 (2nd. ed.). Iconoclast publications 8. No ISBN. *Un nuevo y bravo mundo*, Alcala 31, Madrid, Spain; *ARS 06*, Kiasma Museum of Contemporary Art, Helsinki, Finland

Foucault's Sleep is a meditation on the uses and interpretations of Michel Foucault's legacy. A collage of text, images, drawings and diagrams, it touches the issues of power and knowledge, the orders of visibility and invisibility, territories, and the construction of individual subjects in the societies of control. Foucault's Sleep charts a conceptual territory and renders visible a current state of affairs as we see it. It also proposes a hypothesis concerning the visible: could the contemporary preference for constant individual presence in media (blogs, social media, Reality-TV etc.) become a new paradigm for privacy? Foucault's Sleep is our homage to the master, and a retrospective look at the presumptions we had worked upon at the time of the publication.

Below: Alcala 31, Madrid, Spain
Right: Kiasma, Helsinki, Finland
Facing page: Front cover and spreads



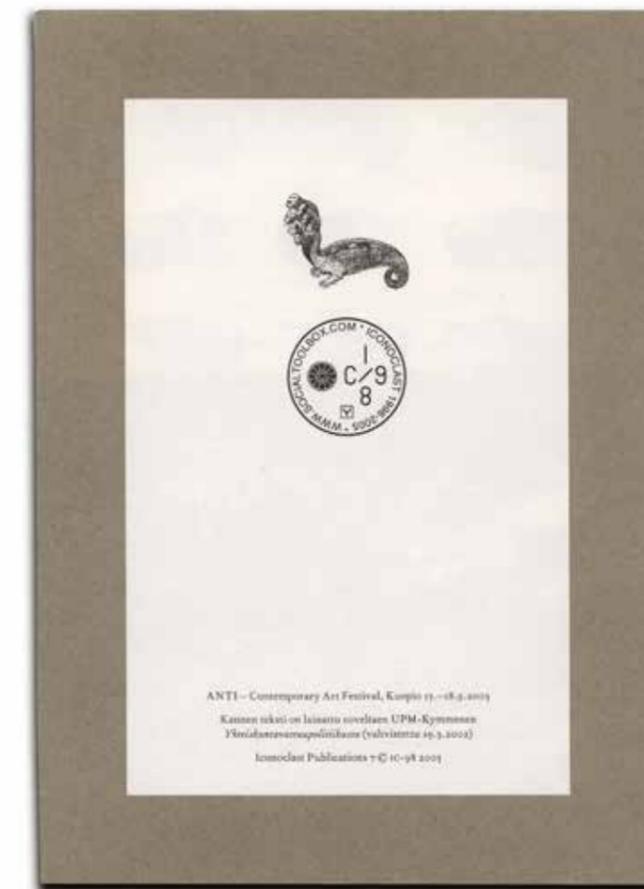
Auri Sacra Fames (2005)

8p., 15 x 10,5 cm, offset (bw/duotone), soft cover, stapled, edition of 1000. Iconoclast Publications 7. No ISBN. Out of print. *ANTI Contemporary Art Festival*, Kuopio, Finland

Auri sacra fames ("Accursed hunger for gold") was a comment on the closing of the UPM Kymmene plywood factory in Kuopio, Finland. The little pamphlet was anonymously distributed in public spaces. The booklet contains a very compressed meditation on the transformations of work, substance and energy in regard to the forest industry: How the wealth based on the "green gold" gradually transformed into an accursed hunger for endless economic growth, what happens to the working force – i.e. the reserve or the multitude – in this process, and what should be done.



Above: Booklets in distribution among other printed matter in the lobby of Kuopio Central Library
Right: The logotype
Facing page: Front and back cover



Forays (2005, original Finnish/Swedish title: *Kävelyretkiä – Promenader*)

104p., 13 x 18 cm, offset (bw/duotone), soft cover, perfect bound, edition of 1000. Iconoclast Publications 6. No ISBN. Out of print. *Kerrostumia/Sediments*, Turku Art Museum, Turku, Finland

Forays is almost completely composed of material found in local archives in Turku, Finland. The publication centers on the rather mythologized existence of Turku Art Museum. The book is a story of a museum building, its surroundings, and of the donators of the museum. In our conceptual, historical and in part fictitious framework the story widens to tell a story of the 19th century bourgeois world eventually clashing with the rise of the working class. The old world faces a new world of indeterminacy where “all that is solid melts into air” and where the idea of art loses its transcendental powers.



Left: The Sculpture Room, Turku Art Museum
Facing page: Front cover and spreads.



TOMBOLA

ARJAN BELIÖYEN
A. Pää-Kassa-tilin ja A. Pää-Kassa-tilin ja A. Pää-Kassa-tilin...

N:o	Suomen		Ruotsin		Yhteensä
	Alku	Loppu	Alku	Loppu	
1880	8,217	—	5,706	—	13,923
1881	4,696	3,767	2,690	—	11,153
1882	5,125	2,200	5,335	—	12,660
1883	5,945	2,720	6,870	2,190	17,725
1884	6,295	3,360	9,915	2,200	21,770
1885	5,812	3,657	6,775	1,300	17,544
1886	6,221	4,100	5,200	1,710	17,231
1887	6,463	4,325	7,000	2,000	19,788
1888	7,045	2,000	3,500	1,650	14,200
1889	4,404	1,975	3,000	1,700	11,079
1890	6,000	10,750	6,010	1,000	23,760
1891	7,146	6,325	11,340	1,000	25,811
1892	7,097	600	4,220	1,400	13,317
1893	7,622	8,850	6,490	—	22,962
1894	8,130	2,600	5,920	—	16,650
1895	8,905	930	11,145	1,400	22,480
1896	9,190	3,300	5,295	1,240	19,025
1897	9,710	1,120	4,500	1,220	16,550
1898	2,230	400	2,965	1,000	6,595
1899	3,800	4,415	4,870	1,220	14,305
1900	6,700	500	6,400	850	14,250
1901	9,090	3,300	9,960	—	22,350
1902	9,100	1,800	1,845	—	12,745
1903	2,920	825	1,400	—	5,145
1904	2,900	1,275	1,200	—	5,375
1905	2,900	1,275	1,200	—	5,375

Kassa-tilin ja A. Pää-Kassa-tilin...
1880-1905
FMA 422.137

Vaikka välillä pöytä, niin 30 astetta pöytä, on työmäärästä erittäin suhteesta jouto liikkeitä. Pöytä on oltava ja ikkunoita rikkinäisiä, ki- roten suhteen liian suuri vaikutus työmäärään.”

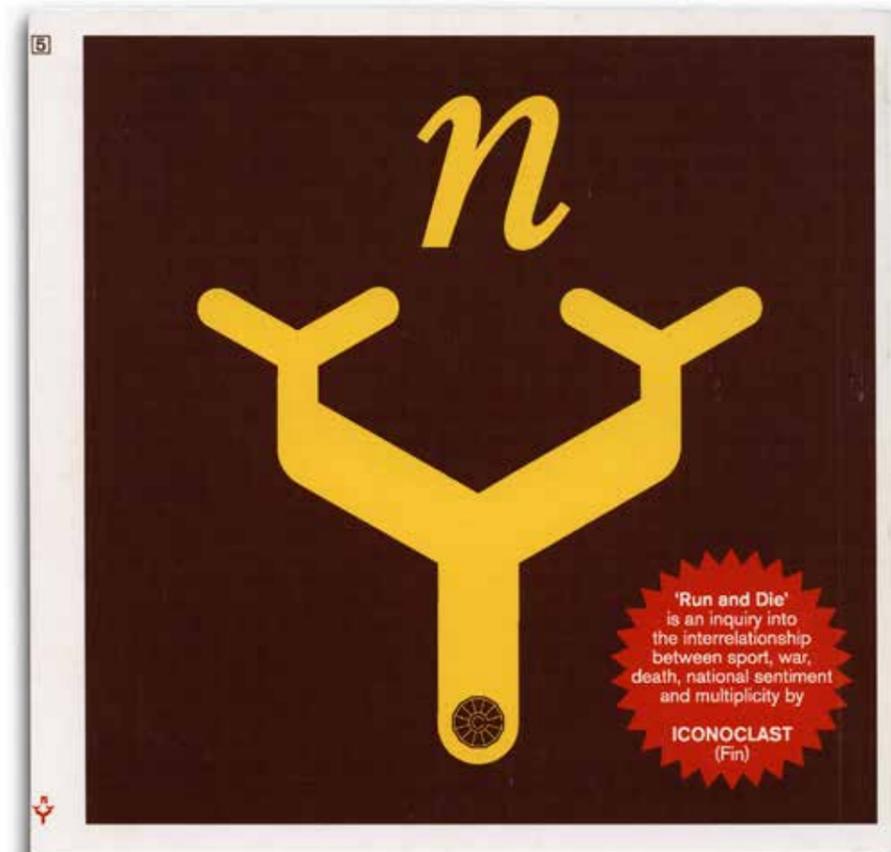
Run and Die (2004)

Free distribution book (Iconoclast Publications 5, 14 x 15 cm, 48p., edition of 600)
PRO4 [tribute to the messenger], San Juan & Rincón, Puerto Rico, USA

Run and Die is a meditation on the interrelationships of sport, war, death, national sentiment and multiplicity, seen against the backdrop of the Olympic movement. The theme of the book was a rather direct answer to the theme of the exhibition, that of Olympic games never taking place in Puerto Rico. The book contains a collage of personal recollections of school sports and olympics, theoretical models for sports and goal-oriented thought, material on the concept of Adventure as a critique of rationalism, fragments of the Helsinki Olympic Games of 1940 which never happened, and passages on the Finnish olympic athlete and sports-activist Tahko Pihkala with some Finnish history from the 30's to 40's.



Left: Grocery store *Funelba*, Rincón
Facing page: Front and back cover



Truth/In/Formation (2003)

48p., 15 x 15 cm, offset (bw/duotone), soft cover, perfect bound, edition of 600.
Iconoclast Publications 4. ISBN 952-91-5799-1. *Tomorrow's News*, Gallery 101, Ottawa, Canada

Truth/In/Formation is a book about the methods of producing truth in media and in human mind. It investigates the conditions in which a sense of reality is formulated. This was realised by the use conceptual and real examples, mental and actual exercises, tableaux and wallpaper models, meditations on pragmatist theory of truth and the connection of Heisenberg's uncertainty principle to the reality of mediated information.



Left: Installation at Gallery 101, Ottawa, Canada
Facing page: Front and back cover



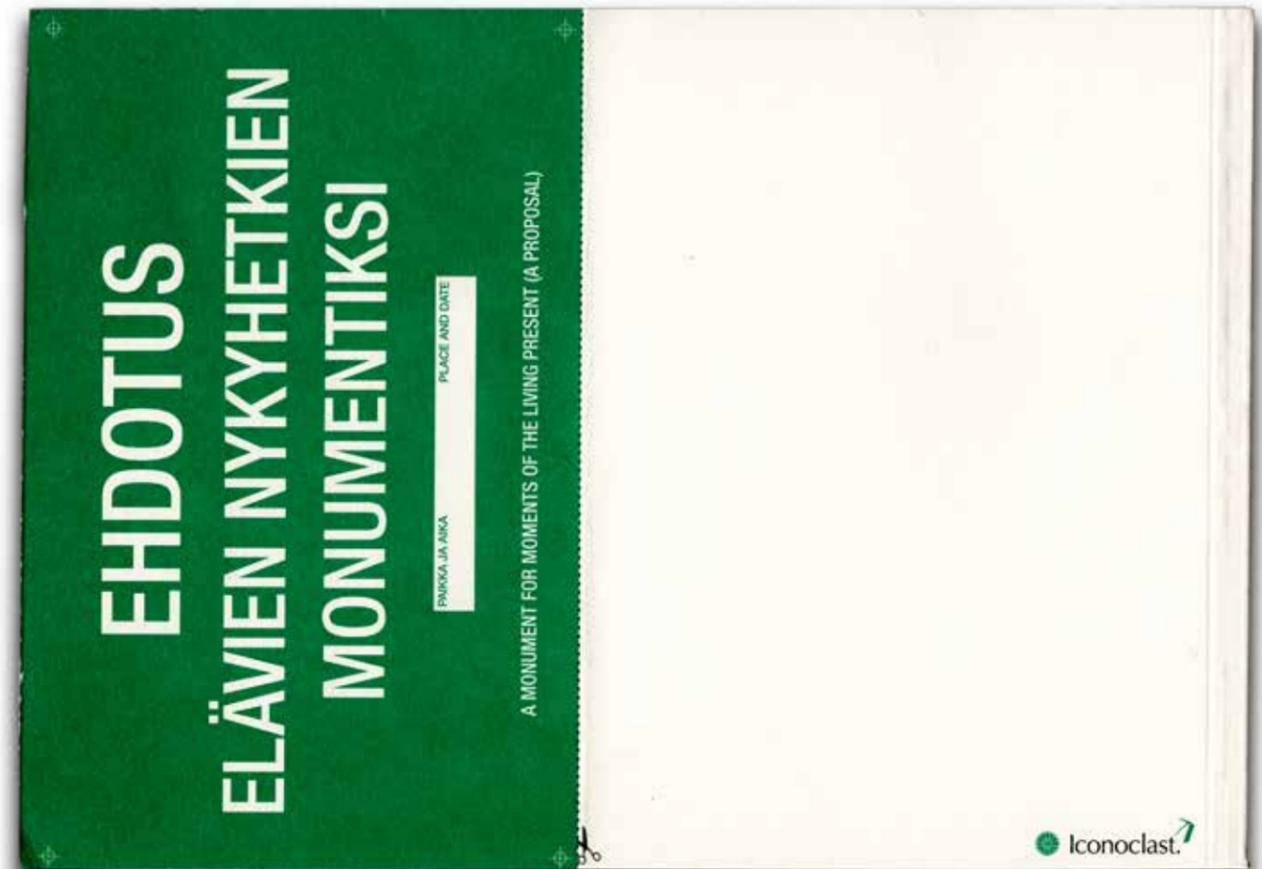
A Monument for Moments of the Living Present (A Proposal) (2002)

Installation/Intervention (plate on the façade of the building); 48p., 150 x 210 cm, offset (bw/duotone), soft cover, perfect bound, edition of 1200. Iconoclast Publications 3/Pori Art Museum Publications 61. ISBN 951-9355-79-0. *Transformer*, Pori Art Museum, Pori, Finland

We documented all the messages, initials and scribbles on the red tiles of the Pori Water Tower walls, circa 3000 altogether. These were collected into a book to present material evidence for our proposal to name Pori Water Tower a monument for the Living Present. In addition to this, the book contains instructions and tools to realise a similar project anywhere. For us, the book was a political tool to direct attention to marginal expressions in shared space.



Left: The lobby of Pori Art Museum
Facing page: Front and back cover



Psychogeographical Exercises/Radiophonic Imagination (2000/2001)

Intervention (mental exercises on local radio station, Turku, Finland, 2000)

Free distribution booklet (Iconoclast Publications 2, 28p., 12 x 12 cm, edition of 1000),
Turku, Helsinki, Tampere and Oulu, Finland (2001)

The mental exercises (total of 30) were recorded in advance, and broadcast on local radio station in the middle of the program flow. The exercises dealt with perception and imagination – they challenged the listener to see the surrounding city of Turku in novel ways: a city is a phenomenological space of experience, which is composed of layers of the concrete and the imaginary, as well as of dominant dispositifs and individual utopias. For the booklets we chose a selection of 12 exercises. The radio and the booklet experimented with two very different ways of using the material we provided: the radio reaches you unannounced, wherever you happen to be listening, whereas printed material is dependent on the intention of the reader to use the booklet at a chosen moment.

