

TRIBUTE TO C-CASSETTE

Catalogue of the exhibition
SONGS OF FREEDOM AND LOVE



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KATI IMMONEN
TOP10 SONGS OF FREEDOM AND LOVE:

Paratiisi (Rauli Badding Somerjoki)
Porque te vas (José Luis Perales)
Kesäkatu (Danny)
Tyhjä (Kaseva)
Itkisitkö onnesta (Leevi and the Leavings)
Once in lifetime (Talking Heads)
Hounds of love (Kate Bush)
Lady Bird (Nancy Sinatra)
Pikku enkeli (Kauko Röyhkä)
I will survive (Diana Ross)



SILVIO BERLUSCONI:
TOP10 SONGS OF FREEDOM AND LOVE:

Andrew Lloyd Webber and Tim Rice: Jesus Christ Superstar
Bon Jovi: You Give Love a Bad Name
Irwin Goodman: Se On Elämää Ei Sen Enempää
Opus: Life Is Life
Europe: Final Countdown
Queen: We Are the Champions
22 Pistepirkko: Rally Of Love
Ebba Grön: 800 Grader
Dean Martin: Volare
Ajda Pekkan: Petrol

AHMET ÖGUT
TOP10 SONGS OF FREEDOM AND LOVE:

Everyday is like Sunday, Morrissey
Across The Universe (acoustic Beatles cover), The
Everybody's Gotta Learn Sometimes, Beck Smiths
The Man Who Sold The World, David Bowie
Pass This On, The Knife
Kabul is Free Under a Veil, Muslimgauze
The Way You Look Tonight, Air
Zine, Ciwan Haco
Satellite Of Love, Lou Reed
Psycho Killer, Talking Heads

I hope you gonna like my top ten.
kiss kiss kiss
jajaja

YOU MOTHER HEART BREAKERS



PREACHED BY
REV. HELS Y TOPIKENT AND PERRO SANDG

You Mother Heart Breakers
Still Why Don't You Live So God
Can Die You As Time

STRAINING AT A Gnat AND
ALLOWING A camel
to go down your throat

YOU MIDNIGHT GAMBLERS
DEAD CAT ON THE LINE



ANNA TUORI:
TOP10 SONGS OF FREEDOM AND LOVE:

Blondie, Heart of Glass
David Bowie, Let's Dance
Chet Baker, My funny Valentine
Black Sabbath, Sabbath Bloody Sabbath
Soundtrack of our lives, Legend in his own Mind
Bizet, Carmen
Rita Hayworth, Put the blame on
Ella Fitzgerald, Summertime
Peggy lee, Johnny Guitar
Elvis Presley, Love Letters

BORGA KANTURK
TOP10 SONGS OF FREEDOM AND LOVE:

The Cure: Lovesong
Police: Roxanne
Esmeray: Unutma Beni
Nick Cave & Kylie Minogue: Where the wild roses grow
David Bowie: I'm deranged
Depeche Mode: I feel You
Ajda Pekkan: Haykıracak Nefesim
Tom Waits: Alice
Leonard Cohen: I'm Your Man
Bayhan Gürhan: Istanbul (Cover),
Lyrics and Songs by Sezen Aksu

ODA PROJESİ
TOP10 SONGS OF FREEDOM AND LOVE:

Strange Fruit, Billie Holiday
All Is Full Of Love, Bjork
Kendim Ettim Kendim Buldum, Cem Karaca
Annabell Lee (Edgar Allen Poe), Marianne Faithfull
Dalgalandım Da Duruldum, Müzeyyen Senar & Nilüfer
Hernando's Hideaway, Quizas
Alice, Tom Waits
Space Is The Place, Sun Ra
Bir Sana Bir De Bana, Baba Zula
I Need A Roof, Mighty Diamonds

Panos Balomenos

THE FREE ZONE OF KOLONAKI

Kolonaki is an area situated nearby the city center of Athens. It starts from the historical center of the city, next to the Constitution Square and it continues up to the hill of Licabetus. The term known as 'Free Zone of Kolonaki' is referred to the historical and political period of Greece, from the year 1946 (just after the end of the Second World War) until 1949 when the Civil War in Greece took place.

Kolonaki was always an area where the Upper Class of Athenians used to live and meet together with the very well known advocates of the time, people from the Greek political scene and of course the first built and located Embassies of mostly western and developed countries of the World since the beginning of the 20th century. In the three years of the Civil War (1946-1949), people who were actively and politically involved in the development of the Communist Party of Greece were constantly hunted (in many cases were even killed) by the generals of the Right Wing Party (directly or indirectly operated by the government) as they were accused of being anarchists by not willing to accept the political situation after the deliverance of the country from the enemies of the Second World War. The communists (leftists as they were called then) living in Athens were forced to find a place to escape from the Generals, safe enough to survive and closed enough to the city center in order to continue without interruption their reactionary movements of a political interest. The only possibility was to move towards the 'free zone of Kolonaki', an area which would function as a 'camouflage' on their favor as no one would ever believe that Kolonaki could be the location in which the communists would be transferring their political activities, and on the other hand no general would ever dare to start running after and hunting the possible communists with their own gun publicly on the streets of that place, in between the ambassadors and famous actors peacefully enjoying their aromatic coffee in the luxurious and snobbish Cafes.

Kolonaki was declared 'free' of all kinds of external and unfriendly invasions, an isolated area, almost 'immaculate' and immediately transformed into a peaceful and rather artistic center especially because of the visual artists, dancers, designers, architects, philosophers, writers and composers, as constant visitors in the beginning and later on as permanent residents. All of them were people of a high intellect who had just found a fertile ground to express themselves without certain posed political limitations. These people guided and influenced the development of the contemporary political scene of the Country as well as an original and unique 'taste' regarding the Fine Arts, the Market of the Fine Arts, the Collectionism (collecting/purchasing/acquiring?) of all kinds of Arts, the Literature and the popular-traditional or modern music. As a consequence Kolonaki directed the collective consciousness of the country in a massive scale.

Kolonaki continued its own ascending by being the most wanted part of the city for a "respectful" life, until the mid 80s' when the descent started to be a real fact due to the political situation of the period. As the decade of the 80s' signed and assured an actual possibility to a higher quality of life to most of the citizens of the capital and Kolonaki became accessible like it has never been before, its splendor and 'mythical aura' stopped suddenly. It was the period when a Lady from a very well known old and rich family of Athens could wear exactly the same clothes (possibly by Christian Dior) and show in public the same Rolex watch as any other ordinary, anonymous but lucky housewife could do. It was one of the first signs of the Socialism combined with the Economical Ascending of the country. The style of the T.V. series like 'Dynasty' influenced collectively dramatically all the visible parts of the social 'being', a rather worldwide effect and the 'motto' of the people seemed to be the following: as long as I have money to spend, I can prove my happiness through my status.

The style and taste that characterizes the end of 70s' and the beginning of the 80s' gives the atmosphere of a golden era to come and to flourish economically in all the parts of the social life and being posteriors we can see the traces left behind in several examples such as in Architecture, Design, Fashion, Fine Arts, Music and Literature and we would have to wait for more than a decade, until the mid 90s' when it was actually and widely declared as the most terrible and tasteless social expression of Kitsch in the history of the 20th century.





Panos Balomenos

'I WILL LOVE YOU'

The video presented in the exhibition entitled 'Songs of Freedom and Love' has guided me towards that well known and negatively criticized period of the late 70s' and beginning of 80s' which is fulfilled of opposites in many levels and in this case it simply functions as a point of reference and metaphor.

A couple Fully Dressed Up for The Evening is sharing in its own habitat some intimate moments by singing a love song to each other, originally taken from the classical Greek discothèque of the 80s' entitled 'I will love you'. The action is a rather passive-pathetic one, almost static and even they themselves seem to doubt about the words they express to each other. The dress of the female singer is an elegant but decadent purple one and the cut is following the protocols of the costumes that the sopranos of the 80s' used to wear when appeared for their great Big Time at song concerts in Operas and Music Halls around the world, while the black coat of the male singer is simply following the aesthetical rules of the female's dress. The atmosphere of the work is living between innocence, romance and irony, which transmit the decadence of the period in which I am referring to and it is shown through the general aura of the house, exactly as it is in real life. Literally stopped in that golden era with all the negative and positive elements included, we can observe signs of wealth which prove the location of the apartment as well as the signs of 'bad taste', when speaking about the interior decoration for example.

Ambiguity can be the key word to open some concepts on the video entitled 'I will love you', a very simple and favorite phrase understood as an eternal promise or pure superficiality, which could even irritate a contemporary spectator. The work underlines differences or opposites as signs of ambiguity like, between the splendor that Kolonaki used to have and the decadence in which it is actually now living, between the warm and 'big" promising words of love that the couple is singing in the form of a love song and the possible reality of their mental and physical distance in their relationship. There are many elements that compose and prove wealth and economical development in a society, knowing well that there are problems of a social manner juxtaposed, which probably poetically and metaphorically can be read and perceived as a balance or normal vital reaction. It seems to be impossible to be just and fully innocent and romantic in a declined society..

Anna Tuori

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TALK IS CHEAP

Discussion between Minna Henriksson & Mika Hannula

Mika H: Songs of Freedom & Love at Platform, in Istanbul. What is the main motivation why you want to do and curate this exhibition?

Minna L. H: I have never curated anything before, but being curious about different possibilities of acting in the field of visual art, and having the possibility to learn something new - not saying that I would want to be a curator, but also not saying that I definitely am not interested in that - I wanted to find out how it could be.

Also, to work with someone like you, who has a lot of experience in curating exhibitions, but also knowing that you are a very straightforward person and easy to get along and work with, I saw this as a possibility of becoming an interesting or even rewarding process.

Another reason was the excuse of doing something in Istanbul. I am very attracted to the city, and I would want to find a way of setting one of my feet there one day. To stay connected to there I see as a move into the right direction. Also, I know that the art scene in Istanbul needs inputs - more so than many other places. And I am very happy to bring this group of good artists and good people from Finland to Istanbul, most of who haven't visited there before.

One more reason for making this is that the Embassy of Finland in Ankara expressed interest in being part of an exhibition of Finnish artists in Turkey. That is actually how the whole process got started.



This is not the first exhibition you are curating in Istanbul, but some years ago with Kari Immonen you made 'Stop for a Moment - Painting as Presence', exhibition of Nordic painting at Proje4L in Istanbul. Now if you look back at that, how rewarding was it, and why do you want to continue working in Istanbul?

Mika H: Yes. This is a kind of opening that leads to many directions. It is a truly cruel situation, but beneficial nonetheless, to demand an answer to the question why do you do what you do. But I think your answer mainly covers most of the corners in a nice way.

Regarding what I have co-curated previously in Istanbul, it is obvious that I got seriously hooked. The city, and the contemporary art context in Istanbul, is very tempting and also very inviting. It is, of course, a completely different question and picture if you look in from outside like we do, or if you look from inside in the site of Istanbul like the so-called locals do. But I would not be so worried about that discrepancy. It is always there. More importantly, Istanbul, more precisely, Beyoglu area and Platform, are a very fascinating location to do something at - and with.

But why? Well, perhaps this is a bit wishful thinking, but I see it as a very energetic site that still has maintained enough open-minded curiosity, something that allows things and acts to collide and clash in a productive and meaningful way. A site that has not become a spectacle or too predictable.

But let me re-track a bit. The question about whether our previous effort was rewarding. Yes, it was, and it was due to the constellation of the whole project. It was very much like the construction of our current show. It is predominantly a group effort. Something that is discussed and done through the shared passion and wish to generate some kind of a positive and challenging effect. Curating can be very rewarding if you can do it in a very close and intensive working relationship with others. I would never ever curate anything alone. Too much ego in da Spiel, and simply too boring. I am basically a writer. And that is an activity you do alone. And when I want to do something else than writing, I try to seek myself into a collective - hahaha - a collective groove, that is.

Then, yes, my question back to you: Do you think it is problematic to be involved in an exhibition process that has a rather clear geographical background?

Minna L. H: A year or two ago I would have been very passionate about this topic, and opposing any projects, which could be categorized as national or regional. But since then I have also got my hands dirty - I have come to notice that in order to get things done, one just has to follow certain rules, and loosen up on others, and when it comes to funding of projects, most often where I stand now it is relatively accessible for me from Finland or the Nordic countries.

But that is not to say that one cannot do something critical with that also - that one would have to make exhibitions, which support and strengthen the already existing stereotypes of some particular geography. Anyway, this kind of exhibitions of national representations are happening less these days, at least with Finland, and also other, more interesting and relevant connections and themes can be found in the exhibitions.

talk is cheap

There are, and there will be some categorizations with the funding bodies, which are determined by the geography, as the money usually comes through the foreign or cultural ministries, whose main interest often is to promote their culture abroad. But the situation is not as bad as it might first seem. For example, what we are trying to do, and also doing here is an exhibition, where the money comes from a country called Finland, and some rules are immediately implied into that, although they were never underlined to us. But other than the geography where the artists should principally come from, we do have the freedom to make and say more or less what we want to within this frame. And with this exhibition at hand, we are not claiming that we, all living in, or coming from, Finland, would be representatives of some collective identity, and that there would be some undercurrents in our works to do with where we happen to be from. Our exhibition is about something much more general.

But then more specifically to think here about a possible Finnish-Turkish link - what is the point in bringing this particular exhibition to this particular city and country? I would like to think that this is an exhibition of artworks by young and contemporary artists, who are from a country, which is located somewhere in the north, in the outskirts of Europe. The exhibition then being in a country in another end of Europe will perhaps have some relevance to its audience and create a dialogue already, and also, through the shared concerns to do with the geographies.

I hope you agree with some of this. And my question to you goes: What do you think of the Finnish movie director Aki Kaurismäki?

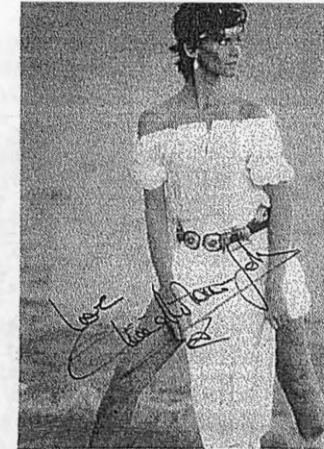
Mika H: Yes, I do agree. Basically I think it is ridiculously childish to keep up the illusion that we are not attached to this or that nation-state, city, institutions, context etc. Furthermore, I think it is really sad and self-defeating to deny where you come from. That said, it is as obvious that even if we all come from a specific site and situation, most of us don't need to stay and remain there. What this, in fact, implies in a discursive sense is the responsibility to take part in the making and shaping what it means to be, for example, a Finn, a woman, or a volley ball player. In other words, because every identity, especially collective ones, are never solid, natural or stable, but they are constantly constructed and contested and conflictual, it is your responsibility to provide alternative ways of defining concepts that are important to you.

To quote on old friend of mine, philosopher and artist Carl-Gustav Lilius who passed away a couple of years ago:

"A person who loves his/her nation can demonstrate this well by being critical about that very entity that one comes from and one loves. It is to show that where you are from or where you live is of such vital importance that you want to take part in the ongoing discussion about what kind of a nation it is, what it could be and what it should be."

("Ihminen joka pitää omasta maastaan, voi osoittaa sen erittäin hyvin juuri kriittisyydellä. Osoittaen sen maan olevan niin tärkeän, että hän osallistuu jatkuvaan keskusteluun siitä, mikä on tämä maa, minkälainen se voisi olla tai sen pitäisi olla")

talk is cheap



But to your question. Aki Kaurismäki? Who is he? Never heard. Is he some figure skating guy? Or did you say movies? You mean like nature documentaries or what?

Can't you ask something more sophisticated? Something more intellectually valid?

Like, why don't you ask me what I think about Mika Häkkinen or Kimi Räikkönen or Ville Valo, the singer of HIM?

Which brings me to my question: how would you relate to and define the concept of quality in terms of contemporary art - both as an artist and curator? In other words, what is quality in our practice?

Minna L. H: Quality - if you know what it is, and how to get there, please tell me too. I certainly know that it is something that is a rare encounter in the art field these days. Too rare. The speed, that we produce art works and exhibitions with, leaves little time to think about a thing called quality. We get by with very little of it. And we are not even demanded of it much. We all know very well how to disguise the lack of it in another thing called quantity - the volume, the spectacular, the more in all the dimensions, which will save our neck until the next project, but leaves the viewer with not much anything but an empty feeling to take home.

I guess that quality in an artwork, as well as in an exhibition is something to do with the intentions, motivations and generosity of the maker, and the attitudes of pursuing for the result, which is to communicate that something to the viewer. But it is not easy, as even if you spare all your sweat and tears over an artwork, there is no guarantee of quality. It takes a little luck too, and sense of the situation. It can also be something small and modest. But genuine it has to be.

But striving for quality certainly is something that is keeping me in the art business - something always to try to reach to. And if it wasn't for the quality, I don't know what there would be left to go for. It is something you cannot measure, but something that leaves a gut feeling in your stomach when you have encountered something possessing it. And it stays with you for a while.

talk is cheap

Question to you: what brought you into the art field in the first place, and what is it that is keeping you there?

Mika H: Lost and found - or lost and never found, or always found. Yes, the question of ones background: where do we come from? I guess there is no common background for any of us. I did not study art, or art history, but something else. That something else was philosophy and political science and I did it exactly during the times when most of the old answers from the establishment were tumbling down and it became very evident that the old regime did not have the imagination to move towards asking the new relevant questions. The Berlin Wall came down, an entity called Soviet Union ceased to exist. During these dramatic changes, I was still within the closed up walls of the university. I remember it very clearly. All those fabulous changes around you, and your professor demands that, in order for you to have any right to say anything, first you must read a small library full of books by someone who never ever left his hometown - this is herr Kant. Thus, it just seemed such a waste of time to go the usual insular and highly specialized route of an Academic.

Thus, I went somewhere else. And that somewhere else was both journalism and writing with art in a more essayistic way. Not about it, but with it. I have no explanation, but from very, very early on I enjoyed enormously being in art museums. Of course, and this I say without any irony in fact, it was a perfect place to take smart and beautiful girls into - but also a perfect place to spend time alone.

I guess the reason - besides being a professional semi-captured by ones profession - why I still remain active in the field of contemporary art is that in comparison to other areas of society, it really does provide at least a chance to seek for alternative ways of thinking and perceiving who we are, where we are and where we might want to move towards to.

In other words, it still has at least little room in it to move and manoeuvre so that what comes out of it is not a product you must buy, play and then throw away. This chance for thinking through alternative ways of being in the world might not always be visible, and not that tall, but it is still there.

Then we bounce back to my question to you: Give me an example of an artwork that has meant something special to you? And why so?

Minna L. H: Sure. I would like to relate my choice of the artwork to the city we are working with here - Istanbul. The story about this work is also something I like to tell whenever someone has the time to listen, as I like going back to remembering it. But here I try to keep it short.

It dates back to the time of the Istanbul Biennial, but the one in 2003. It was a Biennial, where very little excited me, and perhaps that is part of the reason why this work then stood so much out. It is a piece by UK-artist Michael Nelson. It was not in one of the main venues of the Biennial, but as a public space project in the Sultan Ahmet -area in a place called Büyük Valide Han.

One sunny day I went to see it with a friend of mine, a local, from Istanbul. He more or less knew the area where it would be on the basis of the address given in the Biennial listings. But we took the taxi just to be on the safe side.

talk is cheap

Still we had to walk the street up and down, as it appeared to be a busy bazaar street on the Sultan Ahmet -area, and we could not see the usual Biennial banner anywhere. Instead, on the third time passing the same street, a man came up to us saying 'Biennial?' and we followed to the direction that he was pointing at, to the dark passages of an abandoned looking craftsmen's workshop. In the end of the corridor, on the second floor of the building we saw some dim light, which we followed to a semi-open door of a china-workshop. It turned out that they knew a thing or two about the Biennial, and also had the key to the stall opposite, where Mike Nelson's piece was to be seen.

What we saw, once inside, was a situation as if someone had just left their darkroom in a big hurry, and everything was left unfinished. There still were photographs in the developing liquid, and a picture of Ataturk hanging on the wall. Once my eyes got used to the darkness lit by a single red light bulb, I saw hundreds of black & white photographs hung to dry on strings suspended between two walls. The photographs were taken on the streets, where I had also just moments before been walking, when thinking of being completely lost. The installation continued with a steep and narrow staircase into an almost darkness, where there was another room full of photographs hung on lines of strings, also images of the surrounding area. It was a great temptation to take a photo from the line as a little souvenir, as it seemed that someone else had also taken one as a couple of the clothes pegs were hanging empty on the line.

After leaving the installation, which actually gave a creepy feeling in your stomach, as somewhere in the back of your mind you were still doubting whether it was all just staged, and an artwork, or if something violent had really happened there just moments before. But the more confusing thing actually happened, when we left the space. A man from the workshop next door appeared and offered to show us the sights from the roof. He didn't speak English, so the presentation of the historical buildings of Istanbul was not as interesting to me as it was just to look at the view from the rooftop. Afterwards he took us to his workshop, where he showed us how to knit rugs. I took a photograph of him, and he gave me his business card, so I could send him a copy of the photo when back home. Then I noticed that on the wall there already were tens of photographs taken at the roof, with different people posing next to this man. The photos were accompanied with thank-you -letters, obviously from Biennial-tourists just like me.

What I liked about this work was that it was apparent that Mike Nelson had invested a lot of thought in the research and execution of the work, and on the context of it - the city and the particular site. The work was everything but easy to access. In order to get there, you had to be somewhat alert to be able to find it, and you had to be able and willing to communicate with the people, who were to show you the way and open the doors - you had to confront, and interact with, the 'real' city. But all that effort made it a rewarding, and also a special experience.

In the installation it was ambivalent where the work starts and where it ends. You don't know how much of it is coincidence, how much is designed and controlled by the artist, and how much is intervention by the people, whose everyday working environment it is. Most certainly, hours later, when you leave the place you feel stunned, confused and impressed, and maybe also guilty because of the photograph in your pocket that you nicked from the installation.

talk is cheap

And a similar, but very different question back to you: name one group-exhibition that has made an impact on you, or influenced you as curator, and explain why?

Mika H: Minna, that was a very good answer - and a fantastic piece. Damn, it makes me jealous as hell. Damn and triple damn on top of that.

But to your question. Ha haa. I wish I could answer the last Istanbul Biennial, 2005, but because our exhibition takes place in one of its sites, it's way too close to home. Would smell baaaaad.

Thus, I need to go backwards a bit. What has left perhaps the most lasting mark on me is to have had the chance to see from a very close distance how the Finnish curator Maaretta Jaukkuri works. She is a curator at Kiasma, Contemporary Art Museum in Helsinki, responsible for ARS 2001, and this summer doing the biennial in Lofoten, Norway. It is also in Lofoten where she did this amazing and unique site specific exhibition of over 30 art works located in very remote places and villages in these far away islands on the north of Norway.

My admiration to her work is not so much based on the actual results of the exhibitions I have seen her done, but the way she relates to both the artist and his/her work. You sense a deep commitment and a sense of respect that comes about very seldom. It is crystal clear that for Jaukkuri the priority from 1 to 212 and counting is the work of art - and how that is then mounted - in a white cube or an a small island - depends completely what that works wants to say, how and with what kind of nuances. What I respect most in her way of working is the fact of how much time and energy it really takes and consumes to take these responsibilities and commitments seriously enough.

And yes - my question back to you. What if we change the sides. Can you give an example of an artwork that left you really disappointed - or even angry?

Minna L. H: Huh, this is a tricky question. I don't see much point in using this publication as forum for simply saying that I think that someone's work really sucks, so I will not drop any names here.

But what comes to my mind first when thinking of an art work, seeing which would, and often does, really irritate and frustrate me, and also make me angry, would have to be something, which is merely supporting and confirming some false ideas and stereotypes, but not fulfilling any critical, constructive or other purpose. It would present something, which is part of my reality, but it would be obvious that the work was crafted to fulfil the expectations and demands of the Western star-curator. It would perhaps consist of some blonde people, women, naked, dancing in the forest, swimming in the lake in a summer's night or doing something as poetic as that in the idyllic Finnish nature.

And then the question: What do you think of the efficiency, approachability and accessibility of the gallery space - is the white cube the ideal exhibition format for contemporary art, which often aims at addressing different audiences and deals with other than just aesthetic issues?

talk is cheap

Mika H: Hahaa. What's wrong with naked people swimming in a lake during the mid-summer night? Well, hahahaa, just about everything if and when its framed as art.

But to your question: white cube? I kind of tend to be rather dilettant with this issue. For me, white cube is a vehicle that is potentially good and interesting for many ways of taking part in the production of knowledge and communicating that knowledge within contemporary art and visual culture. In other words, at the best of times it serves as a white page. It is very flexible, and can be turned into so many different things. It is a starting up position - and then you really have to do something with it. Take it somewhere, twist it, trash or caress it.

At the same time, it is evident that white cube cannot serve all purposes and potentialities that contemporary art might have or enjoy. But this bounces it all back to the main question: what does one want - and why? Where you show depends what you are after, as it is also clear that what you find depends very strongly on what you are looking for. Thus, in the end, I believe white cube is better than a yellow cube, not to talk about a brown cube.

Continuing with the questions: What time is love?

Minna L. H: It's KLF, I remember, and a rather irritating tune.

But in an ideal world, love-time would be all the time. Here, where I am living, I must say it is not - people are not spreading too much of it around, at least not in professional relationships. But it certainly would not hurt to do that. Even, and especially to those, who piss you off. Of course, you cannot love everyone, but what you can at least try to do is not to take things too seriously and to be extra sensitive and protective about your own positions. Ideal would be to be able to live in some kind of a loving conflict (as you might say) instead, and to spread around some good will and empathy. At least I could do more of that, and in fact, now could be a good time to start.

Do you think that the environment in which you are living in Finland is more normalising and restrictive than the one in Germany, Berlin where you are mainly living now?

Mika H: Yes, your question reminds me, for some strange reason, of an early 1980's song by the one and only Olivia Newton-John. Our dear Olivia was singing how she wished that she and someone else would do the thing: Lets Get Physical, Physical...

Now you might wonder, what does this sad but true song have to do with normalisation? Well, perhaps the link is the thought as a fact that we should always recall from a man called Foucault. The fact that power is always a productive force. It produces effects - and then these effects can be of any value, worth or agony. Thus, normalisation is a productive force. And it can be a beneficial force to go against - if you have the means and the energy to do so. In other words, I still kind of need and also enjoy those forces in both locations. They give me a clear case of being against something. They make me feel alive.

talk is cheap

It is difficult to compare Finland and Germany. This is so because basically there is no one unity of Finland or Germany. That said the main problem with this kind of a comparison is that normalization is a force with local colours. The way it functions might have the same name but its content vary dramatically from one cultural, political, economical and social background to another. And yes, the demons are just different from one place to another.

Anyhow, let me link back to your previous answer, and ask you with a help of a riddle. Did generosity kill the cat, or was it curiosity that killed the cat or was it really in the end phlegmatism that killed it? And what is this "cat" that are talking about?

Minna L. H: Why I asked you about normalisation, was because here where I am right now, Malmö, the south of Sweden, it is very topical a term in the local art agenda - just like a little more than a year ago it was discussed in Istanbul in relation to exhibition series at Platform, and sometime earlier in Zagreb. Words go around, and how, and whether, they get the local colours, as you say, is something I am curious to see here.

But the riddle, the cat. You gave me a hint that it refers to my previous answer, so it could be a relationship, a love. But you tell me.

And then, maybe you can also answer another question. What does the word freedom mean to you and stand for?

Mika H: Well, yes, words go around, and yes, the one thing that you can be sure about it is that when the buzz hits the art world with a concept such as normalization, things have already gone very badly or just moved out somewhere else, far away. The quality of the trendy art discourse is like the quality of the "normal" taxi driver. The moment they start to talk about how to make money with stocks you know they're gonna crash in 22 nano-seconds.

Then we got two questions here. The cat. Yes, love is a very good answer, so is hate. Both of them four-letter words. Something you can easily set on a T-shirt and make millions and millions selling them.

But freedom. Yes. Reminds me of that classical saying by Mahatma Gandhi: Eye for an eye makes two men blind.

But freedom. We got freedom to and freedom from. The other one makes things possible, and the other shapes the space that nobody can interfere with. The other is, for example, freedom of speech, and the other one protection of private property.

But freedom is a personal sense. When it really comes down to it, for me freedom is about the ability to keep on keeping on. It is about the ability to see that what you do has at least a small chance of making things around you little more meaningful and better. When I say freedom, I see hope. And when I say hope it means freedom.

talk is cheap

Huh huh. We are getting very deep down and dirty here. But lets continue.

Moments of resistance. Where is that for you? How would you define for you a meaningful sense of a critical positioning?

Minna L. H: It is clear that it is impossible for me to form enough of a genuine critical position to, and make work about, something that I see on the news at the BBC-world. That is not to say that I wouldn't want to support some others, who I see as being on the right track against the global currents, and whose views and methods in doing that I agree with.

But for me it has to be something more intimate, something that is going on in my immediate surroundings and I experience more or less first hand, but I also feel that I have something new or a little bit different to say about. Sometimes the trigger could already be that no one else is doing anything about something that I feel important to point out and resist.

Saying that it has to be something intimate, doesn't mean that it would need to stay as my personal or local observation, but it can of course become something that deals also with some general and global issues. And some level of universal readability is of course a quality in an artwork. But it has to have its starting point in the urgency towards the topic.

And a simple question: Can art change the world?

Mika H: Yes, sure, a lot of different things can and do change the world: sports, caricatures, space shuttles and why not painting on a wall. This question also again reminds me directly of a song. That is David Bowie and his Changes, the song where he plays with the beginning of the letter of the word singing chhchhchhchhchchanges...

But I believe art has a great potentiality to allow us to think through in a critical but constructive way who we are, where we are, with whom - and where we are from, and where we want to move towards to. But the question is how. And this how is only possible within a personal and direct experience. It might be first of all a personal encounter and a potential change, but because that must be the first step, it does not close out that this change within a person has effects on his/her surroundings and other people.

Finally, the fact remains: in order to achieve some (any kind of change, indeed) you must first be able to imagine this chance.

Now I steal a mirror from our neighbour who is watching the Olympics (curling, how superdupersexy) and turn it towards you: Can art change the world?

Minna L. H: It has done it for me, on the professional as well as on the personal level. But I am not sure if that counts as I am working in the field, and sadly enough, in one way or another, I spend most of the time in a day with it. And I realize that it could be something else that I found meaningful to devote my time to, even to build a space shuttle, and that would then change my world.

talk is cheap

But being on the mission to change the world for others too, there are advantages to do that as artist - it is easier to enter doors and subjects, which would otherwise be closed from others than the specialists of a particular field. Artists have certain freedoms. This could already be in comparison to other professions in the art field. If, for example, an artist makes a group exhibition, which is usually the job of the curator, they are not expected to, and don't need to follow the conventions of exhibition making, but they can do something radically different. If a curator does the same, it is immediately linked to the whole tradition of the field. As artist you can step into a role with not even claiming to master it.

But freedom walks hand in hand with responsibilities, and here they are those toward the audience. I would like to think that being an artist indicates that I am aiming at changing the world, and have to believe in the capacity of art doing that. But then, what I have to offer to someone else, is not necessarily a body of new and radical knowledge, but maybe a little something, which is based on my experience, and which together with many other similar kinds of little inputs can potentially move someone to a direction, which makes them experience their surroundings, and themselves in it, in a different way.

I hope I somewhat answered your question, but went roundabout, as I pretty much agree with what you said there before, and figured that I would have good chances in getting caught if I copy-pasted your answer.

And question to you, continuing and concluding with the same topic of wanting a change: Give me a song, which would characterize the conversation we've had here, and why did you choose this particular song?

Mika H: First one is of course Love Me Tender, Elvis himself, and then comes to my mind Personal Jesus, Johnny Cash's version, and then I kind of seem to move towards Marvin Gaye's I Want You - but no, I still need to choose something else. It is a song called Emotional Hooligans by Gary Clail & On-U Sound System. And why? This is about the real thing: opening the window, reaching out, falling - and enjoying the fall. Emotional hooligans.



talk is cheap



AURORA REINHARD

TOP10 SONGS OF FREEDOM AND LOVE:

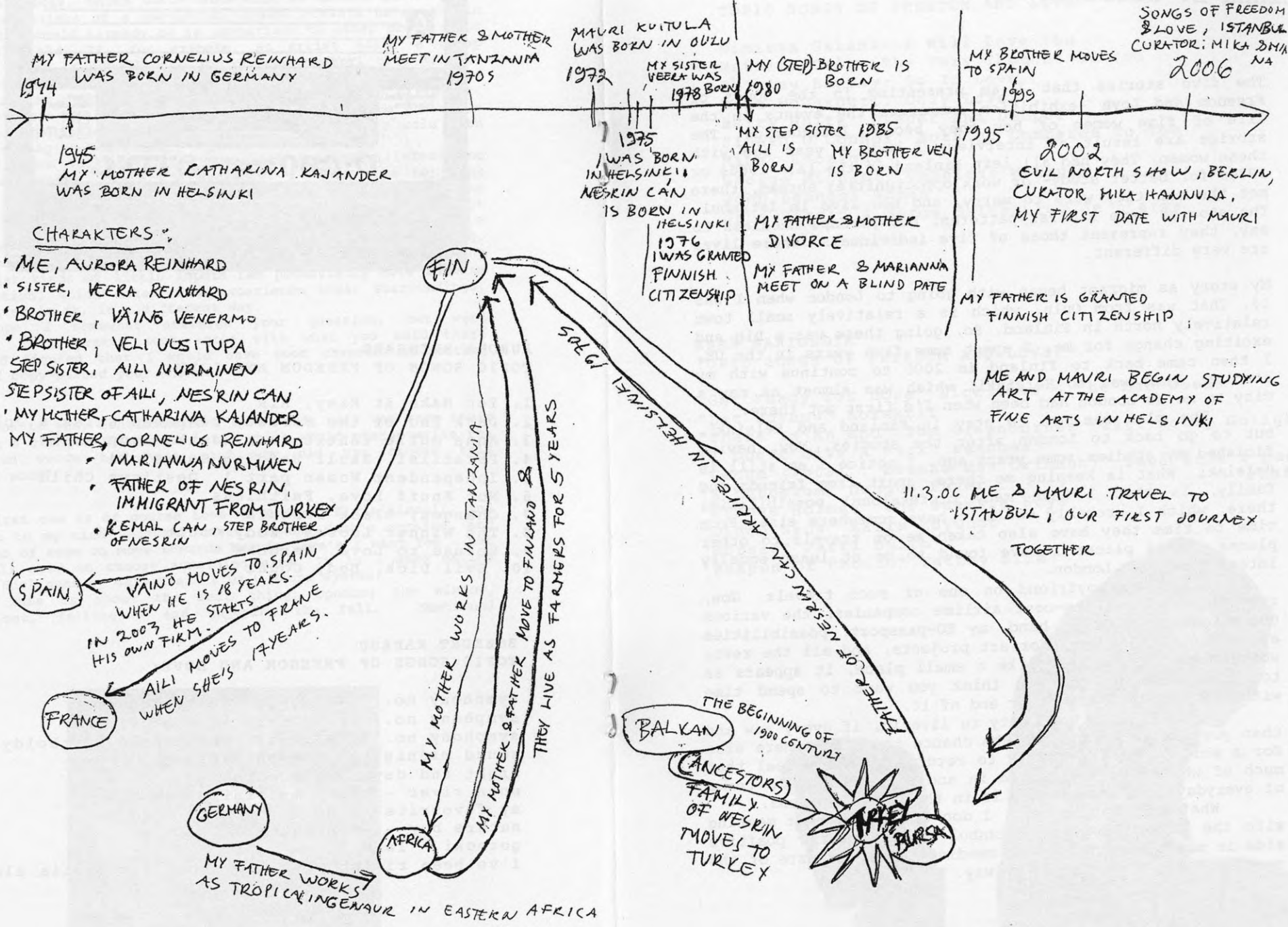
1. You Make it Easy, AIR
2. Dark End of the Street, Diamanda Galas & John Paul Jones
3. Anna mulle tähtitaivas, Jukka Kuoppamäki
4. Paratiisi, Rauli Badding Somerjoki
5. Independent Women part 1, Destinys Child
6. Not Enuff Love, Faithless
7. Changes, Black Sabbath
8. The Winner Loses, Body Count
9. Refuse to Love, Defunkt
10. Evil Dick, Body Count

BOZKURT KARASU

TOP10 SONGS OF FREEDOM AND LOVE:

- symphony no. 7 - ludwig van beethoven
- symphony no. 7 - dimitri shostakovich
- symphony no. 4 - felix mendelssohn bartholdy
- round midnight - thelonious monk
- night and day - cole porter
- moon river - henry mancini
- my favourite things - richard rodgers
- nature boy - eden abbez
- gorecki - lamb
- i've been riding with the ghost - magnolia electric co.

Aurora Reinhard THE IMPORTANCE OF TURKEY (AND MIKA HANNULA) IN MY LIFE



CHARAKTERS:

- ME, AURORA REINHARD
- SISTER, VEERA REINHARD
- BROTHER, VAINO VENERMO
- BROTHER, VELI UUSITUPA
- STEP SISTER, AILI NURMINEN
- STEPSISTER OF AILI, NESRIN CAN
- MY MOTHER, CATHARINA KAJANDER
- MY FATHER, CORNELIUS REINHARD
 - MARIANNA NURMINEN
 - FATHER OF NESRIN, IMMIGRANT FROM TURKEY
 - KEMAL CAN, STEP BROTHER OF NESRIN

Minna L. Henriksson

The five stories that I am presenting in the Songs of Freedom and Love -exhibition summarize the events in the life of five women of how they became Istanbulites. The stories are result of interviews I made a year ago with these women. They had all left Finland in the late 1960s or 1970s for better study- or work opportunities abroad, there met the man they were to marry, and now live in Istanbul. The stories have similar patterns, but perhaps needless to say, they represent those of five individuals, whose lives are very different.

My story as migrant began with going to London when I was 19. That was from Oulu, which is a relatively small town relatively north in Finland. So, going there was a big and exciting change for me. I spent some five years in the UK. I then came back to Finland in 2000 to continue with my studies. That was to Helsinki, which was almost as new a city to me as London had been when I'd first got there.

The plan was not to stay in Finland and Helsinki, but to go back to London after the studies. Now, having finished my studies some years ago, I notice I am still in Helsinki. What is keeping me there, apart from friends and family, is that I have many professional possibilities there, which I probably wouldn't have somewhere else. From time to time they have also taken me on travels to other places. These places I have found to be at least equally interesting with London.

I met my boyfriend on one of such travels. Now, regardless of the low-cost airline companies, the various communication tools at hand, my EU-passport, possibilities as an artist to travel for art projects, and all the rest, which makes Europe seem like a small place, it appears as too big, when someone you think you want to spend time with, is living in the other end of it.

Helsinki is a good city to live in, if every now and then you are lucky and get the chance to go somewhere else for a while, and it is easy to return to. But I feel that much of what I am interested in and attracted by in terms of everyday life experiences is in those other places.

What will happen next, I don't know yet. But meeting with the five ladies in Istanbul taught me the positive side in not always being, or needing to be, so sure of the next move and going for it anyway.

PANOS BALOMENOS TOP10 SONGS OF FREEDOM AND LOVE:

Dimitra Galani: I Will Love You
Natalie Cole: The Very Thought Of You
Shirley Bassey: So In Love
Nana Mouskouri: Only Love
Barry White: Deeper And Deeper
Sinead O'Connor: Nothing Compares To You
Mina: Emozioni
George Michael: Careless Whisper
John Lennon: Woman
Jane Birgin & Serge Gainsburg: Je t'aime

ESRA SARIGEDIK TOP10 SONGS OF FREEDOM AND LOVE:

"Get Ready For Love" Nick Cave & The Bad Seeds
"Laz Horonu" Kolektif
"There Is An End" The Greenhornes Feat. Holly Golightly
"I Don't Give A Fuck" Peaches
"Cecom (Vocal : Brenna Mas Crimmon)" Baba Zula & Mad Professor
"Ethanopium" Dengue Fever
"Groove Holmes" The Beastie Boys
"Didou Nana" Kazim Koyuncu
"Horses" Patti Smith
"Weapon Of Choice" Fatboy Slim



Kati Immonen

A Winter Tale

I have dealt with the heroic Finnish war history from the perspective of a girl and with the means of aquarelles. Typically the Finnish Winter War has been described from the viewpoint of men that took part in the action. However, as a female artist raised in the Finnish welfare state, I'm tempted to "revisit" the war through my own fairytale version of it. I've been thinking lately whether my works make fun of the war veterans? Maybe it's more about me playing with my view of history and my values. Although making fun is maybe too strongly put, a cute joke is probably a better description.

Tiny Finland caught in-between the Great Powers

In the spring of 1939 Hitler and Stalin signed the Molotov-Ribbentrop agreement. With the pact they divided Europe into spheres of interest. In accordance with the pact Finland belonged to the domain of the Soviet Union - with the option to annex Finland to its territories. In 30.11.1939 Soviet Union did indeed launch an attack against Finland. Stalin assumed that Finnish defence would crumble in a matter of weeks. This particular war got a lot of attention throughout the world, which helped to give a boost to Finnish self-esteem and the willingness to defend its sovereignty. The international attention to the Finnish cause was coloured with a certain exotism linked to Finland. The vision of a small but brave nation, its men fighting up in the north surrounded by snow and ice, persisted. Finnish soldiers were envisioned as courageously holding their ground against the Soviet troops and were considered to have a decisive role in shaping their destiny. A ceasefire was declared in March of 1940.

Many of the smaller countries in Europe - Austria, Czechoslovakia, Latvia, Lithuania and Estonia - had given in during the 1939 to the pressures dictated by the Great powers concerning their independence. Finland's opposition caused a stir also because it was the first time a small nation refused to accept the deal made by the Great Powers.

The Spirit of the Winter War

How can I understand and come to grips with a war that I have only seen in photos and on film? The survival of Finnish independence through the Winter War is for me a part of the mythical story of Finland. A case where David eagerly and cunningly fought against Goliath! The level of war materials of the Finnish army was remarkably low and winter was much colder than normally, with temperatures at times dropping to below minus 40° C. Regardless of the conditions, persistent Finnish soldiers skied in the snow-filled forests in extreme conditions with icicles clicking in their beards. When they managed to circle Soviet tanks, they calmly destroyed them by throwing numerous Molotov's cocktails into the exhaust gas openings of the tanks. The Finnish nation was once again united, setting aside the troubles and division caused by the Civil War of 1918. It was the Right and the Left, with the help of the creatures of the forest that came together in order to defend the freedom of the Fatherland.

Central to Finland's survival in the Winter War was the idea of "the Spirit of the Winter War". It is a kind of crystallization of the positive elements and attitudes Finns attached to themselves. We can still hear the echoes of the Winter War when we are asked to do or perform something unpleasant. When fighting the unemployment we need the Spirit of the Winter War! Both the soldiers of the Finnish army and the brave women at the home front - who took care of men's work - were depicted with positive heroic characteristics. Individuality, skills, efficiency, flexibility, sacrifices, fighting spirit and stamina helped the tiny Finland to shape its destiny. This spirit is even today partly coloured by a certain puritanical joylessness.

Winter Tales

I have made a series of paintings called Winter Tale. These paintings are about the Winter War, the snowy winters of Finland and heroic acts linked to Finland - honourable and honest deeds and attitudes. Or are they about how the winter climate became milder, with years passing reminding more of fairytales - as it was bound to happen also to the heroic acts? In these works war is seen from the perspective of "girls", through the layers of sugary icing. These fairytale-like coloured and decorative pictures mix images from the fields of fire and from the daily work of the home front women (lottas). The series consist of 32 aquarelles, which are bound into a book format. The works should be viewed in a dim light of a wall lamp, with white angora gloves on.

I see photos from the times of the Winter War as if they come from a fairytale. Trees are covered with snow, and icicles decorate the roofs. Unlike then, the winters nowadays have at best only a couple of real frosty days. Normally we spend the winters in wet climate waiting for a proper cold.

I assume that every Finn recognizes the snow-suits made by the home front-women (lottas) in the Winter War. This dress code helped soldiers to camouflage themselves into the nature. We all also know about the superior skiing skills of the Finnish soldiers in comparison to the Soviet ones. One of the legends of the Winter War is the Molotov's cocktail developed by Finns; a burning bottle that destroyed Soviet tanks.

Molotov's cocktail
60 parts waste liquor
32 parts tar
8 parts petrol

A Molotov's cocktail was mixed into a Finnish Vodka bottle and long wooden matches were attached to its sides. The matches were set on fire just before the bottle was thrown against the tank. According to one of the fairytales of the Winter War the origin of the name of the cocktail goes back to the claim by Soviets foreign minister who stated that Soviet Bombers dropped food portions to Finland, not bombs at all. The Finns thus decided to add a plausible "drink" to this "Food Aid Basket."

A Fairytale of heroes, a fairytale of sacrifices

Remembering the Winter War means to have an unquestioned respect for the war heroes. I have been told from very early on in home and at school how difficult and vexing the life of my grand parents' generation was and how very easy it has been for my generation. This is undoubtedly true, but what would be the deed that I could perform today that would be seen as a heroic act even after 50 years? If I live to be 85 years old, does someone ask me to recall how as a twelve-year-old I baked a Sacher Tart for my sister's graduation party? Will I carry the flag in a parade because I never ever cried in front of the class when working as a part-time substitute for an art teacher?

I believe that I can freely address the issue of the war from my perspective because I am laughing at myself, at my knowledge of the events and at my view on Finnishness. I do also feel that Winter War, and the Finnishness it has produced, is also a part of me. I got stamina! I can ski!

If I had been a lotta, would I have been there to defend my fatherland or more to look for a husband? Even in the official history books there are traces of flaws to the honourable attitudes. In the spring of 1939 it became clear that sooner or later Finland would be in war against Soviet Union and the whole nation fiercely volunteered to do everything in order to be ready for it, building fortifications against armoured tanks and strengthening defence lines, collecting materials and making snow suits. Then in the summer the situation looked a bit better and many believed that the war was not inevitable. When the situation cooled off a bit and the fear diminished, the women in the organizations sewing the snow suits started to quarrel amongst themselves for men's attention.

Nowadays the spirit of sacrifices attached to the Winter War seems rather strange. Who would want to sacrifice herself today for the Fatherland? Could I be capable to sacrifice myself to any issue at all? Instead, I do believe that my life is all for myself. At least I simply cannot see my work as an artist as a service to the Fatherland (a humorous thought in itself). I guess I do what I do so that I can enjoy myself. The whole idea of working to serve a society or the Fatherland feels absurd. The common motivation to study is to get a neat indoor job and a brand new plasma-screen TV. Behind the selfish and free artist's life filled with playfulness there lurks a bad consciousness: Am I, and what I do, of any worth at all to anyone at all?

Pilvi Takala



Pilvi Takala



Pilvi Takala

Mika Hannula

A Lullaby for Freedom

Once upon time, not that far in present history, was a smallish nation state that was proud of its ability and wish to promote freedom and prosperity all across the world. A nation so fond of its own project of organizing freedom that it did not always remember what it was actually trying to do and what did it stand for.

It was a nation shaped by the aim that all the people in the world would love each other and take care of each other. A nation keen on promoting human rights and democratic values.

It wanted freedom and it wanted justice. It wanted all things good and it opposed all things bad.

But then, one sad time, this smallish nation state was caught in a controversy. There was a problem. The smallish nation state was involved in a site and situation in which not all people were friends with one another and not all people were nice to one another. There was a problem and there was a conflict. There were fights and there were violence. There were demands from all sides of the problem that did not match so easily.

The smallish nation still wanted freedom and it still wanted justice, but it got really confused and scared that not everyone can always have it and enjoy it in the same place at the same time. It wanted all but came out short-handed. Bruised and burnt.

The small nation had to do something. And because it thought that the best way to deal with a problem is to look away and deny the problem, it no longer was ready to talk about freedom and justice. The smallish nation shut up. It became very quiet.

Granted, the smallish nation did indeed think that problems would disappear if you look away. One by one, like dominoes. Close your eyes and you have brotherly love and harmony, which is always and in any situation much, much better than conflicts and disagreements.

The smallish nation looked actively away and fell silent. It did not dare anymore to talk about freedom. It did not dare to talk about justice. Furthermore, it wanted that nobody else either would talk about these nasty issues. It just wished that everyone would leave it alone and let it continue to live in the illusion that it had fought so hard to achieve. The smallish nation thought it to be utterly unfair that its peace and quietness was disturbed.

The smallish nation was humming a lullaby for freedom, digging its own grave and enjoying it. And while the smallish nation smoothly slid into the woolly domain of pleasant dreams the reality outside kept becoming more and more cruel and devastating. But that, thought the smallish nation, is not its problem. It does, it really does support and wants to have freedom and democracy but only if it does not disturb its afternoon naps. I mean, sighed the smallish nation, is that really too much to ask for? Is it really, it sighed again and again, so damn difficult to believe everything is fine and dandy when it certainly is not?



TUOMAS LAITINEN

TOP10 SONGS OF FREEDOM AND LOVE:
(In no particular order)

Rättö & Lehtisalo: Kuningatar Tornittaa Kuninkaan Ratsun
Ennio Morricone: The Ecstasy of Gold Vaimo
Nina Simone: Do I Move You
Mark Lanegan Band: One Hundred Days
Charles Mingus: Haitian Fight Song
Johnny Cash: Tennessee Stud
Entombed: The Night of the Vampire
Nicole Willis and the Soul Investigators:
If This Aint Love (Don't Know What Is)
Mercy Clayton: Gimme Shelter
Tortoise & Bonnie "Prince" Billy: Thunder Road (Bruce
Springsteen cover)

KOFI ANNAN

TOP10 SONGS OF FREEDOM AND LOVE:

The Gun Club: Watermelon Man
Lee Dorset: Working In The Coal Mine
Odo the Black Company: Allah Wakbarr
The Equals: Funky Like A Train
Quincy Jones: Summer In The City
Sarah Vaughan: Broken Hearted Melody
The Clovers: Love Potion No. 9
Apostles: Soulful
Backyard Heavies: Just Keep On Truckin
Elvis Presley: Love Me Tender
U2: In The Name Of Love

MIKA HANNULA

TOP10 SONGS OF FREEDOM AND LOVE:

Nusrat Fateh Ali Khan: Sab Vird Karo Allah Allah
Geraldo Pino & the Heartbeats: Power To the People
Marvin Gaye: Mercy Mercy Me
Bob Marley: Redemption Song
Tiraniwen: Chet Boghassa
The Special AKA: Racist Friend
Aretha Franklin: Respect
The Mighty Diamonds: Right Time
The Triffids: A Trick of the Light
UB40: Madam Medusa

Interview by Minna L. Henriksson (extract, whole
interview see 'Strategies of Seduction -
Self-image Under Pressure' Joonas Kota
artist catalogue, Frame 2006)



Minna L. Henriksson: Let's first talk a little about some
terms you have been interested in, and use them in relation
to your work. One of them is a term "Jantelov". Could you
explain the term?

Joonas Kota: "Jantelov" is an unwritten law affecting the
Scandinavian countries, especially small communities.
According to it nobody should think he is better than others
and should not show his skillfulness too much.
Jantelov was written by Aksel Sandemose in his novel "*En
flytning krydser sit spor*" in 1933. The law contains 10
paragraphs, which are:

1. Do not think you are something.
2. Do not think you are as much as us.
3. Do not think you are smarter than us.
4. Do not think you are better than us.
5. Do not think you know more than us.
6. Do not think you are more than us.
7. Do not think you are good for something.
8. Do not teach us.
9. Do not think somebody likes you.
10. Do not think you can teach us something.

MLH: It is about honesty and humbleness?

JK: Yes. It is about humbleness related to communities.

MLH: It probably comes from Christianity?

JK: Yes, maybe so. That mentality also exists in Finland, but it has not had as clear a concept there, as it has here, in Denmark. But in Finland you also need to be humble.

MLH: That is the way we are raised.

JK: The Chinese and Japanese cultures are very strongly marked by humbleness, too. And they also show it very clearly.

MLH: Yes, but for example in France or Italy individuality is much more appreciated and encouraged in both the education and upbringing.

JK: You have spent time in Turkey, how about it?

MLH: I think the Turkish people are also raised modest, especially towards authority, government and military. In the everyday life there is much more competition in the simple economic surviving, whereas we here don't need to have such competition because there is social security, for example, taking care of us. But here we have also a huge fear of failure. You have to be normal. You can't think you are better than the others, but it also has another side - you cannot fail.

JK: It does not include everybody, though. There are people who do not like this 'jantelov'.

MLH: What do they do then? Is it possible to break 'jantelov'?

JK: People must use different methods according to the situation. You could, for example, use something that I call *reversed unselfishness*. It inclines that it is less selfish to say that "I am a super cook and I make excellent soup" than just to wait humbly for flattering comments about how tasty the soup is. This way nobody gets to say: "You are such a good cook!"

MLH: Therefore you are not fishing for compliments.

JK: Exactly.

MLH: But to be able to do that you have to be confident in your cooking?

JK: No, it does not have to be a good soup. You just have to say it very strongly.

MLH: What about this other term that you use in context of talking about your work, "The Achilles Heel"? How does this relate to the pressure of being normal?

JK: It is very common to look for somebody's Achilles Heel, the soft point. You try to see the mistakes or the flaws in other people, so that you can feel you are all equal, or that you are even above the other person, or at least the other is not better than the rest.

For example, let's take a situation when you sit around the table with your friends or your family. At some point somebody starts to talk about another person, who is also sitting at the table - about something that the person did, that was not very flattering. Something the person himself would probably not want to tell to the others, or at least is not very proud of.

Even if it is nothing very bad, it makes one feel a bit awkward. The one in focus just has to take it because it is a part of the culture. I have seen it many times during the time I have been living in Denmark.

MLH: That is also a part of this breaking the illusion that you are better than somebody else, and of bringing everybody to the same level. You have to do the same to everybody else who is trying to be better.

JK: Yes. It is strongly implemented in the culture. But this act is also positive because it means that you are part of a group or a family. You do not say these things about the people you have just met. So it is also a way of showing love and caring. It is a kind of ritual.

MLH: Your work deals very much with the everyday situations in which we find ourselves, and the images that we construct for ourselves to survive these social situations. But there is also the breaking of that.

JK: It is the moment it is about the dilemma of self-image. You want to build an image of yourself and you want to play with it, but you do not want to be stuck with it. You want to know who you are and where you belong, but you do not want to feel framed by it. Because when you get too framed, you feel like 'that's it'. You want to feel that life is wide open and that you have options.

MLH: But it is necessary for us to have these constructed self-images to be in communication with others in the everyday life, isn't it?

JK: Yes, it is a good thing, and necessary too.

MLH: You also talk about breaking the self-image with some kind of deliberate mistakes and conscious flaws?

JK: The video that I am working on now is about a mistake that is made consciously with the knowledge that the act is unnatural in relation to the particular social situation. Let's take an example: You enter a situation and manage to build a very favorable image of yourself. Everybody is smiling and admiring you because you are so smooth and sophisticated, and then you decide to do something very odd and unnatural just to break this fine image of yourself.

MLH: So it is like the idea of Achilles Heel reversed, you do it to yourself and not to someone else?

JK: Yes, it is similar. You do it in advance, so that the others do not need to do it to you.

MLH: Then you are in control of the situation.

JK: Yes, it is safer that way. It could be just that, but it also could be something the one who is intentionally violating oneself wants to do without hurting the others.

MLH: What for? For freedom?

JK: To feel free is one possible reason. It contains many issues, but for me it is difficult to separate them from one other.

PILVI TAKALA

TOP10 SONGS OF FREEDOM AND LOVE:

Madonna: Like a prayer

Destiny's child: Survivor

Agit Prop: Laulu kaikille

Layryn Hill: Freedom time

Omara portuondo: Te doy una cancion

Air: You make it easy

Moloko: The time is now

Mew: Snow Brigade

The Avalanches: Since I Left you

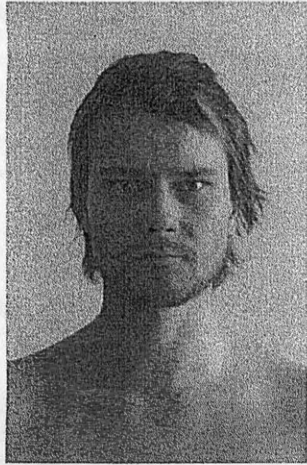
Kristiina Häkölä: Ei puolikasta

MAURI KUITULA

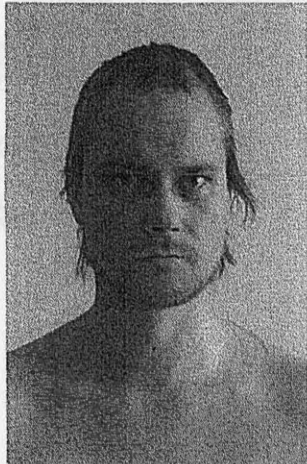
TOP10 SONGS OF FREEDOM AND LOVE:

1. Richie Havens - "Freedom (Live Woodstock -69)"
2. Sielun Veljet - "L'amour"
3. Metallica - "Welcome home (sanitarium)"
4. Black Sabbath - "Changes"
5. Therapy? - "Diane"
6. Motörhead - "Love me like a reptile"
7. Neil Young - "Rockin' in the free World"
8. Lynyrd Skynyrd - "Freebird"
9. Danzig - "Stalker song"
10. Mikko Alatalo - "Mädäntynyt sydän"

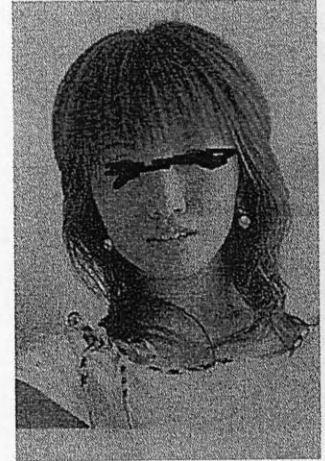
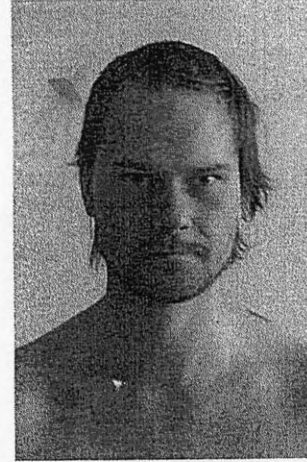
Mauri Kuitula



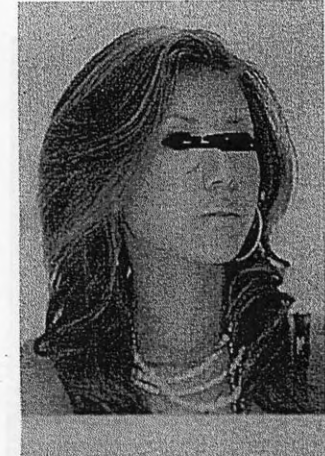
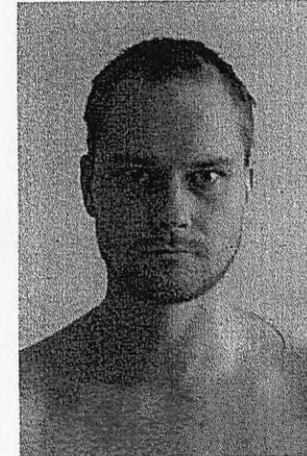
freedom



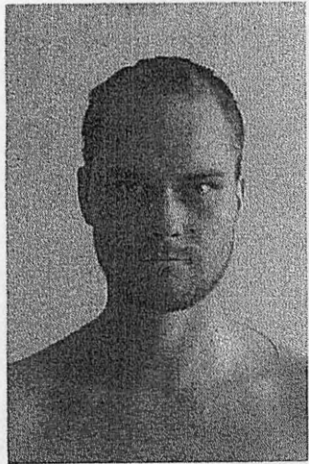
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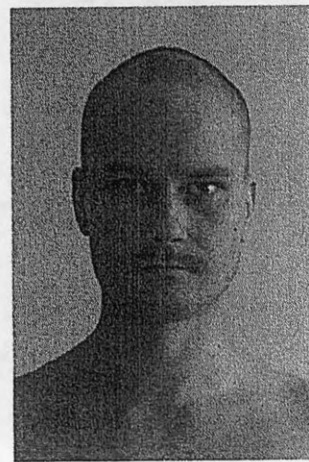
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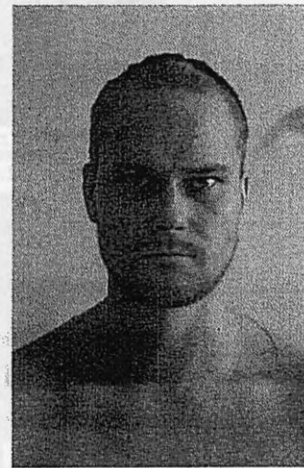
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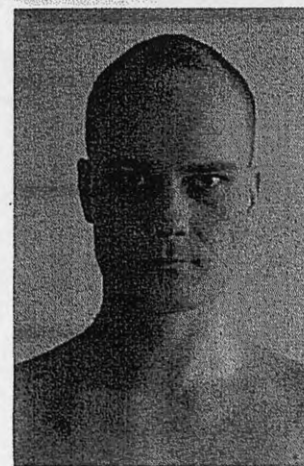
love



Mauri Kuitula



freedom



Mauri Kuitula

VASIF KORTUN

TOP10 SONGS OF FREEDOM AND LOVE:

Jesus loves me - Coco Rosie

Pass this on - The Knife

I say a little prayer for you - Aretha Franklin

First time ever I saw your face - Johnny Cash

Je ne t'aime Plus - Manu Chao -version

The Blowers Daughter - Damien Rice

Love will tear us apart - New Order

Go west - Pet shop boys

Since Your Gone - Cars

People Who Died - Jim Carroll band

JOONAS KOTA

TOP10 SONGS OF FREEDOM AND LOVE:

Depeche Mode, Only when I loose Myself

David Bowie, China Girl

Sheena Easton, For Your Eyes Only

Madonna, Like A Virgin

Cure, Friday I Am In Love

Kate Bush, Oh To Be In Love

Stereo Total, Ringo I Love You

Sandra, In The Heat Of The Night

Jon Bon Jovi, Living On A Prayer

Darkness, Love Is Only a Feeling

MARTTI AHTISAARI

TOP10 SONGS OF FREEDOM AND LOVE:

Billy Bragg: Milkman Of Humankind

REM: Man On the Moon

Marion: Tom Tom Tom

Chaka Khan: Jungle Fever

Orchestra National de Barbés: Poulina

Tiger Lillies: Sleep With The Fishes

Tommy Stewart: Bumb & Hustle Music

Billy Withers: Ain't No Sunshine

Imperiet: Österns Röda Ros

Jorge Ben: Comance

Henri Tani

Henri Tani

MINNA L. HENRIKSSON
TOP10 SONGS OF FREEDOM AND LOVE:

Topi Sorsakoski & Agents: Itämaista Rakkautta
Stray Cats: Runaway Boys
Eartha Kitt: Usku Dara - A Turkish Tale
Elton Motello: Jet Boy Jet Girl
Rauli Badding Somerjoki: Sulami
The Clash: London Calling
Comateens: Overseas
Sex Pistols: Pretty Vacant
Gang Of Four: Damaged Goods
The B52'S: PLANET CLAIRE
Pulp: Something Changed

SEZGIN BOYNIK
TOP10 SONGS OF FREEDOM AND LOVE:

Saban Bajramovic: Gjelam Dade
Sarlo Akrobata: Ona Se Budi
Can: Mary, Mary, So Contrary
Plastic Ono Band: Cold Turkey
Aavikko: Kabar
Can: Yoo Doo Right
Beat Happening: Our Secret
Old Time Relijun: Vampire Sushi
The Stranglers: Something Better Change
Bunalimlar: Tas Var Köpek Yok

ORHAN PAMUK
TOP10 SONGS OF FREEDOM AND LOVE:

Bon Jovi: Living on a Prayer
Lyn Anderson: (I Never Promised You a) Rose Garden
Depeche Mode: Never Let Me Down Again
Human League: Don't You Love Me Baby
Band Aid: We Are the World
Erol Büyükburç: Istanbul
Talking Heads: Burning Down the House
Katri Helena: Lintu ja Lapsi
Roxette: You Got the Look
Bruce Springsteen: Born In the USA

Formed by Aku Raski (Huoratron) and Tuomas Laitinen in 2005, Them Shepherds is a Helsinki-based duo that imaginatively marries organic instruments with electronic sounds. Raski fervently pounds on classic Roland beatboxes and synthesizers, while Laitinen strums a guitar and handles the vocals. The result: an unholy alliance of machines and human touch.



Songs Of Freedom & Love - THEM SHEPHERDS (Live)
/ MINNA & Dr. LUV (Dj Set)

THEM
SHEP
HERDS

16 March Thursday / 21:30
Live Electronica Helsinki

BABYLON

Seyhbender Street No:3

Tünel-Asmalimescit-Beyoglu 80040 Istanbul

www.themshepherds.com

Standing 15 YTL
Student 10 YTL

SONGS OF FREEDOM AND LOVE —
CONTEMPORARY ART FROM THE NORTH OF
THE NORTH

PLATFORM GARANTI CONTEMPORARY ART CENTRE
17. MARCH — 22. APRIL 2006

ARTISTS:

PANOS BALOMENOS
MINNA L. HENRIKSSON
KATI IMMONEN
JOONAS KOTA
MAURI KUITUL
TUOMAS LAITINEN
PILVI TAKALA
HENRI TANI
ANNA TUORI
AURORA REINHARD

CURATORS:

MIKA HANNULA AND MINNA L. HENRIKSSON

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