

KUNO

Annual Meeting and Seminar 2018

Academy of Fine Arts, Uniarts Helsinki

18-20 October 2018



KUNO network annual meeting and seminar 2018

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Academy of Fine Arts, Uniarts Helsinki 2018

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PHOTOGRAPHS

Page 4-6: Photographed by Petri Summanen, Academy Fine Arts, Uniarts Helsinki.

Page 6: Johann Arens, Findings on Palpation, still detail from video, 2018.

Page 7: The Box, BW photograph by unknown, 1921.

Page 8: Koh Sam Keun, Civil Law, 4 mm pearl beads on acrylic wooden panel, 2012.

Page 9: Gustav Metzger, Lecture-Demonstration at South Bank Center, London 1962.

Cover: BFA Degree Exhibition in Exhibition Laboratory, 28 September - 21 October 2018.

Photographed by Petri Summanen, Academy of Fine Arts, Uniarts Helsinki.



KUNO

An Art Academy Without Walls

KUNO is a lively and ambitious Nordplus network comprising 18 Nordic-Baltic fine art academies, aiming to become an art university without walls. By cooperating on a wide range of project activities, the member institutions commit themselves to the continued development of higher fine art education in the region.

KUNO currently supports exchange between the academies along three lines:

KUNO Express - Express mobility of students is highly prioritised within the KUNO network. All member academies should offer at least one open express course per year from their regular short-term courses.

Funding for Students - The KUNO network prioritises mobility of students. The network seeks to support all types of student mobility: study exchanges, student work placements and short term studies abroad (express mobility).

KUNO members are encouraged to plan and propose intensive courses in collaboration with other KUNO member academies. Intensive courses must include teachers and students from at least three different countries.

KUNO also supports teacher exchanges and the development of the fine art education.



Dear KUNO participants,

It is a great pride and pleasure for us at the Academy of Fine Arts, Uniarts Helsinki to greet delegates, audience, steering group and not the least the keynote speakers welcome to the 2018 KUNO Annual Meeting and Seminar. We are in a time of volatile changes – in geopolitics as well as local politics, with global migration, environmental threats and military conflicts and tensions across the globe. Not all changes are for the worse, and few places are as sensitive and responsive as art academies. We respond to challenges and worries by new discourses, educational development and artistic strategies – or at least we should.

The dialogues between art educations are essential, even more so in an age of global crisis. Freedom of the press is threatened when undesired facts are labelled “fake news”, disinformation on social media has become a weapon for cyber warfare, and journalists are threatened or killed on an increasing rate. Also art is threatened, as it is part of the freedom of expression currently under siege. So, we need to get together. We need to talk.

We need to talk about the terms for artistic work, the integrity of art when so many interests push to make art and artists their own commodities. Museum policies and strategies intentionally turn art into distraction and entertainment instead of what it should be: a constant challenge to our prevailing perceptions. Other instances seek to make art useful to society – but how useful can art be without turning into an obedient instrument for power, absorbed into power mechanisms, however benevolent they might consider themselves?

Now we can meet and talk. Some of these conversations should be theoretical, high flying and free from restrictions. Others should be pragmatic and practical. How are we to collaborate and exchange between the art educations in the Nordic and Baltic Region? Should we have extended visits, allowing for depth and integration, or swift exchanges, allowing for efficient meetings and decision making on strategic levels? Could we, in the best of worlds, have both?

Our conversations have just started, and they will continue.

Welcome to Helsinki!

Jan Kaila
Dean

Villu Jaanisoo
Professor, member of the KUNO
Steering Group



Photo: Daniel de Chenu

Jan Kaila is the Dean of the Academy of Fine arts. He has a background in photography and conceptual art and has exhibited widely in Finland and internationally. He has a DFA based on a dissertation on photographicality and representation. He has been a professor of Artistic Research at the Academy of Fine Arts, and has served as its vice rector. His focus has for a long time been on artistic research and is considered an expert on the topic internationally.



Photo: Petri Summanen

Villu Jaanisoo is a Professor and Head of the Sculpture Department at the Academy of Fine Arts. He graduated from the Estonian Academy of Fine Arts in Tallinn, and has exhibited extensively internationally. His public sculpture projects are numerous, particularly in Finland and the Baltic Region (including Sweden, Norway and Denmark), but he has a public art presence also in the US and Hungary.

Seminar theme:

MATERIALISING THOUGHT. Art, Material and Action.



Art is – as so often – in a state of transition. If much of the new art of the 1990s and early 2000s could be described in terms of neo-conceptualism, it was preceded by a period of extreme commerce and bold painting brought to a serious halt by primarily (but not only) global economical backlashes. Now we see movements towards participatory practices, social, political and environmental engagement, educational turns in art as well as curating – factors certainly present in the art of the 90s and on, but now these aspects of art practices have moved to the fore of art discourse. It has become a common move by any aspiring art practitioner to add the word activist to the plain titles of artist, educator or curator.

At the same time, we also see references to “New Materialism” in art. The philosophical implications of this cannot be dismissed, as it moves away from aspects of discourse and even representation, and into a sphere of “being-in-itself”, objects dedicated to their own objectness and spatial relations.

Also painting has re-emerged from its assumed state of demise – as a commercial artefact in galleries as well as a discipline favoured by art students. We still struggle to identify any distinct directions in current painting, except for a general eclecticism.

MATERIALIZING THOUGHT is a call to reflect on Art, Material and Action in the light of current art practices. Our three invited keynote speakers present their own takes on the topic, having their own artistic and educational experiences as departure points. Offering personal as well as global perspectives, they open up for a wider discussion on the role of art in our current society.

The seminar aims at shining some limited light on the role of art academies in an age of political and social activism, on issues of conceptual strength balancing against audience engagement, of artistic integrity when demands are made on the usefulness of art to society. And what is finally the role of the art object, squeezed between the uninhibited commercialism of the gallery system and the tendency among artists towards engaging in “projects” rather than making “objects”?

Pontus Kyander, conference moderator



Keynote Speakers and Panel Participants

ARENS, Johann

Keynote: Findings on Palpation

What roles can tactility and haptic technologies play in contemporary art practices and in audiences experiencing it? Johann Arens explores palpation and other “atavistic” technologies in his lecture, that discusses the relative absence of touch and the limitations of the discursive and cerebral presentations offered by traditional museology. How do other strategies of representation and perception affect ideas of sculptural plasticity or human anatomy?

The examples explored in the lecture draw from artworks from the past century as well as examples from his own artistic practice. Core issues in his work are how strategies and concepts established in an art context stretch out and be utilised in public life and society, and how can this help bring forward more critical and emancipated citizens? Findings on Palpation is also the title of a two channel video work made by Arens and Dr Alejandro Martinez, that was developed in training workshops with medical students.

Johann Arens is a visual artist and academic teacher. He was born in Aachen, Germany and graduated with an MFA in Fine arts from Goldsmiths College, London. He has had residencies at Rijksakademie in Amsterdam and the British School at Rome. He is currently a visiting tutor at Royal College of Art, London, at Manchester Metropolitan and at Rietveld Academy in Amsterdam. His public commissions include works for Arnolfini in Bristol, Kettle’s Yard in Cambridge and Jerwood Space in London.

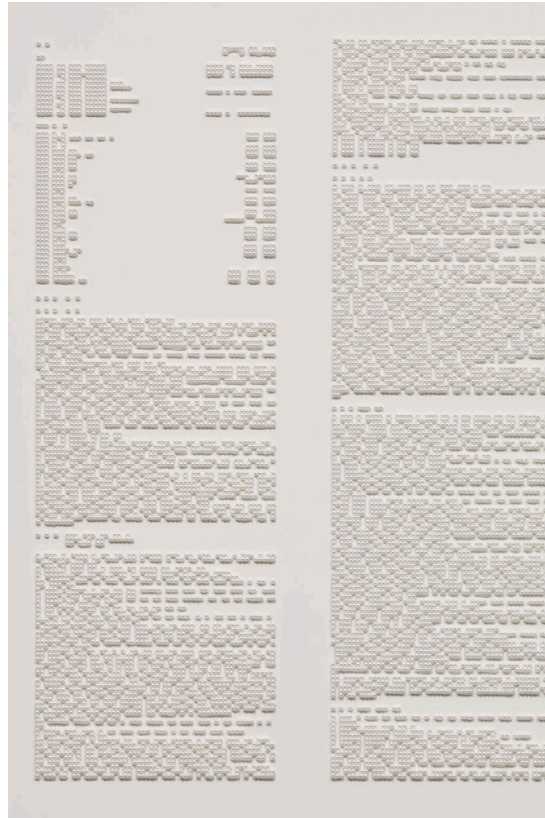


KOH San Keum

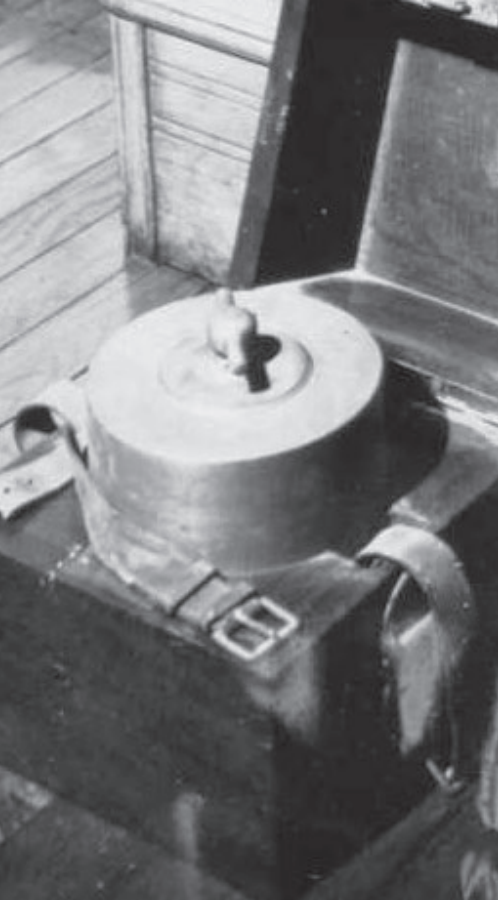
Keynote: Erasing and Reproducing - How to Archive wounds

In her artistic research, Koh San Keum works with archiving and erasing images and texts overflowing media with experiences of pain. Starting from texts found in newspapers, novels, law books or other media, she focuses on the startling aspects of these selected texts. In a meticulous process of transformation and transcription, where a strict methodology of using graph paper, a carpenter's square and pearl beads, the texts are turned into images while at the same time being erased as verbal and visual signs. It is a method starting from pain that works its way through systematic transcriptions to a final paradox of archival collection and oblivion.

In her processes of erasure, Koh approaches issues of memory and archival systems by breaking down the symbols of representation. At the same time, emotional experience materialises as muted materiality.



Koh San Keum is a visual artist and academic teacher. She graduated from Ewha Womans University in Seoul, South Korea, and subsequently studied at the Pratt Institute in New York. She is currently a professor at Ewha Womans University in Seoul, South Korea. Her works are included in several important South Korean collections, like Seoul Museum of Art, the Gyeonggi Museum of Art and the National Museum of Modern and Contemporary Art in Seoul.



SIUKONEN, Jyrki

Keynote: Making Things Matter

In a time when increasing emphasis is placed on for instance participatory, educational, political and activist art strategies, Jyrki Siukonen looks into how studio based art making still can be made relevant. Has the physical struggle to make a material artwork transformed into something all but obsolete, the least interesting aspect of contemporary art practices? In his lecture, more than looking into recent developments of “new materialism”, Siukonen explores “something old” in an attempt to defend a hands-on practice without relying on the expertise of non-makers. The lecture draws on experiences from being a sculpture professor and the subsequent reflections published in Siukonen’s book *Hammer and Silence. A Short Introduction to the Philosophy of Tools* (Helsinki 2011).

Jyrki Siukonen is a visual artist and researcher. He graduated from the Finnish Academy of Fine Arts, and held a Gregory Fellowship at the University of Leeds. He was a professor of Sculpture at the Academy of Fine Arts and is currently a Visiting Research Fellow at the University of the Arts Helsinki.



KYANDER, Pontus

Moderator's Talk: Act or Perish. Gustav Metzger - from Art and Activism to Activist Art.

Gustav Metzger (1926-2017) is a key figure in late 20th century art, coining concepts of Auto Destructive and Auto Creative Art, pioneering developments in computer arts and not the least for uniting his artist's practice with those of environmental and political activism. His lecture-demonstrations affected popular culture by inspiring The Who to destroy their instruments after concerts, while his Liquid Crystal Projections became favoured concert features for bands in the 1960s psychedelic movement. His Destruction in Art Symposium in 1966 became a crucial gathering for leading artists and theoreticians. The talk is based on 16 years of collaboration with the artist, with the curating of Metzger's retrospective in 2014-16 as a conclusive event.



Pontus Kyander is a writer and curator. He has been the director of Sørlandets Kunstmuseum and Trondheim Kunstmuseum, both in Norway, Public Art Manager at the Auckland City Council, New Zealand, and was a professor at Ewha Womans University in Seoul, South Korea. He was a Lecturer at Praxis Exhibition Studies at the Academy of Fine Arts and is currently lecturing at the same academy.

Conference schedule

THURSDAY 18 OCTOBER

- 11.00 - 16.00 Coordinators' meeting
16.50 KUNO participants meet up at the hotel
17.00 - 19.00 Guided museum tour to Amos Rex, HAM and Kiasma
20.00 KUNO Welcoming dinner at the Radisson Blu Seaside hotel

FRIDAY 19 OCTOBER

Location: Exhibition Laboratory, Merimiehenkatu 36, inner yard

- 10.00 - 12.30 KUNO network meeting
- 12.30 - 13.30 Lunch
- 13.30 - 15.00 **Ways of collaboration**
What can we gain as KUNO institutions? Examples of teacher mobility, intensive courses, joint programmes and projects, followed by group discussions
Speakers: Harri Monni (Academy of Fine Arts), Laura Kuusk (Estonian Academy of Arts) and Börje Helenius (Aalto University)
Moderated by Alma Ragnarsdóttir and Ulla Tissari
- 1 hour coffee break
- 16.00 - 18.00 **Launch of the 2018 KUNO teachers' seminar: Materializing Thought - Art, Material and Action**
- 16.00 **Welcoming words**
Jan Kaila, Dean of the Academy of Fine Arts
- 16.15 **Introduction to conference theme**
Moderator Pontus Kyander
- 16.20 - 17.00 **Erasing and Reproducing - How to Archive wounds**
Keynote speaker: Prof. San Keum Koh

- 17.00 - 17.40 **Making Things Matter**
Keynote Speaker Jyrki Siukonen, PhD, Academy of Fine Arts
- 17.40 - 18.00 **Q/A**
- 20.00 KUNO dinner at Löyly. Address: Hernesaarenranta 4

SATURDAY 20 OCTOBER

Location: Exhibition Laboratory

- 10.00 - 13.00 **The teachers' seminar continues; closing of KUNO meeting**
- 10.00 - 10.40 **Act or Perish. Gustav Metzger - from Art and Activism to Activist Art**
Moderator's talk, Pontus Kyander
- 10.40 - 11.20 **Findings on Palpation**
Keynote speaker: Johann Arens
- 15 minute break
- 11.35 - 12.10 **Panel discussion**
Led by Pontus Kyander + Q/A
- 12.10 - 12.50 **Discussion in groups + sharing from groups**
- 12.50 - 13.15 Conclusion of the meeting. Presenting the new KUNO Steering group and announcing the location of next annual meeting.
- 13.15 - 14.00 Lunch
- 14.00 - 18.00 **(Lecture by Jussi Kivi in Exhibition Laboratory**
In case of bad weather Jussi Kivi will give a lecture about Romantic Geography instead of the pre-booked tour)

General information

Venues

Exhibition Laboratory: Merimiehenkatu 36, 00150 Helsinki

Löyly Helsinki: Hernesaarenranta 4, 00150 Helsinki

Hotel: Radisson Blue Seaside, Ruoholahdenranta 3, 00180 Helsinki

Museums

Amos Rex, Yrjönkatu 27

Kiasma, Mannerheiminaukio 2

HAM, Eteläinen Rautatiekatu 8

WI-FI

Uniarts public

password: internet

Coffee

Coffee is served in MOKO café and Kaffa Roastery in the same block. When mentioning KUNO you can get regular coffee. During the coffee break on Friday a croissant, a bun or a carrot cake is available (please ask for gluten-free option). Special coffees (espresso, cappuccino etc.) are at your own cost.

How to get to the airport

Finnair bus, bus 615 or airport train from the central railway station (Rautatientori) (takes around 30 minutes).

Taxi tel. +358 100 0700

Galleries & Exhibitions

Galleria Heino, Uudenmaankatu 16-20

ANNE TOMPURI - Endless Forest

Galleria Bronda, Annankatu 16

Antero Koskinen

Exhibition Laboratory - Project Room, Lönnrotinkatu 35

Hemmo Siponen

Anhava, Fredrikinkatu 43

Päivi Takala

Sinne, Iso Roobertinkatu 16

Liina: URBAN SYMPHONY IN E-MINOR (20.10.–25.11.)

Hippolyte, Yrjönkatu 8-10

Hannu Karjalainen, Waveforms and Glowworms

TM-Galleria, Erottajankatu 9

Henni Alftan

Helsinki Contemporary, Bulevardi 10

Perttu Saksa - Maps of Essence

Forum Box, Ruoholahdenranta 3A

Kimmo Schroderus: Sculptures

Galleria Huuto, Eerikinkatu 36

Ihana Havo - Rakkaus

Galleria Rankka, Eerikinkatu 23

Jussi Meuronen, Helvi Mustonen, Landys Roimola - PIRSTA-LOIJAT

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