

# NEW ARRANGEMENTS

EXHIBITIONS

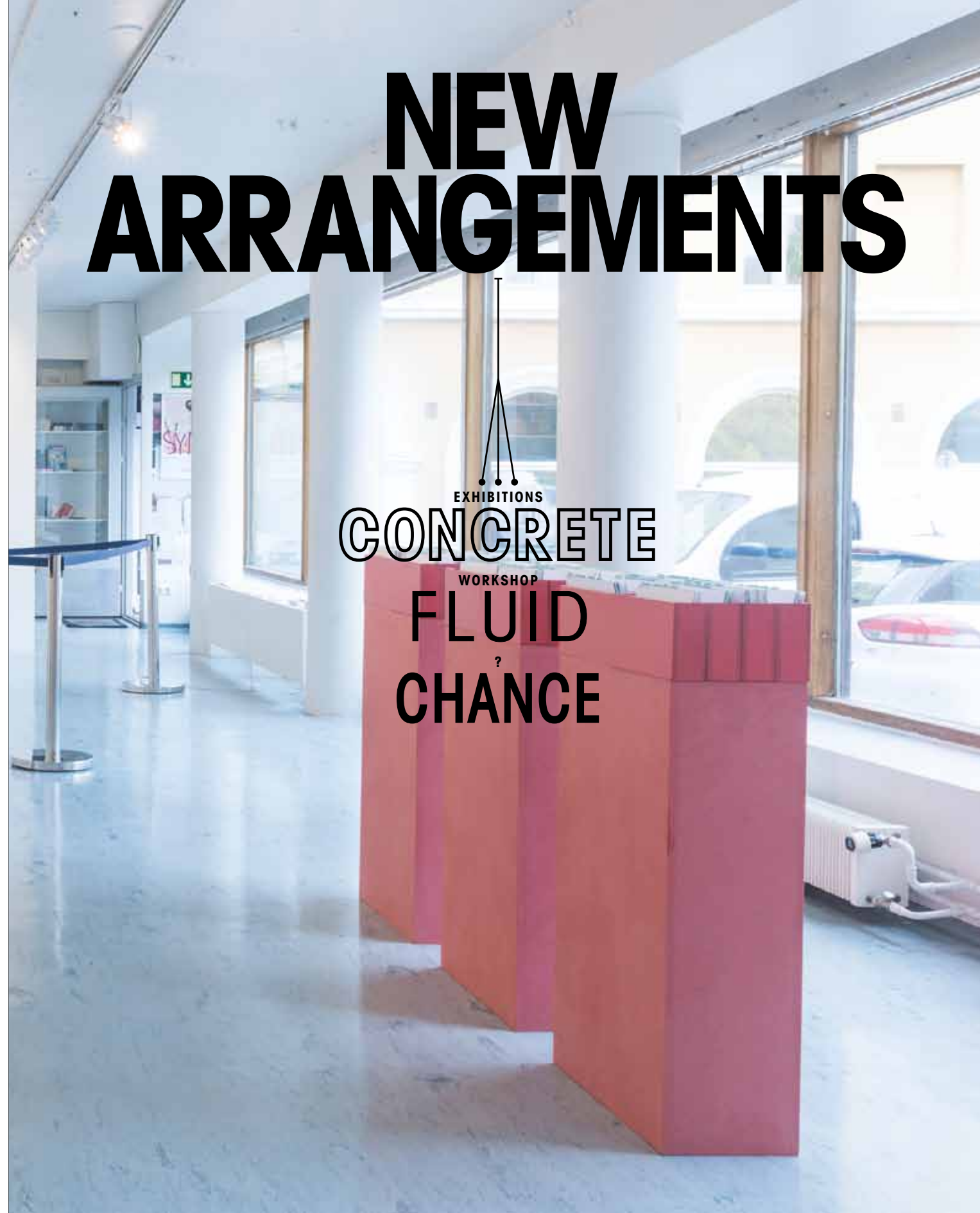
CONCRETE

WORKSHOP

FLUID

?

CHANCE



"ART  
LOVES  
CHANCE  
AND  
CHANCE  
LOVES  
ART"

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# FOREWORD

## NEW ARRANGEMENTS

is a project initiated by three artist-run spaces based in the Nordic countries, CirkulationsCentralen (Malmö), WIZARD (Oslo) and Galleria Rajatila (Tampere).

Almost by accident, the curators and organizers of this project, met for the first time in Fredrikstad at the opening of Hydrogenfabrikken kunsthall, spring 2013, then later the same year at a seminar organized by CirkulationsCentralen. This seminar discussed the premises for young artists and artist-run spaces in the Nordic countries and soon we learned that the socio-economic realities differed significantly in our respective countries. In particular we discussed the situations in Malmö, Oslo and Tampere. Whilst at the time in Norway, funding from the state supporting the arts as well as artist grants were flush and steadily increasing, they had decreased in Sweden in the same timespan. Yet another situation had developed in Finland, where artists commonly had to pay for their exhibitions at most venues and only subsequently could seek compensation from the state. However, in Norway, especially in Oslo, artists were struggling with high living costs as well as difficulties renting affordable gallery and studio spaces. In contrast, such spaces in Malmö were affordable and in excess and the living costs were low. In conclusion, all three cities had their advantages and disadvantages, with perhaps Tampere worst off with the local art school closing down, and the Finnish government cutting the support for the arts in general.

With this situation as a backdrop we decided to co-operate towards *something* that would develop over time and eventually become an extensive three-part project. Half a year after the initial seminar we had funding in place and agreed on the following: exhibitions at all three venues (CONCRETE), a process-oriented collaboration (FLUID) and a third part which we deemed at the time as open-ended (CHANCE).

In the first part, **CONCRETE**, we have curated three exhibitions that takes place in the three galleries. Each shows a different constellation of works by the five artists Ditte Ejlerskov, Ida Koitila, Nestori Syrjälä, Arild Tveito and Stian Ådlandsvik.

We intended the second part, **FLUID**, to be ongoing throughout the exhibition periods, and to take form as a seminar, a website, publication, or still something else. We decided to invite three artists, provided them with a task, asking if they could produce an outcome to be presented to an audience. The artists were carefully chosen and made up by Ragnhild Aamås, Jens Henricson, Outi Yli-Viikari. How they were to carry out the task, as well as their mode of presentation was entirely up to them. Our only absolute demand was that the presentation must take place within the exhibition periods during the CONCRETE part. The artists had never previously met each other until they met for a workshop over 5 days at Gallery Augusta, located at Suomenlinna (previously an old military fort on an island outside of Helsinki). Trustful to each other, the cooperation went well and they decided to do their presentation at CirkulationsCentralen, concurrently with the final exhibition that took place 29.11–21.12.14. This exhibition opened two weeks after this catalogue went to print. Therefore, we invited the artists to make six spreads inspired by their stay at Suomenlinna in order to make their participation in the project evident in this catalogue. The documentation of the FLUID-presentation – as well as the final CONCRETE-exhibition – can be seen on the project's website;

[www.newarrangements.tumblr.com](http://www.newarrangements.tumblr.com)

For the final part, **CHANCE**, we wanted to create situations in public spaces – taking place simultaneously with the exhibitions – where audience and places made an impact or were directly related to the end result of the works. As the main object was for this to be open-ended, we patiently waited and looked for something to turn up. Eventually we tumbled over something worthwhile through a simple Google-search, a quote from the poet Agathon (c. 448–400 B.C.) whose works are lost and whom is only known from secondary literature. "Art loves chance and chance loves art". This short piece of text appeared in one of Aristotle's writings; *Nicomachean Ethics*; and based on this quote we decided to make posters that could take on the streets of Malmö, Oslo & Tampere during the respective exhibition periods. At designated sites, the public, or more precisely the cities' residents, could help themselves with posters for whatever purpose.

We would like to thank all those who have been of invaluable help to us on this rich yet underfunded project. Our thanks go out especially to the artists who have been so generous to us.

Elias Björn  
Gard Andreas Frantzen  
Johanna Havimäki  
Jussi Koitela  
Curators

# STATES OF MATTER

Elias Björn

Gard Andreas Frantzen

Johanna Havimäki

Jussi Koitela



In Western tradition there is a long history of seeking explanations of the world without reference to mythology, and thus non-mythological explanations in general. A tradition first started by the Greek philosophers and its extension gave birth to Western science. In art, this tradition has been evident within art discourses and artworks that have been heavily inspired by rational philosophy and conceptual thinking. This again has led to a number of contemporary research-based practices. Although art discourses are constantly evolving and taking unexpected turns, non-mythological explanations have since the end of WWII been held in high esteem in the reading of artworks.

The question that the Ionian philosophers from Greece around 600 B.C.E. wrestled with was: What is the primary element, the root of all matter and change? Thales of Miletus postulated that there is one primary element in nature, water, since it can exist in all three states of matter: solid, liquid, and gas. The three parts that constitutes **NEW ARRANGEMENTS**, **CONCRETE**, **FLUID** and **CHANCE**, are reminiscent of Thales' three states of matter. As such, the project acknowledges willingness in attempting to understand the world.

An ordinary item can be understood as a combination of materials, function, history, and form. But in a post-digitalized world purposes and content are quickly outdated and then subjected to reconstructions. A constant reshuffling renders purpose and content to fragments that are recurrently rearranged into new constellations and arrangements. A simple object can contain numerous messages and meanings, and in this jungle of opportunities any truthful explanation or meaning is carefully hidden and notoriously difficult to reveal.

The emphasis in **NEW ARRANGEMENTS** lies in the contemporary and imminent issues addressed by the artists presented within the project. In art, an explanation can take shape as a question, or make plain for the beholder something, that needs further consideration. Or yet again, lead to an explanation that is vague and faintly formulated, even simply abstracted, so that its main objective or quality is to inspire yet new searches for the unknown.

The artists presented are characterized by their inclination towards exploring the grammar of visual languages as an integrated part of their artistic practice. The selected works can be seen as final or intermediate results of rearranged fragments of reality. They share a poignant quality in that they challenge our understanding of the relationship between materials, politics, history, poetics and our contemporary society.

Introduction to

# ENTERING THE CRAWL

Ragnhild Aamås

The questioning began. If not exactly in the fools simplistic manner: "What is it?", "What is that then?" and "what then is that?", the probing of the digital oracle was nevertheless characterized by naivety. Thus, the titles of installations and sculptures became texts for spoken word. Nothing seems to sustain me more. My voluntary exile in the vague metropolis. The fox has destroyed the world and the wolf has lost its calling. The answers by themselves do not hold the meaning together and it became clear: What I expected and wanted were improved questions. My lover's behaviour changed. He lay there like a tear in the mattress, barely able to hold my hand for the gap only – how curious that the demons who ruptures the body needing to enter the world are not more lustful; his genitals rested wrinkled and passive. Can the electric charge in the thermal emission from one body go and somehow reach into the surface atoms in the skin layers of another body and change something, shift particles, change some electrons, because they might carry a mood, no, a charge, reminiscent of the other body, and once there impress something in the totality in order to make the world gentle, warm, generous and horny once again.

Spending my spring in Berlin I was utterly tempted to ask simple questions and try and follow the repercussions or track the fissures in the surface, so that when the gas appeared, and once ignited, it would reveal its source through the colour of the flame. I turned to the digital oracle once more, with a question intended to expose how the ranking of information took place, instead the drainage system came into view.

## KEYWORDS

### Digital oracle [ ˈdɪdʒɪtəl ɒrəkel ]

Compound word: Digital (from Latin digitus, fingers and toes). **1.** Numbers from 0 to 9; having to do with digits; performed with a finger. **2.** Property of representing values as discrete numbers rather than a continuous spectrum. It is most commonly used in computing and electronics, especially where real-world information is converted to binary numeric form. Oracle (from the Latin verb *orāre* "to speak"). **1.** Refers to the priest/–ess or interface, uttering the prediction, accessing the wisdom. **2.** In extended use, *oracle* may also refer to the site of the oracle, and to the oracular utterances themselves or any thing or person that is known to be able to give an answer for any question. **Digital oracle**, a mock name for search engines utilised on the world wide web, when an application sifts through and rank the web pages and information matter, by a key-word grade-system assessed by a crawler-bot most often visualised as a spider.

### Crawl space [ ˈkɹɔːl speɪs ]

**1. (Building)** A basement someone cannot stand up in. Or a narrow opening underneath the bottom of a building (or storey) used to give access to pipes, cables and other utilities. **2. (Extended usage)** Any area where one must crawl.

### Stack effect [ ˈstæk ɪ ˈfɛkt ]

(From Old Norse *stakkr*) May refer to: **1.** A pile or mound of something. **2.** (Software) Stack as abstract data type and data structure based on the principle of LIFO (last in first out). **3.** (Accidental mega-structure) Bratton, Benjamin The Black Stack: «Instead of seeing the various species of contemporary computational technologies as so many different genres of machines, spinning out on their own, we should instead see them as forming the body of an accidental megastructure. Perhaps these parts align, layer by layer, into something not unlike a vast (if also incomplete), pervasive (if also irregular) software and hardware Stack.» **4. (Air)** The movement of air into and out of buildings, chimneys, flue gas stacks, or other containers, resulting from air buoyancy. Buoyancy occurs due to a difference in indoor-to-outdoor air density resulting from temperature and moisture differences. The result is either a positive or negative buoyancy force. The greater the thermal difference and the height of the structure, the greater the buoyancy force, and thus the stack effect.

### Buoyancy [ ˈbɔɪ.ən.si ]

**1. (Physics)** The upward force on a body immersed or partly immersed in a fluid. The ability of an object to stay a float in a fluid. **2. (By extension)** Resilience or cheerfulness.

### Gutter system [ ˈɡʌt.ə ˈsɪstəm ]

**1. (Buildings)** A rain gutter is a narrow channel, or trough, forming the component of a system which collects and diverts rainwater shed by the roof. It is also known as an eavestrough, eaves channel, guttering or simply as a gutter. **2. (Guts / Main articles: Intestine and Viscus)** In zoology, the gut, also known as the alimentary canal or alimentary tract, is a tube by which bilaterian animals (including humans) transfer food to the digestion organs. In large bilaterians the gut generally also has an exit, the anus, by which the animal disposes of solid wastes.

### Radon [ ˈræːdɒn ]

(see Escape Velocity, below)

A chemical element with symbol **Rn** and atomic number 86. It is a radioactive, colourless, odourless, tasteless noble gas occurring naturally as an indirect decay product of uranium or thorium. Its most stable isotope, <sup>222</sup>Rn, has a half-life of 3.8 days. Radon is one of the densest substances that remains a gas under normal conditions. It is also the only gas under normal conditions that only has radioactive isotopes, and is considered a health hazard due to its radioactivity.

## ENTERING THE CRAWL

(Notes for reading)

Wedding, Berlin, 17.03.2014 / New Center, Detroit, June 2014 / Kringsjå, Oslo, August 2014

In addition to encapsulating a crawl space,

other steps should be taken to reduce the amount >>potentially >>entering >>the crawl space. Ensure that run-off water ((shines.)) A flashlight into the crawl space

you enter

it or avoid

entering

if there are signs

of mold,

vermin or snakes,

standing water, chemicals, \*Stack Effect, or before

the crawl draws air inward from \\every// crawl space vent, and up to

pour water. Ask: "Will more result enter the crawl space."

Answer: "Cyril, first like the others have mentioned I would check your \*gutter system, make

sure they are clean and working properly, then I would definitely never \\ enter a crawlspace without proper personal

protective equipment. They are notorious for the nasty discoveries made by inspectors, and, you know,

in the early 1950s Crawl Space Foundation were introduced to eliminate when."

(( All efforts have been made to prevent W. from entering the crawl with: "Safe procedures for inspecting crawl spaces: When to enter or not enter a crawl" ))

(pause)

When is it unsafe to enter a space? Like list of crawl before. Entering any crawl space for an inspection it's important to evaluate

the safety \\ situation \\

and ensure you're taking the \*(RR) appropriate precautionary key.

Rodent-proof your

home too. Lock ads

around

the inside and outside of your crawl space to pre-vent (RR)\*

the entering. Thoroughly examine /for it can be necessary /to seal a crawl /space /to prevent moisture, pests, and \*radon gas

from entering /a home. First

crawl. Locate any areas in first crawl.



## ESCAPE VELOCITY

as each hour passes, Michel my love,  
you grow more dear:  
is that the reason, Michel my love,  
you are not here?

I prefer not to let texts begin with a quote, but whilst in Berlin I came across Anne Carson writing this fragment that she thinks she can remember her mother singing and the rhythm of the text made me think of the following lines by Marissa Nadler:

*Oh what a day to dance with you / Oh what a day to die / I held you once in the  
palm of my hand / And a fine old time it was // Rachel I fear your death will come  
/ And leave me alone to die / Rachel I fear your death will come / And down with  
the dust and the grime // Say farewell Maria dear / To bones and teeth and skin /  
Say farewell Maria dear / My, you've grown so thin //*

One should hold similarities in high regard. Kveikjever (for publication at INCA-Detroit) is a text that follows such a path.



Radon is a naturally occurring gas that seeps up through rocky ground. At normal temperatures, it is the heaviest of all gases (1), a decay-product of uranium found in large quantities in Norwegian granite and alum shale. Radon is particle-borne and may be inhaled by the lungs, one substance embedded in another. Therefore it hardly comes as a surprise that the gas is believed to cause lung cancer. Due to its unstable isotopes, radon is radioactive and leaks upward from the ground in the form of gas. As a result, large amounts of radon gas are found in Norwegian households and above all in unventilated rooms.

Shale is composed of sedimentary deposits of clay that have hardened and transformed. This metamorphism is triggered by an increase in pressure and a fall in temperature, enlarging the clay's grain-size and making it possible for shale to turn into mica. I have found mica on the beach during low tide. The Norwegian name for mica is 'crow's silver'. Not unlike the scales of a fish, mica easily separates into thin flakes, withstands high heat and makes an excellent insulator. Uranium, the source of radon gas in granite, is element nr. 92 on the periodic table. Its name resembles that of the gas giant Uranus, the seventh planet from the Sun with an age of 4.5 billion years. Just like uranium, the planet is named after Uranus (also known as Ouranos), meaning 'sky' or 'heaven' in ancient Greek. The giant god Uranus was castrated by his own son with a flint-bladed sickle to put an end to the constant breeding of new offspring resulting from the intercourse between the sky/heaven and Gaia/Earth/ground. Greek myths became extremely popular after the discovery of Pompeii, and the excavations took place just as the natural sciences were beginning to establish themselves more firmly.

In Norway, it is impossible not to step on granite – it is the basement rock that serves as the foundation for the soil. This igneous rock was formed by magma locked in subterranean chambers after a volcanic eruption. Due to very slow and stable cooling under pressure, the crystals were distributed regularly throughout the mass, resulting in excellent splitting properties in all directions. Since granite does not form under water, we know the areas it is mined from were above sea level at the time of formation. Although the alliteration 'grey granite' may seem appealing, the actual colours of the stone tend mostly toward the red colour spectrum, as well as lighter and more speckled shades. In its purer form, such as uraninite or pitchblende, uranium is pitch black to grey, or brownish black with a sub-metallic lustre. Radioactive processes keep the uraninite at higher temperatures than its surroundings. With its 7,5–10,0 g/cm<sup>3</sup>, it is a rather heavy material in natural crystal form. Polonium and radium are more radioactive than radon, and can also be isolated from uranium. Radium and radium salts are surrounded by a bluish glow, caused by their ionizing radiation. Radium is similar to potassium and is easily stored in the skeleton.

When particles travel in one direction and collide with other particles at great speed, the effect of this energy-rich radiation is called 'ionization'. It knocks electrons out from atoms or molecules, thus turning them into ions. The ion gets its fitting name from the Greek word for 'wanderer'. It can be positively or negatively charged, a property that is established when an atom either acquires or loses electrons during ionization. With a shortage of electrons, the atom becomes positively charged and is called a cation. Anions, said to augment materials such as the surface of sanitary napkins, have taken on extra electrons, resulting in a surplus negative charge. This surplus sends anions towards the positive electrode, called an anode, a point on a device that acts as a receiver, an inlet. The morpheme 'node' goes back to the old lingua franca for those who were literate: Latin. The word means 'knot', and is used to describe a hub, a junction or a point. Ionization is a process powerful enough to dissolve atomic bonds and break away protons from the core of the atom.

Ions of opposite charge are drawn to each other, a phenomenon called ionic bonding. To use the soil as a reference once again: Plants absorb minerals only in the form of simple inorganic compounds, i.e. by transporting ions through a system of pumps and exchangers – preferably cations in exchange for hydrogen ions. Metals produce cations due to their lower ionization energy compared with non-metals, meaning that they release electrons, become positively charged, and form salts. Salt is a dry chemical ion compound consisting of a metal and an acid. This process of exchange contributes to a higher acidity in the soil surrounding plants, because plants do not absorb the acid. Acids can be recognized by the way in which they decompose in water and readily release positively charged hydrogen ions.

Salts and acids, crystals and molecules, represent various forms of atomic bonding. When clustered together, these substances can grow sufficiently large in size and become discernible to the naked eye. Their names go back to older and for that matter more makeshift origins, and describe their appearance or flavour rather than their physical properties. These descriptive designations move from qualities that can be perceived by the senses to those which cannot. Crystals are characterized by the spacious and regular arrangement of their atoms, molecules or ions. The individual elements form a unit that is repeated in three dimensions. Most solids

(1) What is the difference between a heavy and a light gas if it is not similar to liquid where the heavier fluid sinks? Here I began foraging the World Wide Web, and what happened was: when the auto-complete function asked the search engine, which notoriously tracks the search history to the IP-address, it asked for the difference between light and heavy bone structure. Then the body shape mesomorph appeared, which I quickly identified with. (Certainly my shoulders are wider than my hips and I easily build muscle, one is not the breed of fish farmers for nothing.) The classification system is called samao types and seems as unreliable as the low carb blog referred to as source.

(2)  
Note 'Nearby' is here referring to location within the table constructed to organize the elements. For sake of transferral, the number 8 is associated with eternity; when it is laid down sideways it turns into a sign for infinity, ∞. What has driven scientists to select and picture eternity – because it is a visualisation of something invisible, they have not been sitting with tweezers, counting electrons – with the number eight is unknown. Stability is thus coupled with the everlasting.

are crystalline, such as soap, rubber, bone, granite and other types of stone. Glass, however, is different. Due to its exceptionally high degree of viscosity, glass acquires a state that is not solid, but stiff and amorphous due to undercooling. A molecule consists of two or more atoms bonded together to form an electrically neutral entity. The molecule owes its name to the Latin word *molecula* – 'small mass' – and can vary enormously in size. A protein, for example, is a molecule containing thousands of atoms. As a general rule, only non-metals can bond in this way. Molecules are in a state of equilibrium. The octet rule states that atoms prefer eight electrons in their outer shell, resembling noble gases and assuming a stable state. In order to reach this number, other nearby (2) atoms readily share their electrons. In other words, molecules cling together by sharing their components, while ions are attracted to each other by a surplus or lack in electromagnetic charge.

When a substantial amount of particles in a mass are charged, the substance behaves differently from its aggregate state as a gas, solid or liquid, it has become plasma. The term 'particle' comes from the Greek and means 'a small part of something', a component.

In gaseous form the particles are close to each other but detached, in solid form they are locked in a fixed structure, while in liquid form they are loosely bound to each other, interconnected but not structurally fixed.

Plasma can be observed in nature as ionized gas in lightning, the Northern Lights, ignis fatuus (ghost lights), fluorescent tubes and the plasma screens of TV sets. Plasma is ideally suited as a conductor of electricity, and also reacts magnetically (3). The Sun, and any given star, consists mainly of matter in the form of plasma. Remember that the air on our planet is a gas.

Together with protons, neutrons make up the core, or nucleus, of every atom. Despite its name, the atom is not a fundamental and indivisible unit. Today, the name describes the most basic state of elements with unique chemical characteristics. Physicists delved deeper into the core. The neutron is an electrically neutral particle. Since it has no charge, it largely remains unaffected by the atom's electrons, with an extraordinary capacity to penetrate all matter. Devices that produce neutrons must be shielded by several metres of concrete (or conceivably mica). The nucleus is quite stable and not affected by chemical reactions. It is positively charged and surrounded by a cloud of electrons that complement the charges in the core of the atom. The number of electrons and their arrangement determine the chemical and optical properties of a substance. The number of protons identifies the substance's numerical placement in the table of elements, and reveals the chemical properties of the atom, since positive and negative charges correspond to one another. The number of neutrons in the nucleus can vary somewhat within the reasonable limits of what is defined as an element. Variants of a given element are known as isotopes.

(3)  
The final purpose for the aggregate form plasma is still under investigation. In a so-called liquid armour the Kevlar material is reinforced with shear thickening fluid, which is plasma in-a-can. The ionic liquid is poured onto the fabric and with abrupt application of kinetic energy, e.g. a dagger thrust, the particles react at a structural level, and gains the quality of dilation, enlargement. Fluid inertia increases with the energy flux and does not let any other substance through because the particles are constantly shoving at each other. The result can be called armour because the knife is no longer able to penetrate the Kevlar material.

An element that occurs in its natural form consists of an accumulation of several different isotopes. 'Iso' means equal, 'topos' means place, and together they point back to the system of classification called the periodic table. The name was chosen to illustrate the difference between elements with identical chemical properties but different physical ones. This means that isotopic variants of an element can have an identical number of associated electrons and a fixed set of protons in the nucleus, i.e. the same atomic number, but different amounts of neutrons. Isotopes can be stable or unstable. Unstable isotopes are radioactive, meaning that their nuclei lose energy and break down as a result of emitting ionized particles (4). Radiation occurs when individual particles carry or acquire enough kinetic energy to break away from the core of the atom.

The two magnetic poles on Gaia emit a constant discharge of ionized gasses into space. The solar wind (a stream of plasma from the Sun) ionizes gas molecules in the upper atmosphere (90–150 km above the Earth's surface) to such an extent, that some of them reach escape velocity and seep out into space. Escape velocity occurs when the speed of a particle reaches the point at which its kinetic energy plus gravitational potential equal zero. This allows the particle to escape the gravitational force that would otherwise pull it toward a larger object, such as the Earth. The solar wind is highly magnetic and capable of wreaking havoc. When plasma leakages occur, known as sunspots when viewed from the Earth's surface, the collision between the highly magnetic solar wind and the Earth's atmosphere can be observed in the form of Northern Lights, or, more correctly, Polar Aurorae.

(4)  
Lead is the result when radioactive material is prostrated. Lead is the heaviest stable element.

Afterword: kindlesong / kindling verse

We have tied the properties of the elements to familiar names which resound in our skull and in our thinking like the after warmth of a hand having held a steel rod. They are various words for little parts, components, sizes and old gods. In this way even the discarded sets of knowledge maintains at present a half life in our choice of words, and make visible a fundamental historicity which human beings cannot escape from. Nothing is lost in explicating this relation. The words we use carry a story about our field of possible experience. The warmth of the skin layer carries a story about the blood flow, the metabolism and the self-like activity of the mitochondria below the surface. This is the pre-investigation for a forceful kindling verse: Dear one, grow dilated, release the tension, become sound.



# \*\*\*\* SIGNAL/NOISE \*\*\*\*

Jakob Nordin



I might say: We are trying to measure fluctuating dark energy properties along either time or spatial dimensions. Any such, manifested as variations in the acceleration of the expansion of the universe, would rule out a vacuum energy. Nearby someone is tapping a pencil against a book. The theoretical implications would be far-reaching, possibly providing the first evidence of extra dimensions or string theory. The sound of a crying child comes and goes from the pavement outside. You probably smile vaguely and say that you do not quite understand, but that it sounds very impressive. Afternoon sun through window. You look over your shoulder at something. After a moment of silence I would add: Actually, all we really do is to try to understand the noise. The signal is what remains. Like this.

->

```
.....i.....am.....a.qbry.....weak.....regular.background.
.....empty....+.....space..only.....there.....
...-.and/.....here.....AND.....
.....SOME.+.....+.....BIG.....ATMOSPHERIC.....LINEi
)am...\......1very...../.....weak.../regular....1.....
.....backerqund.....2.....empty...space....
.onI jEverything floats.ook quite good.....0...SOME..
.....BIG.....ATMOSPHERIC.....-0.....LING..i..+.a
m....a..very.....1.....weak.....regula
r..backdround.....empty...space.1.....*....
...only....there.)and..2.*hereAND....*....SOME....Mv worl
d is falZeus will claim you and your attempt at yet again up
root the gods. and cry buET call homejw realiue, or does not
care. I do nos understand why she$is sad and why she is clu
tccing mv jand so hard.I buy your friend a coff`e?....)....-
...tfete.....and*....here.....AND.....
...SOME.BIGATMOSPHERIC.....LINE.....-.../..1..-....i.
.....*.....).....1.....
....am.....a..very....2.....0.....-.....
.....weakIts not quite clear what I am, some unknown a
strophwsical source or telescope artifdct, but Im very borin
f and gray, so fan ebsily b`iinored.ook up out of _ well.ou
nd me.ATMPSPHERIC..LINEHey"Andy+ did you hear about this one
?.am.a.....1.....very.-.....weak.....
.regular.....background...-emptyspace...../..only....
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\*\*\*\*

First, random noise from a wide range of sources are always present. A good experiment will have to make sure that these sources is fainter than the predicted signal. Usually we can use known statistical properties to average over many measurements (over time or bins in a detector), thereby suppressing the noiselevel. In principle we are thus assuming such sources to be uncorrelated. Examples are shot noise from the source and sky, as well as instrument noise from e.g. photon trapping in a CCD. Lets have a look without these.

->

```
.....i.....am.....a.very.....weak.....regular.background.
.....empty.....space..only.....there.....
.....and.....here.....AND.....
.....SOME.....BIG.....ATMOSPHERIC.....LINEi
.am...a.....very.....weak....regular.....
.....background.....empty...space....
.onI jEverything floats.ook quite good.....SOME..
.....BIG.....ATMOSPHERIC.....LINE..i....a
m....a..very.....weak.....regula
r..background.....empty...space.....
...only....there..and....hereAND.....SOME....My worl
d is falZeus will claim you and your attempt at yet again up
root the gods. and cry buET call homeot realize, or does not
care. I do not understand why she is sad and why she is clu
tching my hand so hard.I buy your friend a coffee?.....
...there.....and....here.....AND.....
...SOME.BIGATMOSPHERIC.....LINE.....i.
.....
....am.....a..very.....
.....weakIts not quite clear what I am, some unknown a
strophysical source or telescope artifact, but Im very borin
g and gray, so can easily be ignored.ook up out of a well.ou
nd me.ATMOSPHERIC..LINEHey Andy, did you hear about this one
?.am.a.....very.....weak.....
.regular.....background...emptyspace.....only....
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We will of course have a range of data emitters not of interest to the study. These are systematic, stable sources that are in principle easy to remove if known well - if it would not be for that we usually do not know them well enough (and that they also contribute to e.g. shot noise). When wrong assumptions regarding the backgrounds are made, the residual data is easily misinterpreted as a significant new signal. Examples are both astronomical objects, like foreground galaxies that produce bright emis-



# CONCRETE

**GALLERIA RAJATILA**  
11.10.–28.10.2014  
Tampere, Finland

**WIZARD**  
8.11.–11.11.2014  
Oslo, Norway

**CIRKULATIONSCENTRALEN**  
29.11.–21.12.2014  
Malmö, Sweden

Installation view  
Galleria Rajatila





Ditte Ejlerskov: *The Katie Eary T-shirt Painting*, 2013  
Oil on several canvases weaved together  
59 x 50 cm

# DITTE EJLERSKOV

The main tool in Ditte Ejlerskov's practice is media literacy. Apart from her primary media – painting –, her body of works includes text, printmaking, video and installation. Her projects specifically work with, and not against, the unenviable fact that she herself favourably consumes the products from a white supremacist heteropatriarchal media-centric society. Most of Ejlerskov's work is founded on interactions with the Internet; written correspondences with email-scammers from exotic parts of the world, translations of trashy paparazzi photos into large scale abstract paintings or even detailed medieval-looking copperplate etchings based on imagery from contemporary music videos.

When painting, Ejlerskov explores paintings' potential as a tool for interpreting the reality and fiction surrounding her. Through a variation of painterly approaches, she engages thematic and perceptual experiences belonging to the "post" generation – the post colonial, the post feminist – and her frequently traditional subjects are gleaned from visual sources, ranging from art history to YouTube. By re-staging these pictures she forces forward their primary range of content and aesthetics.

Working her way through popular contemporary media – half flirting, half picking them apart – she questions the space between the personal and the public, meanwhile striving to represent an individual experience. Her work deals with the psychological forces within contemporary media, mirroring political, personal and social situations of today. Hereby, Ejlerskov's projects bridges the real and the imaginary reminding us that popular media is merely a projection of ourselves, and our place in the world.

During *New Arrangements*, Ejlerskov showed several paintings, as well as the archive-like installation *The Rihanna Rapports*. The artist sees this work as a true fan art project as it corresponds with her routine of following Rihanna's digitally documented paparazzi life on Instagram and other media. The title makes a game of words juggling with the spelling and meaning of rapport and report. Pointing towards a relationship that may occur when two or more people feel they are in sync or on the same wavelength, as well as the act of what one person sends out, the other carries back.

*The Rihanna Rapports* contains sketchbooks with colour tests, pictures from Ejlerskov's studio, texts and screen drops, documenting not only the studio work, but also outfits and situations surrounding Rihanna on specific days. By including herself in the work Ejlerskov not only functions as the artist, but as material and thus scrutinizing her own art practice in addition to Rihanna's world.



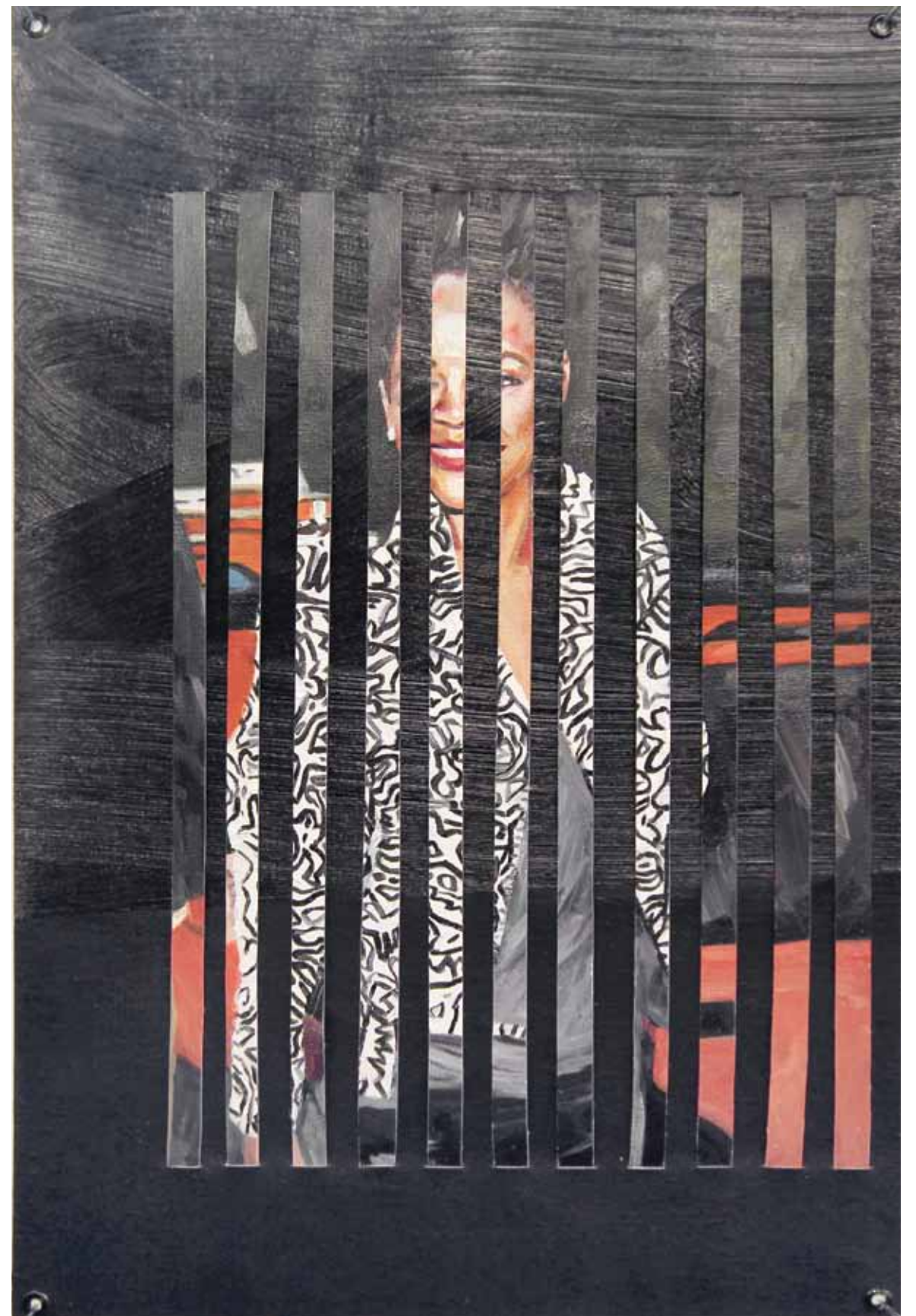


Ditte Ejlerskov: *The Rihanna Reports*, 2013  
Archive, mixed media  
Height: 102 cm  
Installation view, Galleria Rajatila





Ditte Ejlerskov: *The Rihanna Reports*, 2013  
Installation view, Galleria Rajatila



Ditte Ejlerskov: *The Kieth Haring Jacket Painting*, 2013  
Oil on 2 canvases weaved together  
41 x 26 cm



# IDA KOITILA

Ida Koitila's practice is based on contemporary ideas of sculptural thinking. She experiments with different materials, from wood to textiles, candle wax and found material such as seashells. The objects and materials themselves are evidently present, yet, simultaneously combined into arrangements that constantly create new concepts. Through this circulation of materials and various sculptural methods she reveals social and historical structures that creates transitions between different time eras and social realities.

Materiality and material resources has gained new attention after digitalization and discourse-based understanding of reality. Materials originating from earth are a basis for living conditions: materials can be understood as a starting point of social understanding, community and time. People gather around material resources, even digital culture and social structures are dependent on metals that are needed to produce servers, components and infrastructure around them. Materials carry within them memories and knowledge from the past and give us a possibility to cope with tomorrow's resource bounded life.

In her work *Evolution* (2014), Koitila produces a form that can be understood as a church window made out of concrete, resin and seashells. *Evolution* is part of her series of works visualizing forms of social gathering through sculptural practice, creating some kind of archaeology objects related to different social eras and belief systems. A church window has been, and still is, a filter with a set of beliefs, through which reality is perceived. Koitila's window glass hides in seashells, bringing in another sphere and layer of perceived reality as nature-based matter.

Koitila's works are mixtures of human-crafted and artificial materials. She builds links between pre-culture civilizations, the Middle Ages and contemporary forms using materials and crafts. This creates a poetic mythology around them; mysteries that open only for a glimpse of time in a material and sculptural form as well as creating timeless narratives. In her series of works *DNA* (2014) Ida Koitila combines stones, shoelaces and plastic parts in search of particular moments in contemporary reality and linking it to timeless rhizomes of material, social and archeological layers.

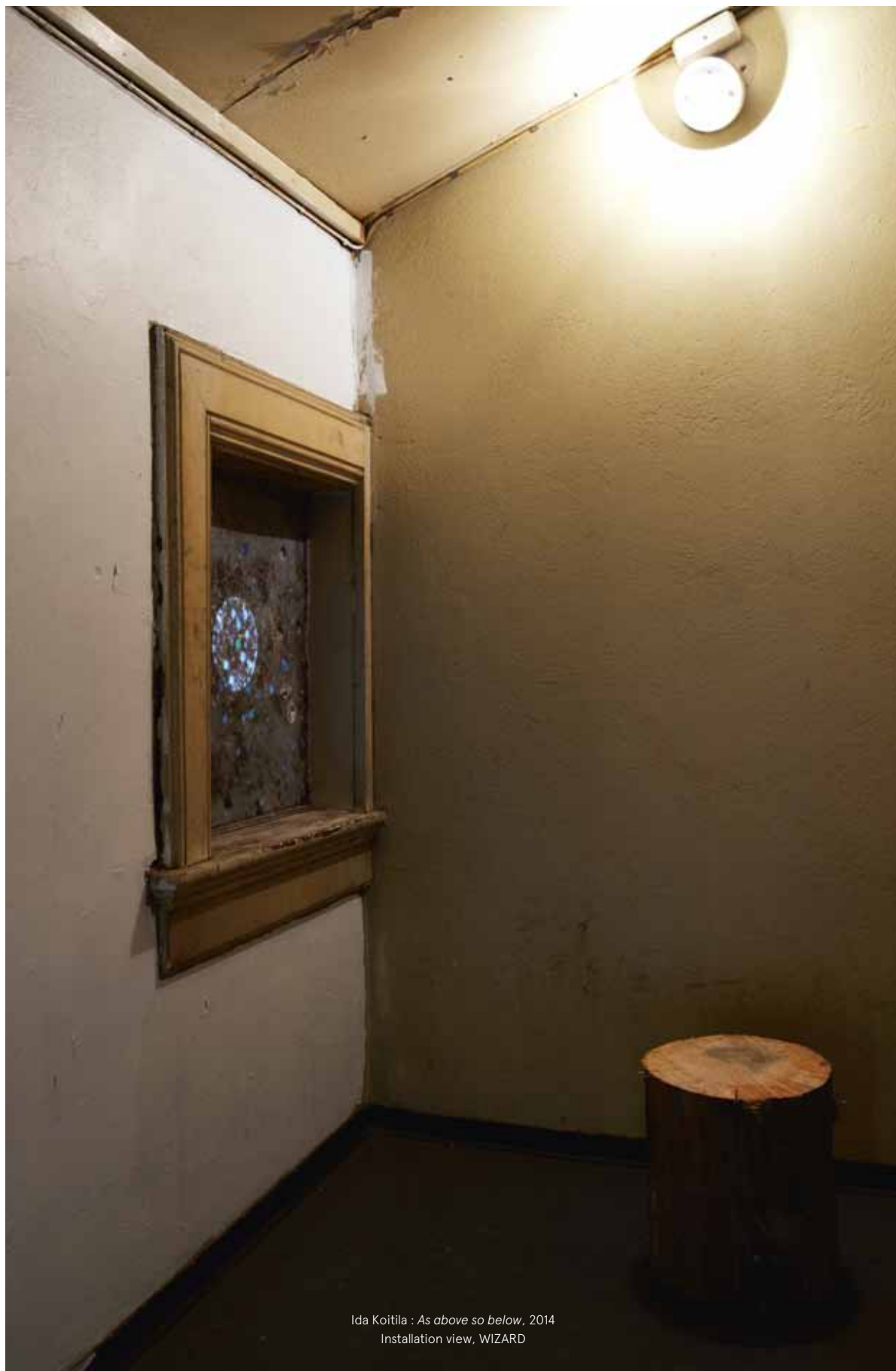
Ida Koitila: *EVOLUTION*, 2014  
Plaster, ash, resin, pigment, seashells, marble  
balls, tube lights, halogen light bulb  
98 x 98 x 20 cm



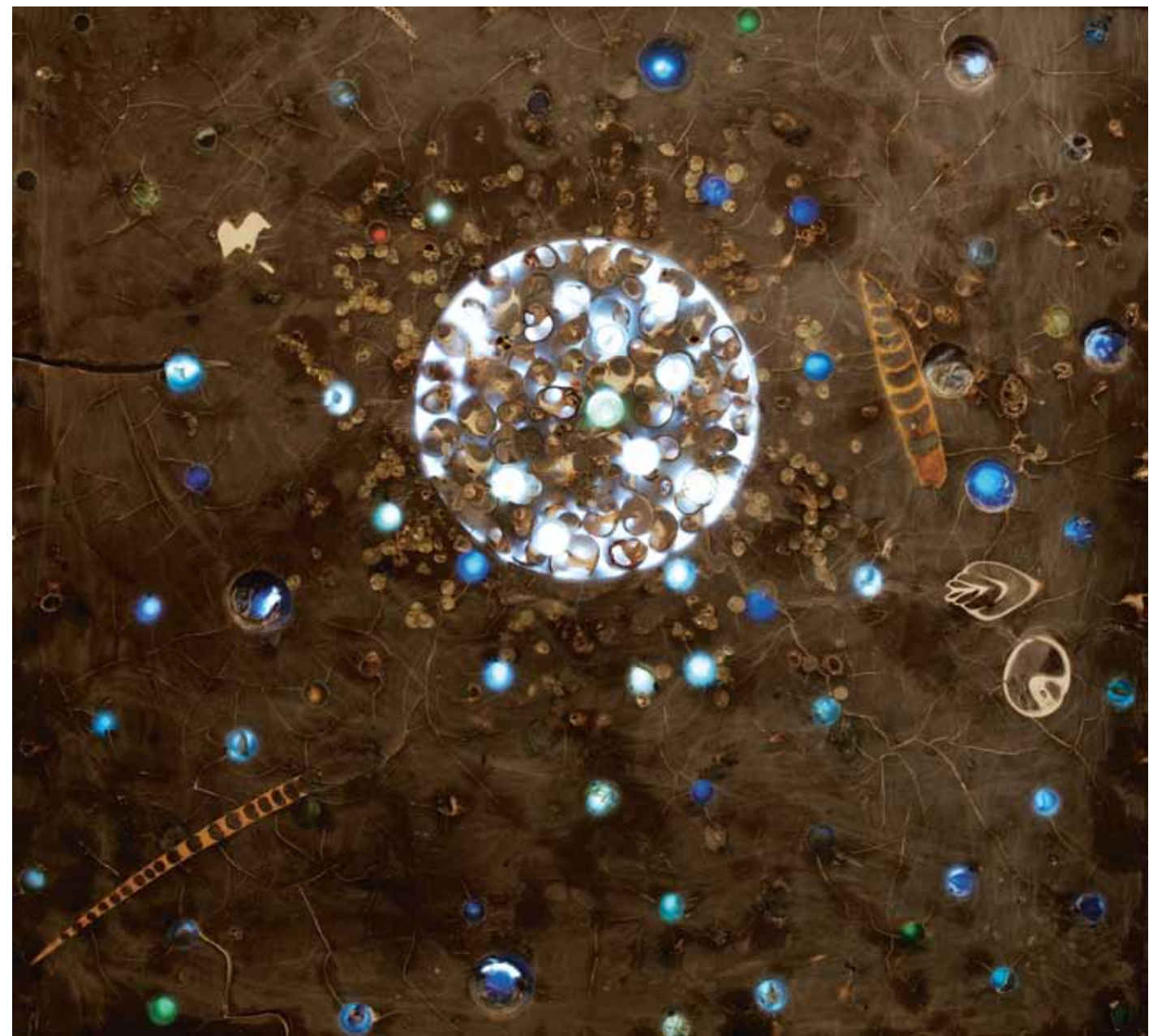
Ida Koitila: *DNA*, 2014  
Flintstone, plastic, shoelaces, pigment, seashells  
Dimensions variable

Ida Koitila: *Evolution*, 2014  
Installation view, Galleria Rajatila





Ida Koitila : *As above so below*, 2014  
Installation view, WIZARD



Ida Koitila: *As above so below*, 2014 (detail)  
Ash, resin, play marbles, wood, bone, shells, plaster  
57 x 53,5 x 1,5 cm

# NESTORI SYRJÄLÄ

Nestori Syrjälä's practice cannot be pinned down to a specific medium or theme. His practice addresses issues of consumerism, ecology, capitalism, sculpture, video and narration. However, it is hard to use those words and concepts to describe Syrjälä's interests and artistic practice. His latest works tend to focus, and yet withdraw from, ecology and political discourses floating in contemporary society.

Timothy Morton states in his book *Hyberobjects Philosophy and Ecology after the End of World*, that withdrawal is a characteristic of hyperobjects. Hyperobjects such as climate change or oil are real things existing in the physical realm, but impossible to grasp. They distort our ideas of time and space. Climate change, or even oil, reaches from the far past and so far into the future that it become impossible to adjust to any time scale, as hyperobjects reaches from small particles inside the earth to the haze of air in the sky. In the era of hyperobjects there is no beyond; we are stuck in a realm that withdraws and disables our senses of grasping it. Global warming is a wicked problem: it is a problem that can be understood perfectly but there is no rational solution.

Syrjälä's practice and recent work situates on this urgency, wells from this wickedness and withdrawal from a physical realm. In the video *Raimo S* (2014) the character is based on the former Finnish state secretary Raimo Sailas. Until his retirement he was a leading state official in economic developments and neoliberal economic policies. The video's character gives a monologue of his recent personal thoughts on the ecological crisis and he tries to come to terms with the disorienting reality that it causes. This ageing professional falls into melancholy on the brink of a new era.

These huge paradigm changes, developing on the brink of a new era, also demands new concepts and practices for sculptural and object-based artistic thinking. Syrjälä's *Shoe Dryer* (2013) turns the meaning and functions of a video projector inside out and emphasizes its daily characteristics. A projector's function is to project an image, a man-made representation, of reality. It is also the object for recognizing the sites of workspace in the current cognitive capitalism, and has the remarkable quality of creating heat. The projector in *Shoe Dryer* gives us a hint of the amount of energy needed to produce and use it, by turning it into a device for heating shoes.

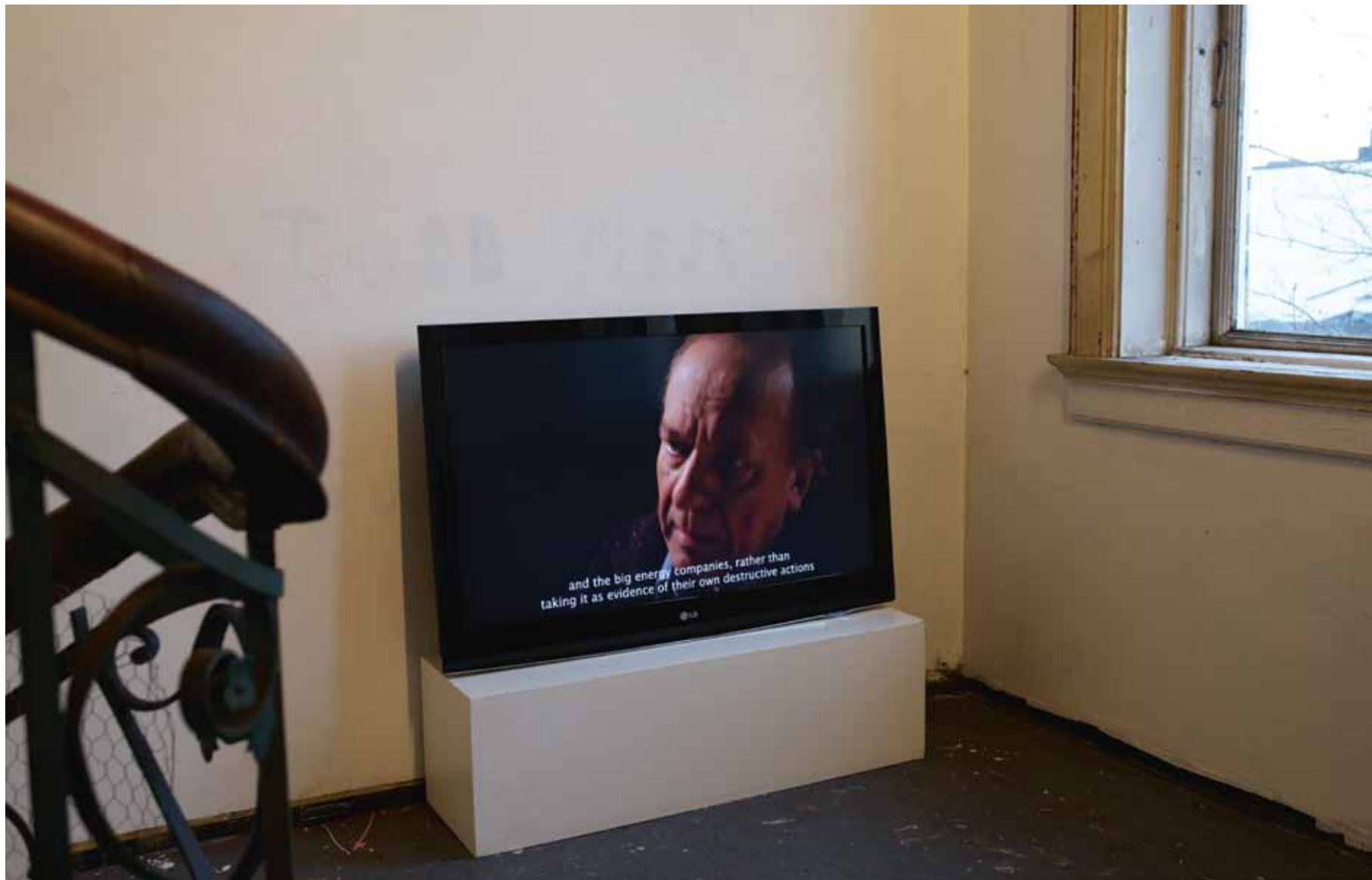
Syrjälä's practice seems to suggest that energy, climate and other remarkable forces are shaping our reality, but that we cannot engage with these directly or rationally. As Morton describes objects that current ethics have to deal with; these forces remain strange strangers.





Source: HEMET  
No Signal

Nestori Syrjälä: *Shoe Dryer*, 2013  
Epson EH-TW3200 projector, Nike running shoes, mud  
Variable dimensions  
Installation view, WIZARD



Nestori Syrjälä: *Raimo S*, 2014  
Video, 10 min.  
Installation view, WIZARD



Nestori Syrjälä: *Raimo S*, 2014 (stills)



# ARILD TVEITO

Painting is seemingly at the core of Arild Tveito's artistic practice, yet his inclination is to work with a vast variety of materials and interests. Since he graduated from The Oslo Academy of Fine Arts in 2010 he has already lived three places since leaving Oslo: Lofoten, Glasgow, recently Blaker, and soon Seydisfjurdur. This underscores Tveito's interest in displacements, both physically and intellectually. His search, or research, in this regard has led to a peculiar field of interests that has left him pursuing obscure philosophers, museum's forgotten art collections and forgotten artists attempting to level out hierarchical positions.

Tveito's works, often take up form as installations arranged with objects, tools, images, and instruction manuals. One can perceive a certain staging that corresponds with theatre. Reading or analyzing these constellations takes a great deal of investment, but to Tveito, the mis- or non-communication between these objects are as important as how they actually communicate. The artist leaves one wanting more, yet sufficient communication allows the viewer to grasp a fair share of misanthropic humour.

More than being an artist who works on his own, Tveito has also been a member of the Artist group Institutt for Degenerert Kunst, and he is perhaps better known today through this membership, as the group have received both local and International acclaim. Over the last year he has co-run the artist space Diorama with Anders Nordby and Martin Sæther, which over a short time span have produced several notable curated exhibitions. Both Diorama and the Institute for Degenerert Kunst can be understood as works of art or theatre projects and encompasses fields of interest belonging to the artists who initiated them.

Tveito has drawn since he was a child and his experience as a painter goes back to his very early teens. He took to the streets painting graffiti when he was 11 years old and this background has affected his take on art up to this day. Perhaps the very fragmentary nature of graffiti, that makes it appear everywhere, in any context, and with its free-minded relationship to what is represented and its connotations, have provided Tveito with a mindset evident in his installations. It is a method potentially met by resilience, given art's custodian ways of demanding readability if you are to be embraced by a wider audience. It's worth noting that when it comes to relationships between objects in paintings, viewers are much more lenient, than when it comes to installation. In installations objects tend to be given more significance. When Tveito carefully installs his works, the artist insists on the importance of composition, colours and his palette, making use of his experiences, beliefs and ideas as a painter. If a paintings' key quality in comparison to a photograph is that it has surface, then Tveito's works have three-dimensional surfaces.



Arild Tveito: *Friends of Interpretable Objects*, 2014 (detail)  
Inspection mirrors, low stretch polyester rope,  
plastic bag, water, photocopies, clip frames, paper,  
fishing-tackle, copper, aluminium, iron  
Installation view, Galleria Rajatila



Arild Tveito: *Friends of Interpretable Objects*, 2014 (detail)  
Installation view, Galleria Rajatila





Arild Tveito: *Friends of Interpretable Objects*, 2014  
Installation view, Galleria Rajatila



# STIAN ÅDLANDSVIK

The works by Stian Ådlandsvik have an ambience of coolness that holds sway over them. The evident fluency in his sculptures can lead to the impression of being ready-mades, but any object or material he employs are likely to be subjected to transformation, and are adeptly handled in the process.

Through research and experiments, by making instructions or setups that enables open-ended production cycles, Ådlandsvik's art is brought to existence. His working methods can be seen as creative investigations of materials, which are put to the test of his logics. Terms like transformation, process, traces and circulation are key terms to grasp his artistic approach. Aesthetically, resemblances to Modernism, Constructivism, Geometric abstraction and Conceptual art can be perceived in his works. These similarities underscore Ådlandsvik's art historical awareness.

His chosen materials can be said to gain a political dimension, because of their socio-political origin and use. By dissecting everyday objects with surgical precision, the mundane is brought into question. This opens up for new discourses and perspectives where it's meaning is simultaneously negated and highlighted.

The artist can to some extent be compared to a game master: one who both invents and dictates the game. Objects are carefully constructed, often by deconstructing others, and are given a new status as art, whilst on other occasions it is documented as part of a process. Ådlandsvik sets the rules. There is indeed a narrative taking place in his works that the beholder is encouraged to trace, or to solve almost as a riddle. The works relate to us and they habitually have the dazzling quality of making its viewers ponder over them. However, the traces are evident for those who wish to see it, and all it takes is bit of investment in concentration. Furthermore the works often have several intelligent humorous layers, concurrently opening up a gap that allows the beholder of the work to reflect and critically engage into the objects' inherent and hidden meanings.

At Gallery Rajatila he presented works from a series made for an exhibition at Kunstlerhaus Bethanien entitled *Echo*, and as the title indicates the works are all related. As a starting point for these works a jigsaw was utilized to make a series of sculptures, whom where documented, and it is the photographic prints of these that were presented. Ådlandsvik subsequently used the jigsaw to make a wood veneer plywood pedestal. By cannibalizing the pedestal he produced a built-in shelf for it. After the artist had taken the jigsaw apart, and helped himself to the mechanical parts in order to make his own machine, the shelf served as a container for the remaining parts. The new machine enabled him to circulate a belt trough a set of crowd control stanchions at intervals.



Stian Ådlandsvik:  
*Way out of the Maze #7 & #8*, 2014  
Acrylic on canvas  
52 x 42 cm

Stian Ådlandsvik: *Self-consuming Bastard*, 2012  
Shredder, scraps of shredded shredder  
Variable dimensions  
Installation view, WIZARD



Stian Ådlandsvik:  
(left to right)  
*Stow away*, 2011  
*Protest Song #4*, 2011  
*Journey*, 2011  
Installation view, Galleria Rajatila





Stian Ådlandsvik: *Stow away*, 2011 (detail)  
Plywood, jigsaw remains  
135 x 42 x 42 cm (closed)



Stian Ådlandsvik: *Protest Song #4*, 2011  
Framed c-print  
92 x 101 cm



Is it possible to draw a picture of after death,  
that the atheist could believe in?  
What are my expectations on myself?

letting go of ownership

The CURATORS gave a TASK for the WORSHOP:  
(THEME)

Find the least common multipulum of the EXISTENCE of the WORD  
without reference to MYTHOLOGY.

If there is a meaning to life, why should we know it?

WHEN DID IT BECOME ABOUT MEANING?

FOR ME IT WAS <sup>ALWAYS</sup> ABOUT FINDING EXPLANATIONS THAT ARE WILLING TO ASK AND NOT  
RETURN TO AN OBVIOUS AUTHORITY TO GAIN TRUTH, OR A SECURITY IN TRUTH  
I DON'T REMEMBER

Does ~~the~~ matter have a memory?

NOW, PLEASE CONCENTRATE, I'M AFRAID WE DIDN'T WANT TO THINK ABOUT THE  
AUDIENCE. WHY IS SOLIPSISM SO MUCH EASIER TO IMAGINE THAN PRESENCE?  
(OR: WHEN YOU ARE BEING USED AS A TOOL FOR SOMEONE ELSE'S  
PLEASURE, YOU KNOW YOU'RE NOT ALONE IN THE WORLD)

The problem isn't that we don't know what  
gives meaning. It is that we don't succeed to  
focus on the question long enough, the will  
to destroy our self with entertainment.

# FLUID

We need to find the idea which we can  
live and die for

PROOFING THE EXISTENCE OF SOMETHING IS BY FOLLOWING THE TRACES THAT SOMETHING  
LEAVES. I SEE THE PATH YOU HAVE WALKED, I SEE THE ROCK YOUR HANDS  
HAVE CARVED. FOUR LEGGED OR TWO LEGGED (IN THE MIDDLE OF THE DAY) AND  
THREE-LEGGED IN THE EVENING.

Can we accept that there already is ~~information~~  
information there?

OF MYTH I THINK: WHATEVER NATURALISES RELATIONS OF  
POWER AND SUBJECTION. ANOTHER PERSON, A NOT-YOU, STANDS  
TO GAIN FROM YOUR BELIEF. DON'T LET THEM  
HAVE YOU UNRESISTING.

YOU, THREE-LEGGED: ARE YOU A LUMP FOX, A WOODEN STOOL, A HUMAN  
WITH A SUPPORTIVE WALKING-CANE



How to lead or share an experience?

I was filming my skin and thinking around this question I noticed the little flies gathered on my feet. I did not feel them, but looking through the lens, the impression is that one could feel the fly and thus be aware of its existence.

Can you feel this?



What is the conversation?

Narrate how to perceive it.

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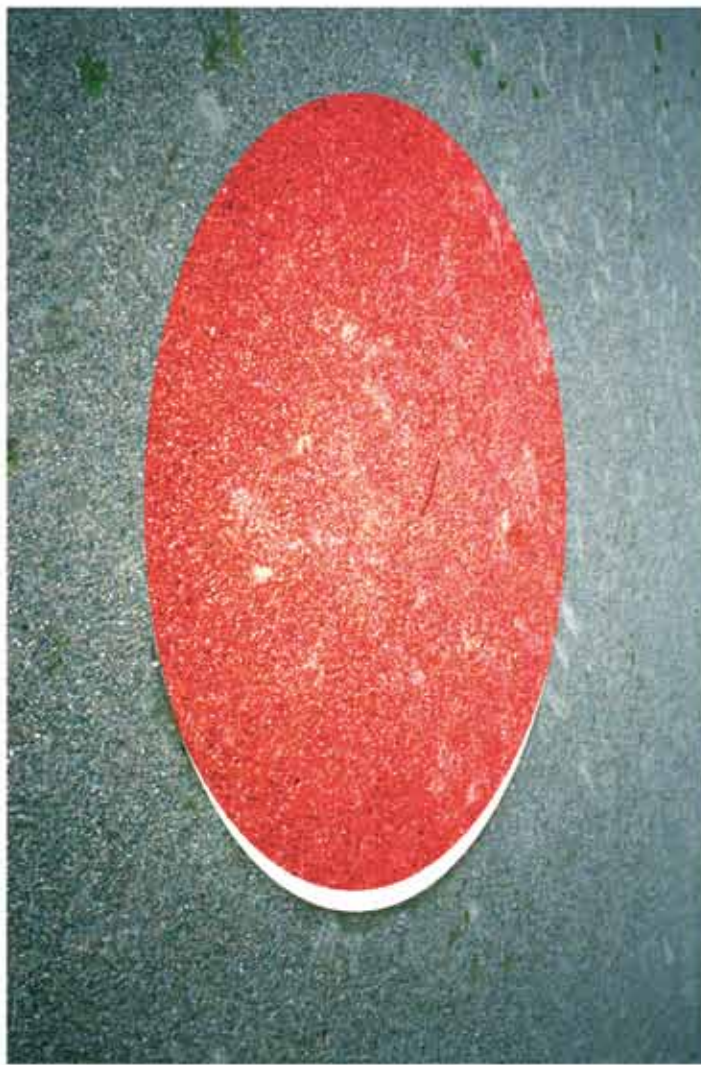
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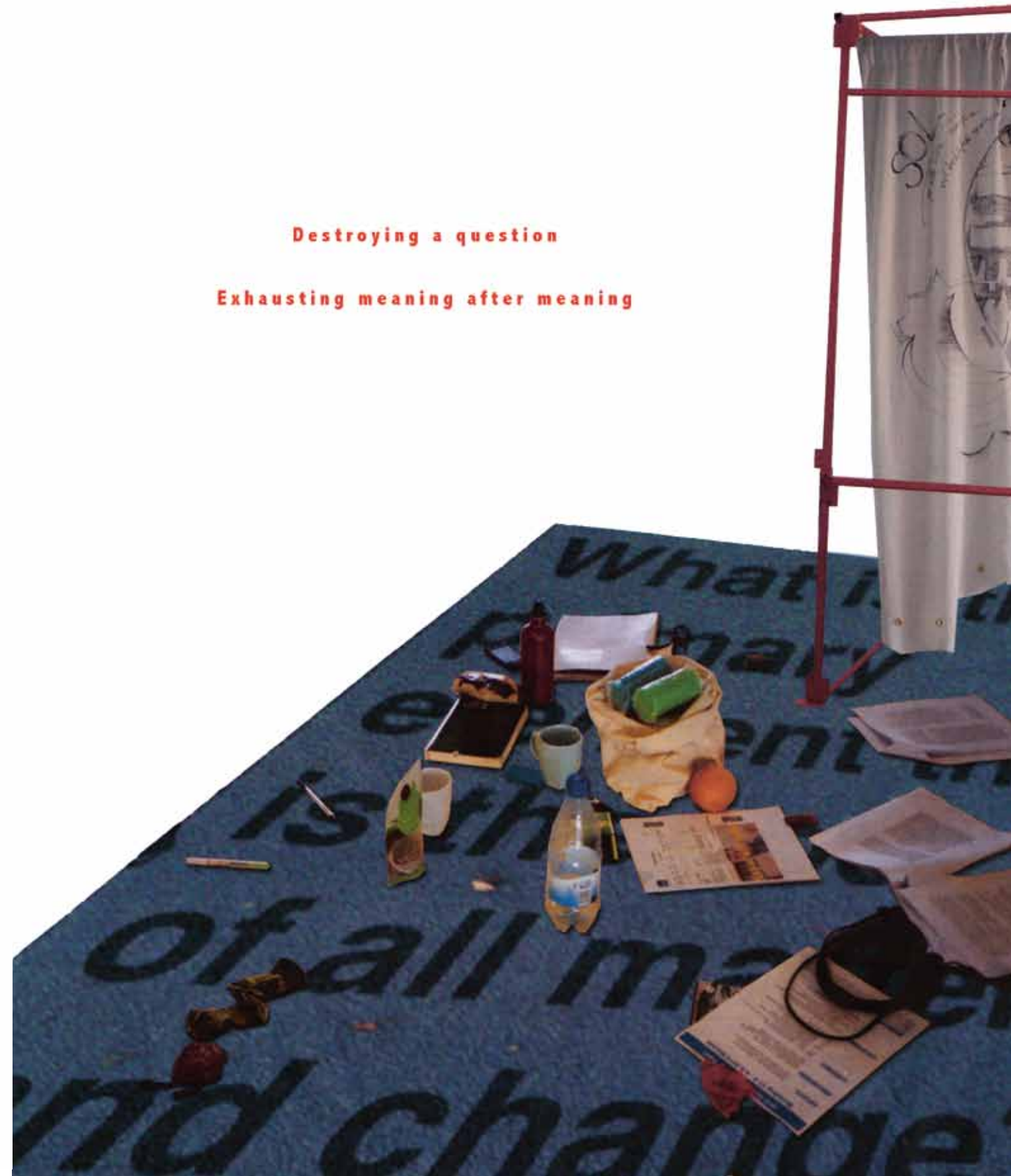
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I walk a circle [...],  
returning to [...], it is empty.  
The mirror really does not reflect people.



Destroying a question

Exhausting meaning after meaning





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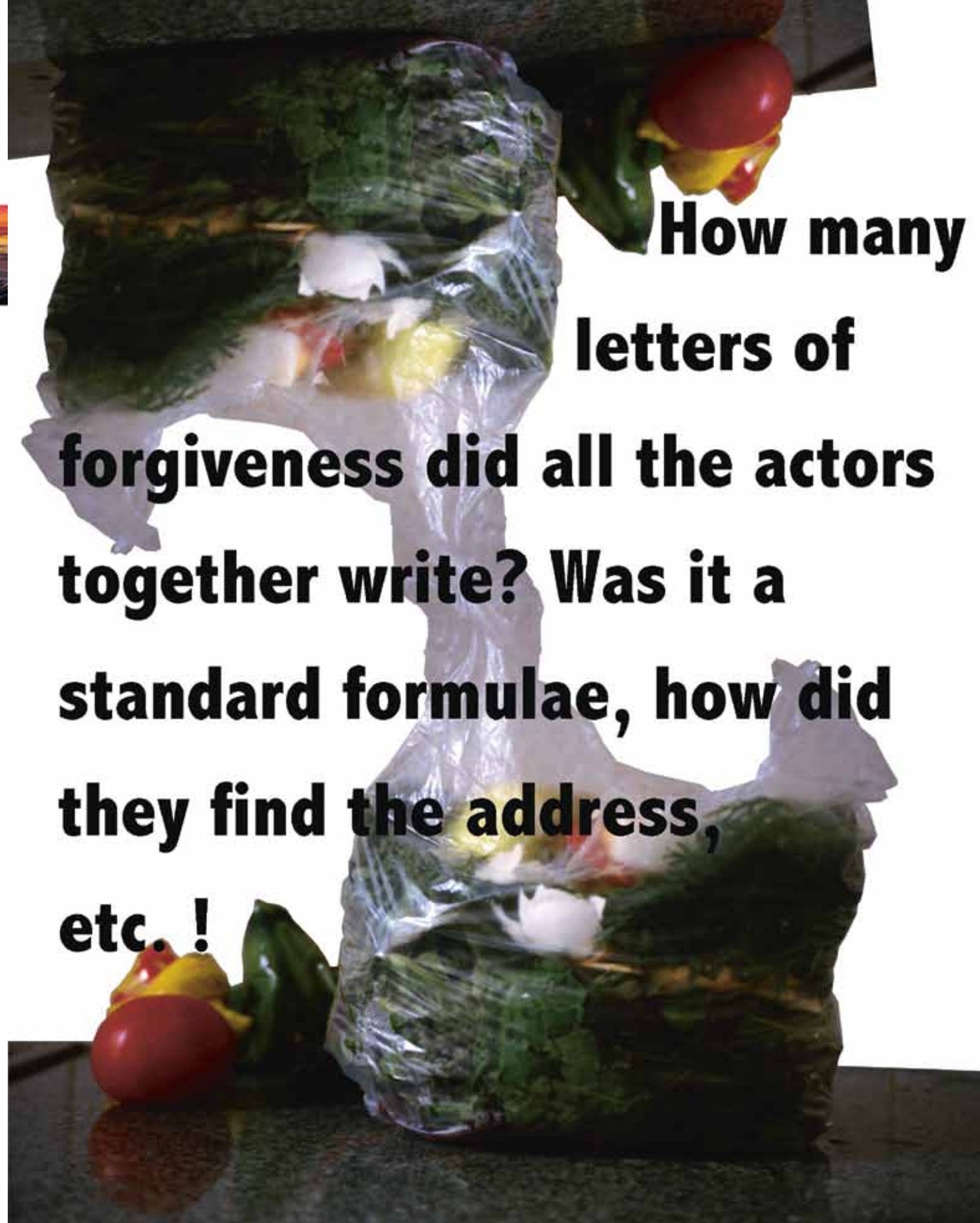
When the sea becomes a  
mirror surface,

with all the stars at your feet,  
and the darkness above  
could as well be the sand  
below,

I shall consider my self as  
having

no hands or eyes, or flesh, or  
blood or senses, but as  
having falsely believed that  
I had

all these things.



**How many  
letters of  
forgiveness did all the actors  
together write? Was it a  
standard formulae, how did  
they find the address,  
etc. !**

What does the matter in me know of its own history?



Direct action - Exchanging information with water and rock







If we explore the phenomena together it is still the case: it is there. It is only visible, accessible in a certain light, at a certain angle. How do yo agree on the content of the package if not by opening it?





Ragnhild Aamås  
Jens Henricson  
Outi Yli-Viikari



## NOTES

These are the traces of our communication for the catalogue, taking place after the workshop at Sveaborg, and before the second meeting in Malmö.

We have not seen each other in 71 days.

Below is a list detailing the origin of the image material.

**PAGE 50-51** Hand written notes, scanned and edited with live trace.

**PAGE 52** MJU-II edited 35mm negative scan from Sveaborg coastline, rock-carvings, photo Aamås; Task for camera: how to share or lead an experience; Videostill and text by Ylvi-Viikari.

**PAGE 53** MJU-II edited 35mm negative scan from area outside of HIAP, Sveaborg, photo by Aamås; Text taken from Henricsons note book: The beginning and the end.

**PAGE 54** MJU-II edited 35mm negative scan from area outside of HIAP, Sveaborg, photo by Aamås; Text excerpt by Henricson from a log kept by Aamås throughout the workshop.

**PAGE 55** MJU-II edited 35mm negative scan from the working space at HIAP, Sveaborg, photo by Aamås; Image from google search on the phrase: carpet + monochrome; Image of flag by Aamås; Text on carpet excerpted from the project description for *New Arrangements*: "[The question that the Ionian philosophers from Greece around 600 B.C.E. wrestled with was: What is the primary element that is the root of all matter and change?]"

**PAGE 56** Image from google search on the phrase: Between palms; doodles in photoshop with brush tool; last part of the text from: "I shall..." onwards, derived from Descartes' *Meditation on First Philosophy* (1639).

**PAGE 57** MJU-II edited 35mm negative scan from the apartment in Helsinki; Text: Unanswered questions regarding a performance that took place several years earlier in Malmö.

**PAGE 58** Video stills from footage by Ylvi-Viikari researching an interest in the subject of exchanging information with water and rock.

**PAGE 59** Image sourced off google from the phrase: Grey Heavens No Light Shines; various efficiency of street-light designs; oh no, not another cat image off the internet. Sublimity and materiality, the roar of the cloud, the fur of the cat. In the darkness all cats are grey.

**PAGE 60** MJU-II 35mm negative scan from Sveaborg coastline, photo by Aamås; flint sickle, from Digitalt museum, inventar nr.: SA.04736, Kommandør Chr. Christensens Hvalfangstmuseum.

**PAGE 61** Nikon D800 photo of Ylvi-Viikari holding a courgett-slice with light penetrating; small image of rocks collected for Jussi Koitela and removed from Sveaborg, unknown kind of rocks; text: Aamås.

**PAGE 62** MJU-II 35mm negative scan from traces of human interaction with nature at Sveaborg, photo by Aamås; orange coloured line. A path is a trace of lust for easy movement flow.

**PAGE 63** Notes.





Clear Channel  
"ART  
LOVES  
CHANCE  
AND  
CHANCE  
LOVES  
ART"

# CHANCE



MALMÖ  
TAMPERE  
OSLO

Elias Björn  
Gard Andreas Frantzen  
Johanna Havimäki  
Jussi Koitela

CHANCE







FROM *Nicomachean Ethics*  
(1140<sup>a</sup> 1-1140<sup>a</sup> 24)

## BOOK VII

4 In the variable are included both things made and things 1140<sup>a</sup>  
done; making and acting are different (for their nature we treat  
even the discussions outside our school as reliable); so that the  
reasoned state of capacity to act is different from the reasoned 5  
state of capacity to make. Hence too they are not included one in  
the other; for neither is acting making nor is making acting. Now  
since architecture is an **art** and is essentially a reasoned state of  
capacity to make, and there is neither any **art** that is not such a  
state nor any such state that is not an **art**, **art** is identical with a 10  
state of capacity to make, involving a true course of reasoning. All  
**art** is concerned with coming into being, i.e. with contriving and  
considering how something may come into being which is capable  
of either being or not being, and whose origin is in the maker and  
not in the thing made; for **art** is concerned neither with things that  
are, or come into being, by necessity, nor with things that do so in  
accordance with nature (since these have their origin in them- 15  
selves). Making and acting being different, **art** must be a matter of  
making, not of acting. And in a sense **chance** and **art** are con-  
cerned with the same objects; as **Agathon** says, '**art loves chance**  
and **chance loves art**'. **Art**, then, as has been said, is a state con- 20  
cerned with making, involving a true course of reasoning, and lack  
of **art** on the contrary is a state concerned with making, involving  
a false course of reasoning; both are concerned with the variable.

## BIOGRAPHIES

**RAGNHILD AAMÅS**<sup>NO</sup> (b. 1984) lives and works in between Oslo and Berlin. She graduated with an MA from the Oslo National Academy of Art in 2012, and has studied at Central Saint Martins College for Art and Design in London and philosophy and archeology at the University of Oslo. She is led by doubt in most decisions and utilizes text as a material for preliminary information processing. Recent exhibitions and spoken word include White Mountain Resting on Manitou at Demon's Mouth, Oslo (2013), Summer Doldrums at Kunsthall Oslo, Oslo (2013), At the Same Time Somewhere Else at Percival Space, Oslo (2012) and Salon#1 at INCA, Detroit, MI, USA (2011). Aamås is currently working on a series of roll-ups for Vestlandsutstillingen 2015 and a pamphlet containing her collected notes for reading.  
[www.ragnhild-aamas.no](http://www.ragnhild-aamas.no)

**ELIAS BJÖRN**<sup>SE</sup> (b. 1979) is Swedish artist and curator working and living in Malmö, Sweden. Is a member and chairman of CirkulationsCentralen, an artist studio collective and gallery space in Malmö. As an artist he's mainly focusing on male gender issues. Graduated from Bergen Academy of Art and Design.  
[www.eliasbjorn.com](http://www.eliasbjorn.com)

**DITTE EJLERSKOV**<sup>DK</sup>, who lives and works in Malmö, Sweden, was born in 1982 in Frederikshavn, Denmark. She graduated from Malmö Art Academy in 2009. Recent selected shows and projects include: We Found Love in a Hopeless Place, Elastic Gallery, Malmö, SE (solo show 2013), Full Arch, Crystal Contemporary, Stockholm, SE (solo show 2011), My African Letters, LARMgalleri, Copenhagen, DK, Carnegie Art Award 2012, Amos Anderson Art Museum, Helsinki, FI (group show 2012), The Collector, Uppsala Konstmuseum, Uppsala, SE (group show, 2012), In Search of Eden, CCA, Andratx, SP (duo show with Johan Furåker, 2012), Claude Rutault - L'exposition continue (écho), CNEAI, Chatou, FR (group show 2011), Unbreak my heart, say you'll love me again, MFA exam show, KHM, Malmö, SE (solo show 2009).  
[www.ditteejlerskov.com](http://www.ditteejlerskov.com)

**GARD ANDREAS FRANTZSEN**<sup>NO</sup> (b. 1976) is an artist and curator based in Oslo, Norway. He is currently Head of Communications at Astrup Fearnley Museet, where he prior to that worked as Assistant Curator. He also co-runs the artist-run space WIZARD in Oslo. Frantzen is a graduate of the University of Westminster where he received a BA Honours in Photographic Arts, and also holds a MA in Fine Art from Bergen Academy of Art and Design.

**JOHANNA HAVIMÄKI**<sup>FI</sup> (b. 1978) is visual artist living and working in Kuru, Finland. Her sculptures are made out of used leather clothes and are dealing with the relations of humans and fauna. Her latest solo exhibition was in Gallery Sculptor, Helsinki. She has graduated 2009 from TAMK University of Applied Sciences.  
[www.johannahavimaki.com](http://www.johannahavimaki.com)

**JENS HENRICSON**<sup>SE</sup> was born in 1979. He lives and works in Malmö, Sweden and graduated from the Malmö Art Academy in 2008. Henricson works with personal experience and how to revisit the past and portray time, and the artist's own role in this operation. Through his artistic praxis he examines and describes concerns about loss and grief, life and death. The works can be seen as an extension and illustration of the memory where the overall theme is inconsistency. Henricson also runs the Woodpecker Projects along with Ditte Ejlerskov. Woodpecker Projects is an exhibition platform and a small publishing house focused on producing, documenting and theorising work that explores the intersection of words, images and exhibition.  
[www.jenshenricson.se](http://www.jenshenricson.se)

**JUSSI KOITELA**<sup>FI</sup> (b.1981) is a curator and visual artist based in Helsinki, Finland. As a curator he is currently focused to artist's reactions to economical discourses. Recent curatorial work include To Use As a Capital exhibition to One Night Only Gallery/Kunstneres Hus, Oslo, Skills of Economy - Post Models: Ore.e Refineries exhibition to SIC Space, Helsinki and Dissolving Frontiers exhibition to Hiap/Gallery Augusta, Helsinki. Upcoming selected curatorial work include video and performative program for Manifesta 10 On Board and Not a Another Public Process to Upper Art, Bergamo.  
[www.jussikoitela.com](http://www.jussikoitela.com)

**IDA KOITILA**<sup>SE</sup> (b. 1983 Borås, Sweden) graduated from the Finnish Academy of Fine Arts in 2011. After her graduation she has frequently taken part in group-exhibitions in Finland, Sweden and Germany. She has also exhibited solo in Borås, Helsinki and Berlin, where she currently lives and works. She creates her works by combining different objects and materials. By mixing visual languages and materials she is creating a platform for critical and creative thinking.  
[www.idakoitila.com](http://www.idakoitila.com)

**JAKOB NORDIN**<sup>SE</sup> (b. 1979) is raised in Lund where he also studied physics and philosophy. Got a PhD degree in physics at Stockholms Universitet, after which he moved to E.O. Lawrence Berkeley National Laboratory (Berkeley Lab) and the University of California, Berkeley where he worked with the Supernova Cosmology Project under Saul Perlmutter. He is now at Humboldt Universität zu Berlin, working in the field of astrophysics and cosmology with a focus on Type Ia supernovae and their use as standard candles.

**NESTORI SYRJÄLÄ**<sup>FI</sup> (b. 1983) works with sculpture, installation and video. He often works in collaboration with artists, writers and researchers. For the past seven years he has been obsessed with the crisis in human relations with the environment: the ground under our feet, the air we breathe and the oceans that surround are all turning strange. It is the Anthropocene; the more we know the stranger things appear. He has studied at The Finnish Academy of Fine Arts in Helsinki and The Royal Institute of Art in Stockholm, Sweden.  
[www.nestorisyrjala.com](http://www.nestorisyrjala.com)

**ARILD TVEITO**<sup>NO</sup> (b. 1976 in Oslo) studied at Statens Kunstakademi, Oslo, Akademie der Bildenden Künste, Wien and Akademie der Bildenden Künste, München. He was a resident at the CCA in Glasgow last year. Recent exhibitions and projects include: The NY Art Book fair, New York; Diorama, Oslo; CCA, Glasgow; Christian Andersen, Copenhagen; Kunsthal Charlottenborg (Institut for degenereret kunst), Copenhagen, 2013; VI, VII, Oslo, 2013. Tveito is a member of the artist group institutt for degenerert kunst and co-runs the artist-run space Diorama in Oslo.

**OUTI YLI-VIIKARI**<sup>FI</sup> Outi Yli-Viikari works as a dance and visual artist using various mediums. She creates works for the stage and for different public spaces both outdoors on indoors. Outi lives in Tampere, Finland and works and performs internationally.

**STIAN ÅDLANDSVIK**<sup>NO</sup> (b.1981 in Oslo, lives and works in Oslo) is educated at the Oslo Academy of Fine Art and the Hochschule für bildende Künste, Hamburg. Recent solo exhibitions include Entrée, Bergen, 2012.; MK Gallery, Milton Keynes, 2012; Waxy Pith, Brussels, 2012; Künstlerhaus Bethanien, Berlin, 2011. Ådlandsvik have also collaborated with Lütz Rainer-Müller since 2006 and their most recent duo-exhibitions have been at Melk, Oslo, 2013; Dortmunder Kunstverein, Dortmund, 2012; Kunsthall Oslo, Oslo, 2011. Ådlandsvik's works are represented in public and private collections, including Bergen Art Museum, Bergen; Astrup Fearnley Museet, Oslo; and Nomus Foundation, Roma.  
[www.stianadlandsvik.net](http://www.stianadlandsvik.net)



## NEW ARRANGEMENTS

[www.newarrangements.tumblr.com](http://www.newarrangements.tumblr.com)

This catalogue is published on the occasion of the exhibitions and project  
*New Arrangements*

Galleria Rajatila  
11.10. – 28.10.2014

WIZARD  
8.11. – 11.11.2014

CirkulationsCentralen  
29.11. – 21.12.2014

Participating artists

Ragnhild Aamås, Ditte Ejlerskov, Jens Henricson,  
Ida Koitila, Nestori Syrjälä, Arild Tveito,  
Outi Yli-Viikari & Stian Ådlandsvik

Curators

Elias Björn, Gard Andreas Frantzen,  
Johanna Havimäki, Jussi Koitela

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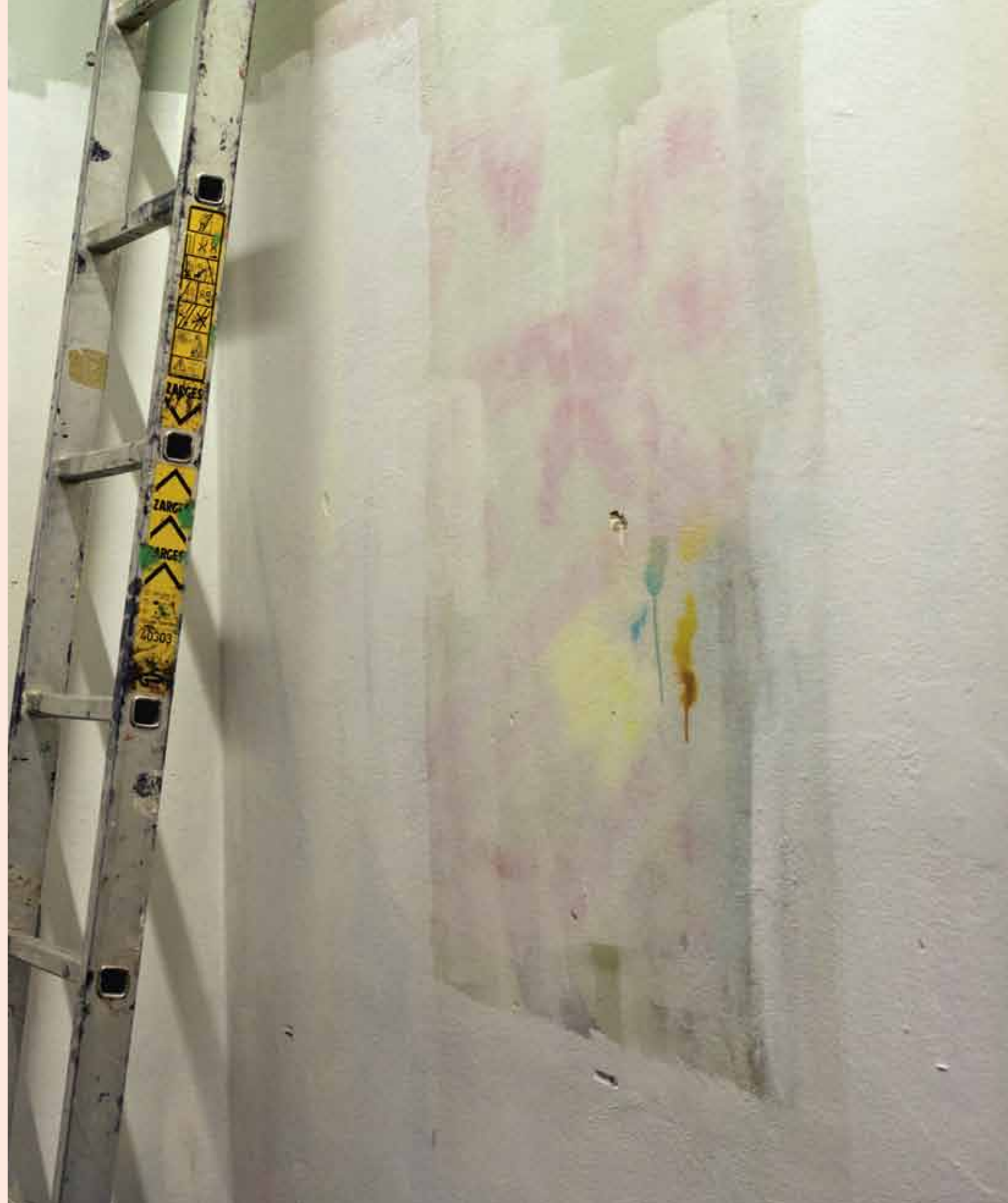
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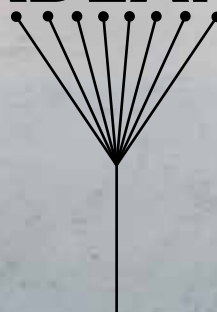
**KULTURRÅDET**

M A J A O J A  
s ä ä t i ö



Artists

**RAGNHILD AAMÅS  
DITTE EJLSKOV  
JENS HENRICSON  
IDA KOITILA  
NESTORI SYRJÄLÄ  
ARILD TVEITO  
OUTI YLI-VIIKARI  
STIAN ÅDLANDSVIK**



Curators

Elias Björn

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