

PORTFOLIO

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1. *Wheat Pulls Back and Opens Its Stomach*, Oulu Art Museum, Group Exhibition, 26.6.–27.10.2024, Helsinki, Finland
2. *And Airear and Aye-eye*, Galerie Anhava, Solo Exhibition, 2.9. – 26.9.2021, Helsinki, Finland
3. *Dinner in the forest garden*, Jan Van Eyck Academie, Duo Exhibition with Youngeun Sohn, 6.9.2020, Maastricht, The Netherlands
4. *Undulate*, Helsinki Art Museum gallery space, Solo Exhibition, 16.8. – 21.9.2018, Helsinki, Finland
5. *Open Greenhouse*, An ongoing communal artwork, made in collaboration with Minnamari Toukola, 2012 –>, Helsinki, Finland

1. *A Wheat Pulls Back and Opens Its Stomach* (Fin: *Vehnä vetää taaksepäin ja avaa vatsansa*), Group Exhibition, Oulu Art Museum, 26.6.–27.10.2024

Imagine a landscape with a meadow. The entire cycle of organisms is present in the landscape. The melting bodies sink towards the ground, the bacteria and the emotional world they carry with them spreads into the compost, intertwining with the rest of the soil's life.

Imagine that the plants growing out of the soil are the language of the earth.

The work examined the forms and rhythms of meadows and plants, looking for a new language for the body in a meadow. The work brings together the poetry of death, connection to the earth, its continuity, its verbalization and its mystery.

(Text by: Selina Väliheikki, curator of the exhibition "Listen To The Dust")





Wheat Pulls Back and Opens Its Stomach (2024) exhibition view, jute, sand, thread, pigments, dried flower petals.





Wheat Pulls Back and Opens Its Stomach (2024) exhibition view, jute, sand, thread, pigments, dried flowers.



Wheat Pulls Back and Opens Its Stomach (2024) jute, sand, thread, pigments, dried flowers.



Wheat Pulls Back and Opens Its Stomach (2024)
exhibition view, jute, sand, thread.
Wheat Pulls Back and Opens Its Stomach (2024) exhibition view, jute, sand, thread, pigments.

1. *And Airear and Aye-eye*, Galerie Anhava, Solo show, 2.9.2021 – 26.9.2021

And airear and aye-eye, was a poetic communication of a working process that studied patterns of thinking, their formation, language and speechless communication with an eggplant.

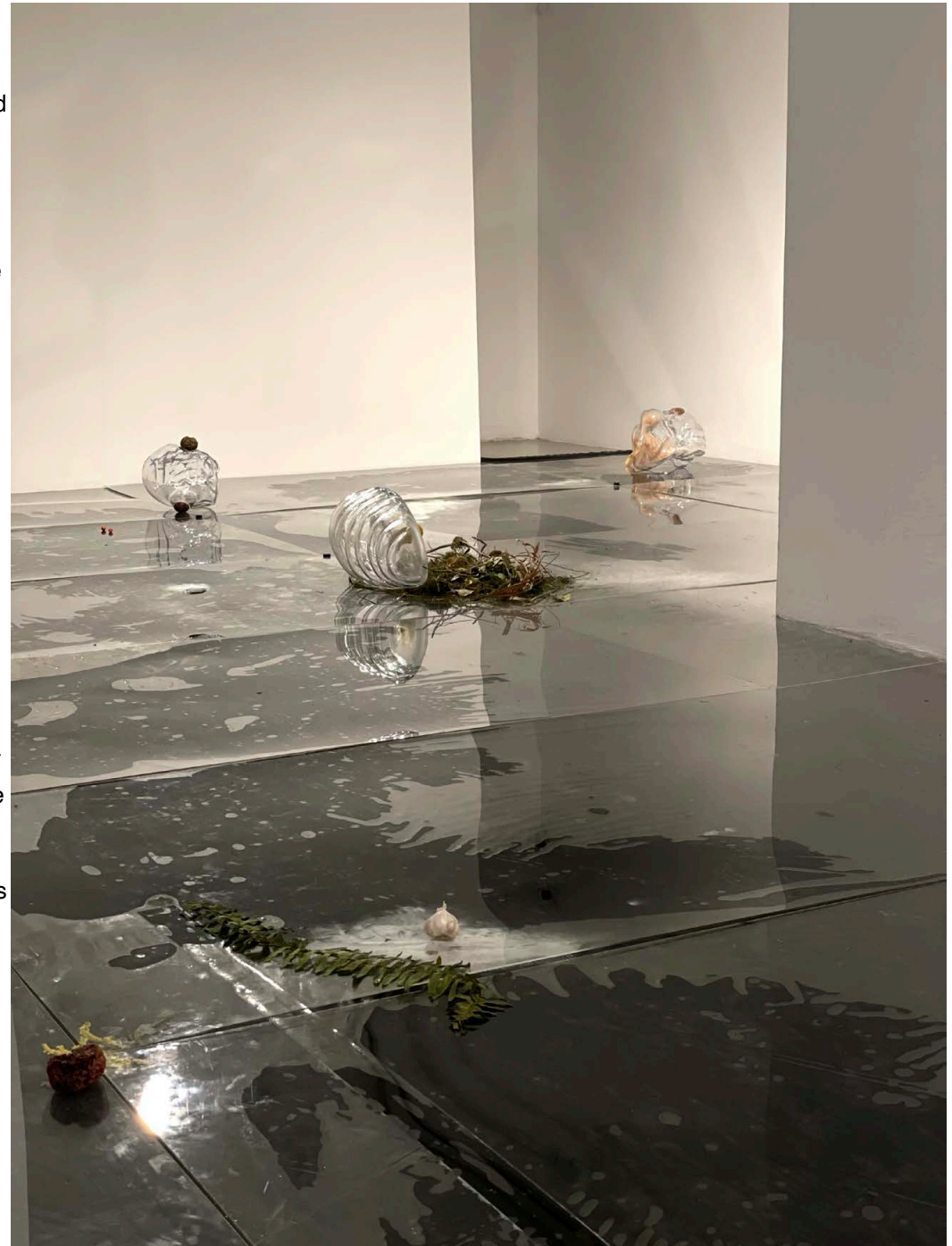
In the first sculpture in the space, eggplant peels were dried and used for a sculpture, and the insides of the fruits were roasted to make baba ganoush. The paste was given to a poet (Milka Luhtaniemi), who was asked to implement a text based on the experience of eating the paste, so that together the artist and the poet could explore the connection that the food created between them. The work studies different ways to communicate and experience intangible conditionality, as well as how we affect each other with our gestures and actions. By dividing the outcome of the work into two, it brings together two voices, adding another storyline to the work and leaving the viewer in between these two interpretations.

The second layer of time was brought to the space by glass sculptures, blown into molds, which with their forms explored the shifting nature and shape of eggplant. They were then given to people to fill the air inside them, by asking them to spend time with the sculptures and take them as part of their daily activities. After a period of time (decided by them who had them to communicate with), the sculptures were sealed with wax, wood and lemon, allowing the air of events and the moment spent with the sculptures during the excursions to be locked inside. The sculptures had retained moments from their 3-4-day visit, car trip, and a stay at home with dogs before entering the space. Special thanks to Kristina Sedlerova-Villanen, Essi Kausalainen and Mikko Kuorinki, Pulla and Wott.

The floor in the installation has tea, water, clay, hay, plants and other organic materials under acrylic sheets, and they move when walked on. The floor bases on quantum physics and on a study on energy, in which it is suggested that a person can not enter a room without affecting it. The floor as a part of the installation focuses on an idea of individual experience, but also the connection of the self to the outside and also with the invisible.

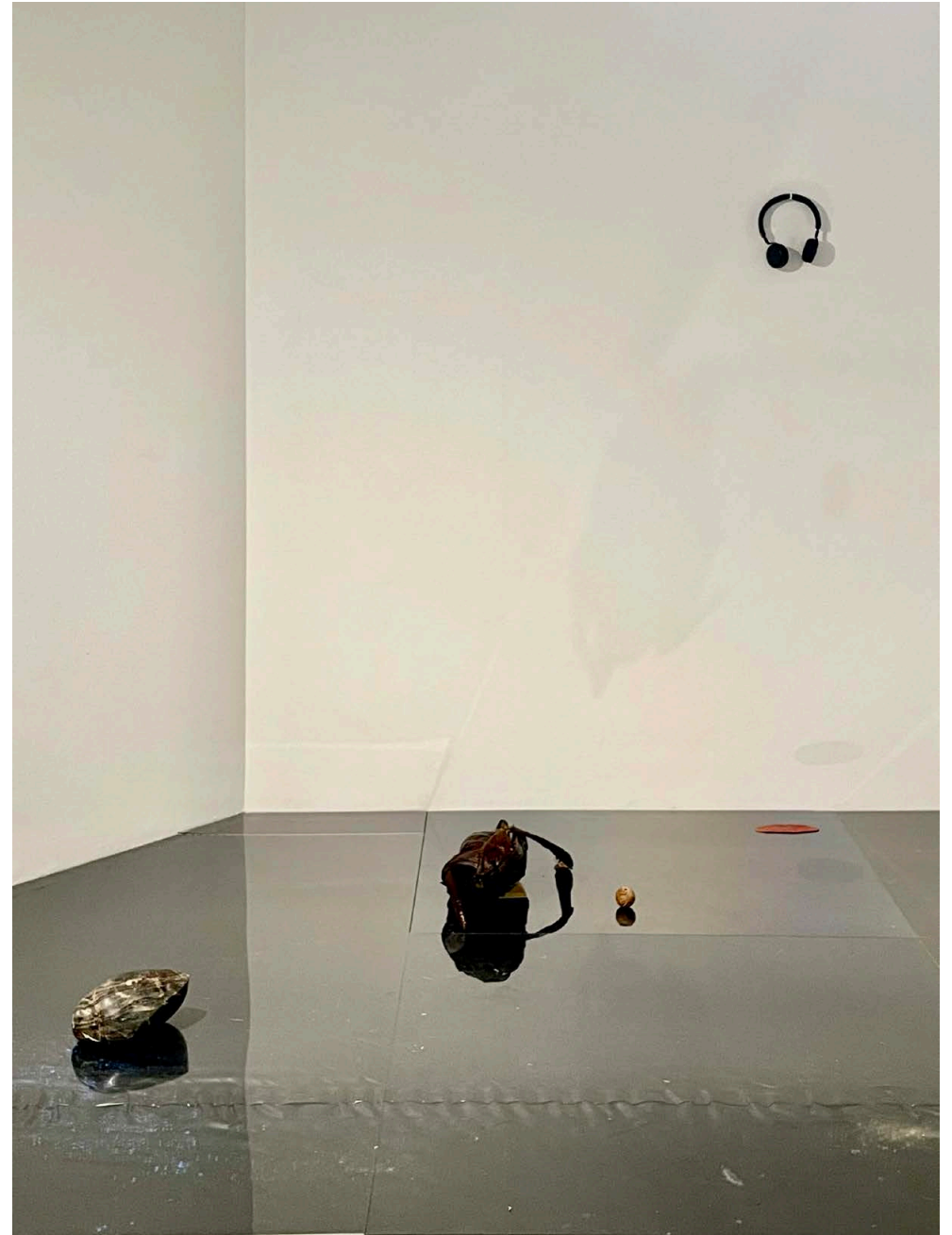
In this installation mental is studied from a materials performative point of view and it wonders what happens to a sculpture if it is received for example as food, or if it focuses on the emptiness of it. The performativity of the material and the invisible refer both to the information contained in them and to the transformation of the material through bodies, when changing it from solid into immaterial - into movements, thoughts and deeds. Underlying is an interest to intangible communication between us and the environment, in which the air (as well as the body) carries traces of stories, moments, and emotions within. The glassworks also reflects on time and its layered nature, and on different sensitivities of experiencing and receiving.

The exhibition studied connectedness of thinking, concentrating on a question of how thinking evolves as a part of an exhibition making and visualizing the unseen threads that lead to other people, events (planned and unplanned).





Sarjasta Circles, teos 1 (2021) kumi, savi, orgaaniset materiaalit, agar agar, akryylilevy, lasi, sitruuna, kotona vietetty aika.



Cumin, Clouds (2021) Eggplant, stone, avocado, hair, cotton wax, pigments, sound.
Left up: From series Circles, work n:o 3 (2021) glass, clay, wood, wax, car trip.
Left down: From series Circles, work n:o 2 (2021) glass, wax, tea leaves, 4 day visit.

3. *Dinner in the forest garden*, Jan Van Eyck Academie, Duo Exhibition with Youngeun Sohn, 6.9.2020, Maastricht, The Netherlands.

The event, taking place in the Jan van Eyck Academie's forest garden, gathered a group of guests around a series of edible sculptures made by Niina Tervo. Their interactions, with the sculptures and each other, was filmed and live-streamed through a video-setting by Youngeun Sohn. The event was curated by Bruno Alves de Almeida and presented as a part of the Environmental Identities- series.

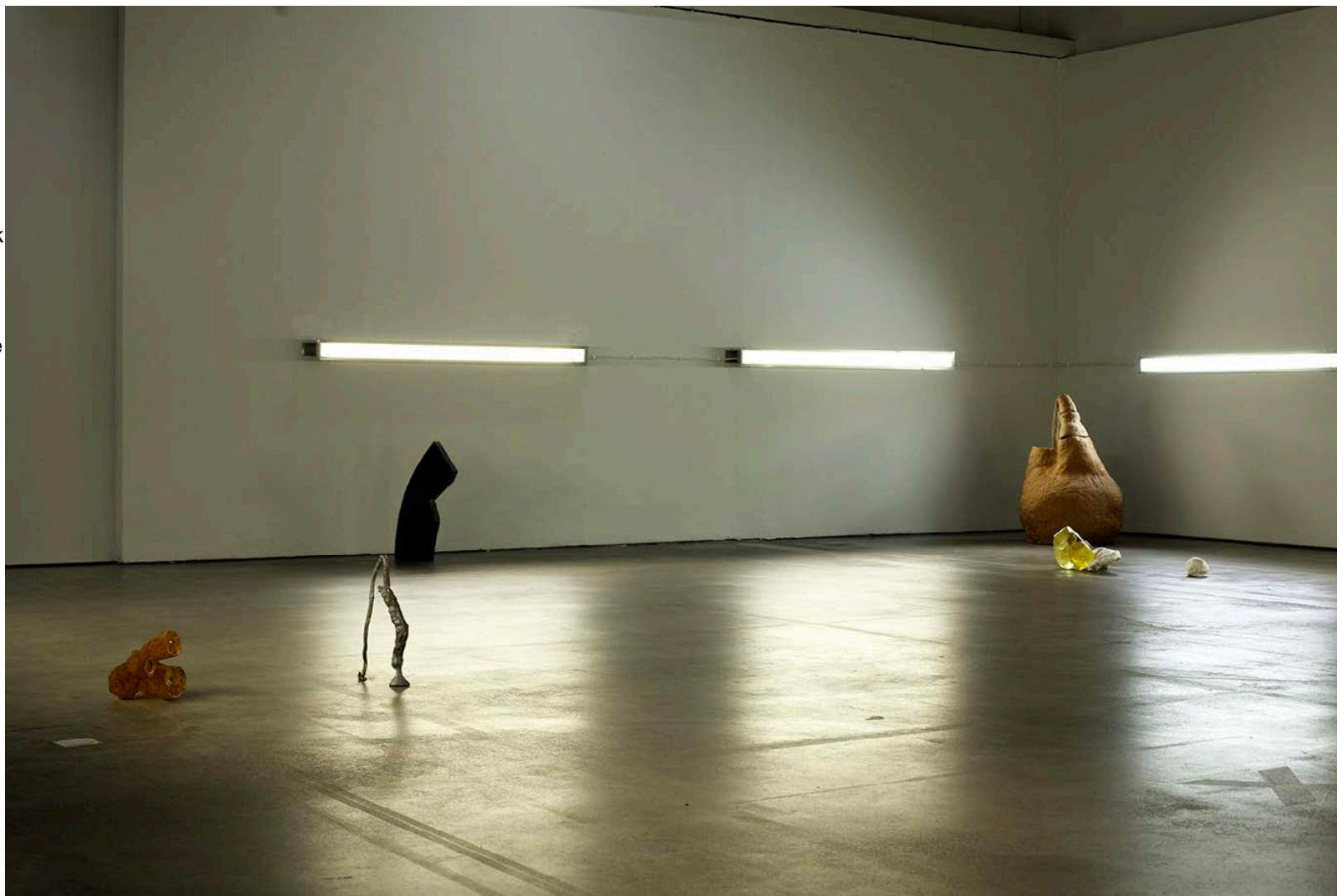




4. *Undulate*, Helsinki Art Museum gallery, Solo Exhibition, 16.8. – 21.9.2018, Helsinki, Finland

We are not very solid but mostly made of air. My cells quiver in harmony or in discord with my surroundings. I feel about my body using thought: my hands feel energetic, my stomach feels slightly nervous due to too much caffeine, and the feeling spreads to the legs. My mind is focused, trustful. It observes itself and its surroundings. Light reflects in waves through the trees and colours my skin pale, yellowy bright, which has some blue tint in the shadows. The dark skin next to me reflects shades of purple and green. Maybe we could share the spectrum, complement each other.

It is the smallest particles that cause a wave motion in everything living. And in the inert. We sway about mostly empty within the universe. We move with electricity and think with electricity. Energy swirls through us or bounces off us into the ether as light, warmth, motion, sound - moving between atoms and matter. Those rays of light which are refracted off our skin perhaps start their journey back towards space. Others are absorbed into skin, warming and colouring. They morph as they become part of our surface, they vibrate those small particles and glow an invisible light. The brain crackles, we observe, we feel. Via emotions we connect to others or distance ourselves from them. The boundaries of the body and mind are open to question. The limbs stretch out here, in front of me, but there is much that one cannot see underlying everything and, therefore, one cannot even be so certain of oneself. The surface of the skin is porous. Things move into and out of us without our awareness or approval. We are a fertile ground and a concentration of energy. A stop-over for flowing energy.



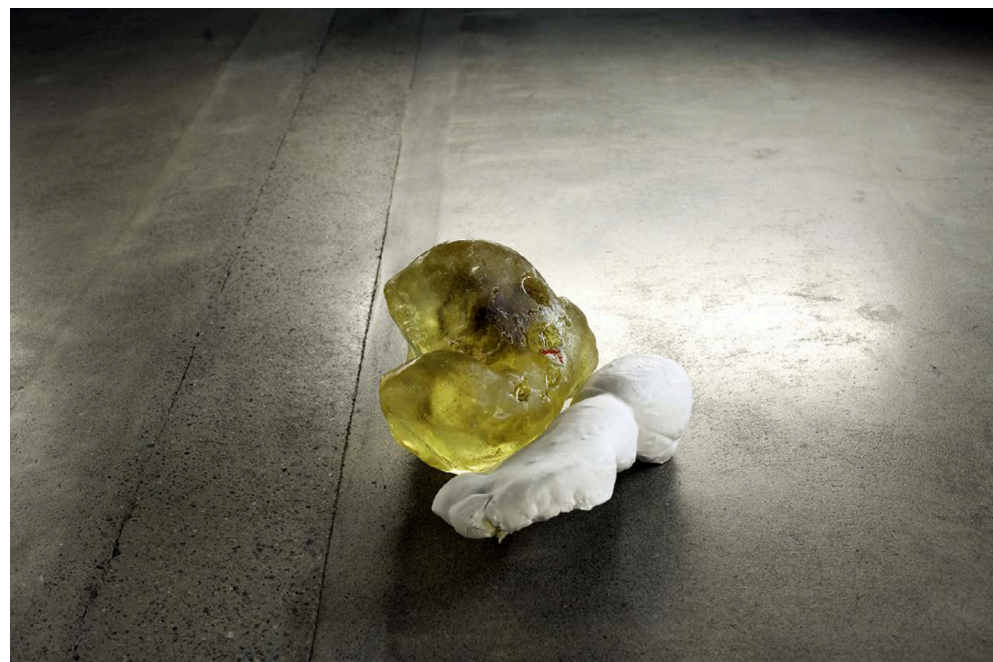
Undulate (2018), resin, clay, tin, stone, jute, doghair, foam, cotton thread, plaster, fluorescent light.



Undulate (2018), resin, dog hair cardboard, foam, cotton thread, plaster, clay, jute.



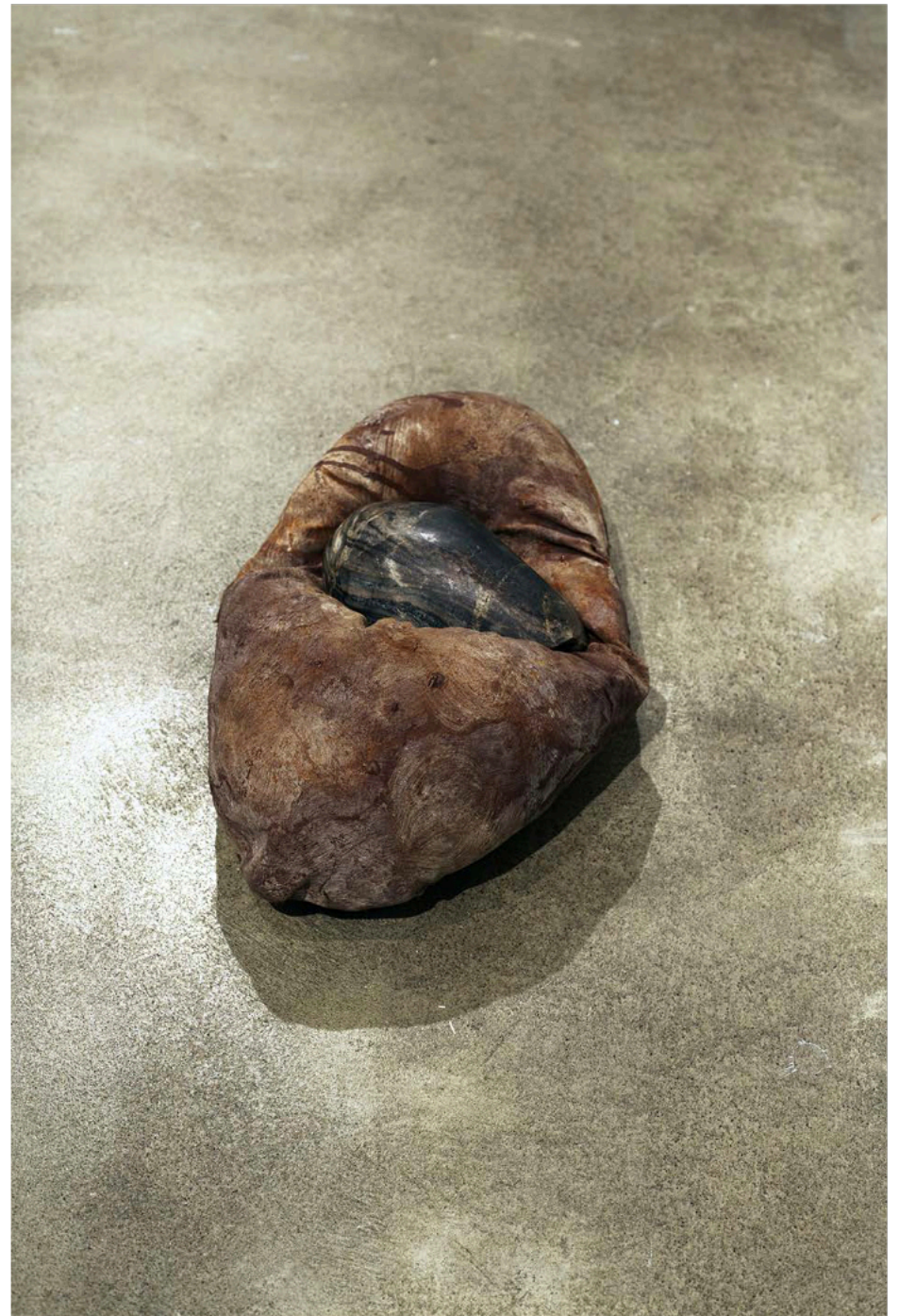
Undulate (2018), natural rubber, pigments, cotton, clay, iron, plastic. The artworks above are part of Kiasma, Contemporary Art Museums Permanent Collections.



Undulate (2018), resin, dog hair, cardboard, foam, cotton thread, plaster.



Undulate (2018), wood, stone, jute, sand, clay, resin. The artworks above are part of Helsinki Art Museums permanent collection.



Undulate (2018), natural rubber, pigment, cotton, stone.

6. *Avoin kasvihuone / Open Greenhouse* (2012 ->), Helsinki, Finland. Ongoing communal artwork founded by Minnamari Toukola and Niina Tervo.

The open greenhouse is a communal artwork started in 2012 by Minnamari Toukola and Niina Tervo.

It provides a space for cultivation and cultural events in Vallila, Helsinki. At the background of its activities, the Open greenhouse explores the possibilities of an open public space; how can a public space be used by its citizens, and what will happen in it, if we let people to use it freely? By this open invitation, it also studies communal ways of making art, and tries to find a way where ideas, actions and different kinds of presentations can support each other.

The greenhouse has taken a small area of the city landscape for urban farming. Cultivation starts every year with changing ideas about what to grow and if there's a theme for the year. This year (2025) we for example started a plant pharmacy with medical plants, and let the crops be a starting point for artist duo (Bebetton) to make wine out of them. In addition to learning and doing things together, the purpose of the activities are to bring people together, also the passer-by's who spend time in the surroundings. As an exhibition space, the open greenhouse creates connections between art and plants, focusing on the visual and multi layered ways how to combine them, without limiting what the art could be. There has been paintings, sculptures, poetry, performances, music, video, etc. The invitation to exhibit it also open.

The ideas behind the open greenhouse are to continue exploring non-hierarchical ways of presentation by opening the space for everybody, enliven the urban space and free the models of being in it and presenting an artwork. Experimentation, incompleteness and being unfinished in front of others are also encouraged. For example, there can be something beautiful in rehearsing a performance, the repetition that comes with it, and the variation in rhythm and intensity.

The greenhouse is about cultivation and culture, but in the background it explores the sharing, communal thinking and being, teamwork and group behavior. The open greenhouse strives to create a place where the doings are not identified with one person, but the realized things can be experienced as a collective.



Open Greenhouse–installation (2018), wood, acrylic and polycarbonate sheets, metal, photo album, paper publication.



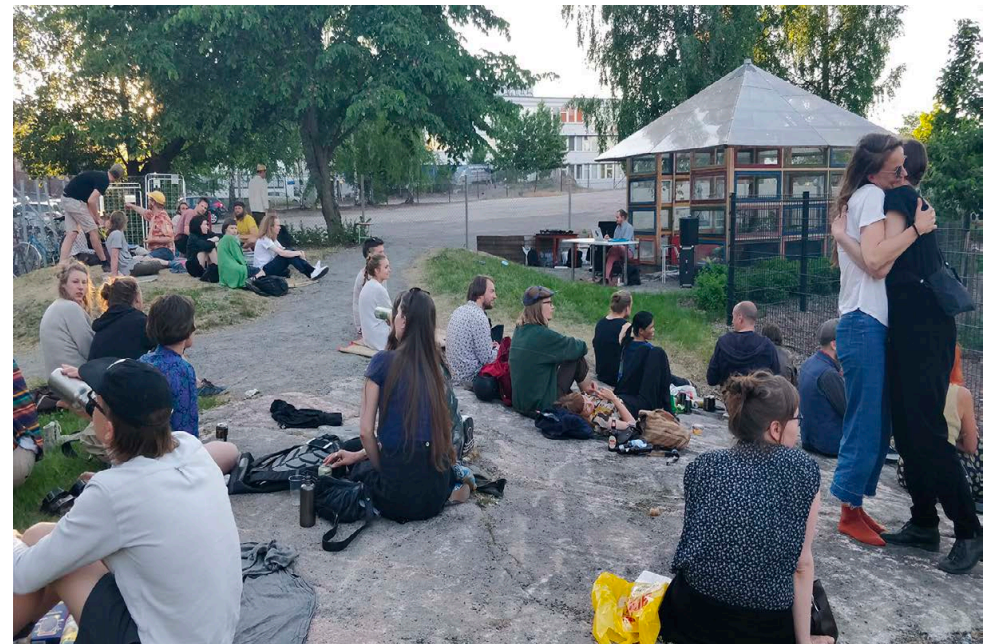
Open Greenhouse, (2018) wood, glass, stone, acrylic sheets, 3,5 x 3,5 m, (ongoing artwork)



Open Greenhouse, (2018 floor, stone, wood, 3,5 x 3,5 m, (ongoing artwork)



Open Greenhouse, (2018) wood, glass, stone, acrylic sheets, tomatoes, basil, cucumber, cape gooseberry, 3,5 x 3,5 m, (ongoing artwork)



Open Greenhouse, (2018) Summer Sol(a)stice – happening, Tuukka Haapakorpi performing.