<u>Artist Statement:</u>

First-of-all – my practice is *never* about *cReAtInG* something *out of thin air* – but it's rather all about constructing constellations of (already existing) ideas and concepts. The starting point is always <u>(re)search</u>. *Practically* my *practice* relies on the basis of <u>(moving)images,</u> as well as (minimal) <u>spatial installations/interventions.</u> Conceptually the framework of the projects (usually) examine (de)constructing and transforming (un)known/(un)seen (infra)structures of the society – both material and immaterial – that are/should be built to serve the *interests of the (general) public*.   From *Keller Easterling's* studies of (the said) infrastructure spaces to *Marc Augé's* non-places to (late) *Aleksej Gastev's* (dys/u) topia of a universal ((wo)man)machine and finally to *constructivism* – the idea here (at the very core) is to scrutinize *how* these spaces are('nt) experienced universally and/or collectively – *at the end* – coming to the question, *why & how* these structures work as a setting/framework to the human constructed concept of *fReEdOm*.

On Illumination and Disposition:

2022 / 4k video, sound
Press Release: Isa Lumme
Soundscape: Paavo Piekkari (APEAK)
Voiceover: Alma Djelic

For the Exposition Universelle of 1889 in Paris, a plan was drawn for an approximately 300-meter high, electric "sun pillar" designed to obliterate the city's night. With the research of French architect Jules Bourdais and engineer Amédée Sébillot, we would come to talk about "city lighting" instead of "street lighting". The objection to the unimplemented plan was, among other things, that such extensive lighting at night would be obtrusive, and on the other hand, its brightness would not be entirely sufficient. A lighthouse-like tower would leave shadows in the city, where night-time darkness would still prevail.

In the context of numerous stories, the meaning of light has been its contrariety to darkness and its associated threats and insecurity. As a tool, light is an integral part of society's structural and organisational infrastructure. Darkness is feared, and, above all, the disorder it enables is to be prevented. At the same time, however, darkness means rest and detachment—after all, it is part of the natural rhythm of life. With the help of artificial light, human possibilities for functioning have been both broadened and limited at the same time. The industrialisation of light affected leisure time and one's capability to move around independently of daylight but also extended working hours and surveillance.

Leevi Toija's video work, On Illumination and Disposition, explores the contradictory notions of light and darkness. The video is a representation of a light fixture, but at the same time, it itself functions as a lamp in the exhibition space. The flickering light on the screen is ever-changing, but the setting of the video itself is static and stable. In the harmonious soundscape constructed by Paavo Piekkari (APEAK) one can hear the voice of an invisible and authoritarian narrator softly reciting speculative statements regarding darkness and light. Yet, these statements cannot be universal. The work reflects on delving at the boundaries of light and darkness. Is it possible to detach oneself from the dispositions of illumination?

A century after the plans of the Paris sun pillar, Russia tested a series of orbital mirror experiments called the Znamya project. They were solar mirrors, which could be used to regulate the radiation of sunlight and heat to particular areas on the ground; for example, to help with agriculture in the middle of the polar darkness. After unsuccessful attempts, the Znamya study ended. These undertakings reveal something significant about the human attitude towards light and darkness. It is not just about adding one or subtracting the other but about transforming the constraints associated with their conceptions. Light infiltrates the structures of society and obscures experiences of time and place, as well as power and freedom – meanwhile darkness can at times have a resetting effect on the system.

LINK

2023 / Installation view: "Parallelmontage", Palazzina, Basel, CH / Documentation: Finn Curry

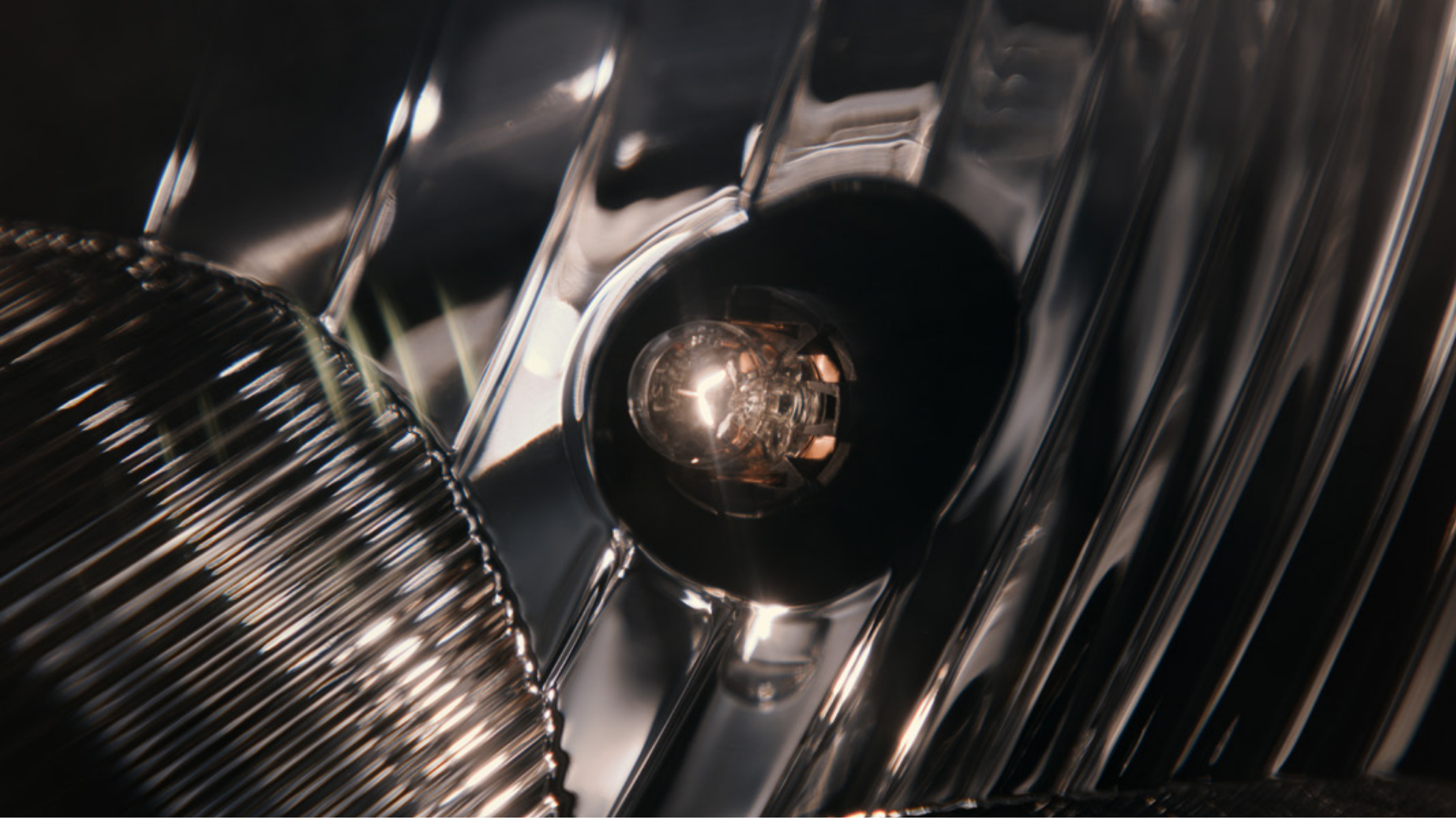2022 / Installation view: "Burnt", Zurich, CH

2023 / Installation view: "On Illumination and Disposition", Gallery Hippolyte, Helsinki, FIN

LINK (screenshot, 4k video)

<u>a temporary player:</u>

2022 / made in collaboration with Jonne Väisänen / spatial interventions, Horner Eck, Bremen, DE / light, motion sensor, laser engraving, text on laminated a5, live performance
Text: Leevi Toija&Jonne Väisänen
Special Thanks: Mats Muster, Elard Lukaczik
Live Performance: DJ Wurm

LINK

*Inter*ventions happening in Horner Eck are part of a chain of exhibitions related to the themes of security and surveillance. The exhibitions examine the topics from the perspective of social philosophy and are executed with relatively minimal site-specific interventions, aiming to expand the concept of *aN aRt SpaCe* and the *aRt* itself. The lack of *metrizable* dimensions *signifies* a significant loss of *aRt*'s sanctified, blue-chip *aura*.

Surveillance is today almost a synonym to technology – it has become a hyperobject[1] by definition. The general public only has some idea; the *upfront* given, mass-produced cliché topped with WIRED Magazine. Only few chosen people have the privilege to access the actual meaning of such hyperobjectual gestalt, being at the same *time* able to define immense concepts of *power*, such as the *good and the peq*. That said, *perversion* becomes the very core of the gestalt, sinisterly lurking in-*between* the curtains of its lingo-conceptual relatives, relating to *control*.

Light is a life-defining idea in the Western mindset, which is hypnotized by the cave *allegory*. It traditionally re*present*s knowledge, security, comfort and the <u>good</u> – we are afraid of darkness, as it equals death and the savage *nature of* nature. The general idea connecting *illumination* to surveillance is that *light* equals safety and order, and where darkness reigns, so does the *SAvaGe*. In order to (be in) *control* (and to be *controlled*) one needs to see (and to be seen).

This mindset has been clear already from the *time*s before the *existence* of artificial public *light*ing; *light* became a mandate prohibiting people to walk outside after dark during the early 19th century of *our time*. Walking outside without the so-called torch of *identification* did not only mean invisibility – a person without it is up to <u>no good</u>, and should, *oF CoUrSE*, be punished accordingly. *oF CoUrSE,* with capital it was at any *time* possible to rent one and become a *signified* part of the civilized society.

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[1] See Timothy Morton's Hyperobjects (2013)

As public *light*ing was introduced in the industrial capitals of Europe in the *early* 19th century, it faced strong critique from the habitants of apartment buildings. It be*came* evident that the *light* exposes one's privacy to *the others* passing by on the outside. People be*came* familiar with (mental) *disorder* and started to hang curtains in *front* of their windows to prevent the *gaze*[2] entering their private spaces, hoping to maintain *control* and a certain (*safe space* and) intermittent in*significancy*.

"He extinguishes his own lantern so that he is not exposed defenseless to the gaze of the other, whom he can now observe without himself being observed. The lonely dreamer who sees himself being watched begins to watch his watcher."[3]

Everyone has *experienced* the *existential* struggle while having a s*(h)*it in a public toilet: the *light* just won't stay on as one is not *signified* enough in a *time*ly manner. The *aRtIstiC PRaCtiCe present* in Horner Eck examines the far-flung effect of *light*, altering the way public *light*ing usually works, and on the other hand mimics what is known as the street *light inter*ference phenomenon[4]. The *inter*ventions hijack *existing* sources of *light* or apply *alien* ones, glitching the luminescence of in-/outsides of the *aRt SpaCe*. (*puɘ ɘɥʇ ʇ∀*) The spectator is pushed into the center of attention for a fraction of *time*, theatrically *"freed"* from the gaze of others and made invisible*(=outlawed)* by the darkness, into a ((un)*safe*)space of anonymity. The *aRt ViEwER* becomes a *temporary player* in the artistic *allegory* of Horner Eck – an involuntary performer in the claws of the *SAvaGe* – who *(puɘ ɘɥʇ ʇɐ)* challenges the sumptuous conceptual structures archetypical for *aRt (– also pretentiously present in this text)* – forcing them to be part of the so-called *real* life*(.)*, ~~*virtually making such structures obsolete*~~.

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[2] See Jean-Paul Sartre's Being and Nothingness (1943)
[3] Wolfgang Schivelbusch. Disenchanted Night: the Industrialization of Light. 1995. (p. 96)
[4] https://www.theguardian.com/science/2004/jul/29/science.research1

(text on laminated a5)
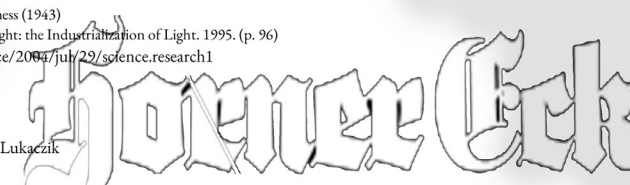
2022 / installation view: Horner Eck, Bremen, DE (spatial intervention, motion sensor, light, laser engraving)

2022 / installation view: Horner Eck, Bremen, DE (screenshots of [live performance](#) by DJ wurm)

(in)constant observer:

2022 / Spatial interventions / Made in collaboration with Jonne Väisänen, spatial interventions, Razklon Gallery, Tsarino Foundation, Tsarino, BG (motion sensor camera, live stream, text)

As the location of Razklon is substantially unreachable, this site-specific installation attempts to make it more accessible for the viewers. However, here the majority of the viewers are not capable of seeing the exhibited object per se, but are offered the static environment surrounding it. As an idea the installation is comparable to the innocent-appearing, zither music playing weather channels in central European mountain regions, but in today's social context it aims to decipher beyond. The installation deviates from tradition by switching the position of the art object; from the main subject of documentation into a tool of surveillance, therefore also changing the meaning of the gallery space.

Trail cameras are often used for entertainment, but on the foundational level they are created for surveillance and usually set up in a discreet manner. As the gallery space is camoed, it is no longer a space within the outdoor space, but it becomes the art object itself. The glass walls no longer function as borders/limits and a certain aura is lost; now we return to the beginning to some extent, as the only things left are context and memories.

What does it mean that a camera is placed into an environment that is lucky to be free of such elements of power? The village of Tsarino was abandoned and to some extent forgotten. There is not much information available about the location apart from the information from Tsarino Foundation -- creating such installation momentarily positions the place into the vulnerable public rhizome of data.

At the end, the above-referred freedom here is debatable as the place already has some kind of mobile data connection, not to mention gps/satellites and other incomprehensible technology only accessible to certain authorities.

The installation is streaming timelapse photographs online via mobile data, however it plays with the basic idea of surveillance; it only uploads new frames when no movement is detected – communicating a static idea of order. If movement is detected, the live stream freezes and continues only when the predetermined order has been restored. As the photographs are timestamped, the viewers get an impression that something is wrong, as the installation opposes the general understanding of such systems. The artists take the role of authority that is able to see beneath the surface and understand the full picture, controlling what is suitable for the viewers. Nevertheless, at the end the installation maintains a subordinate role under the forces of nature – the simple technology used may fail as well.
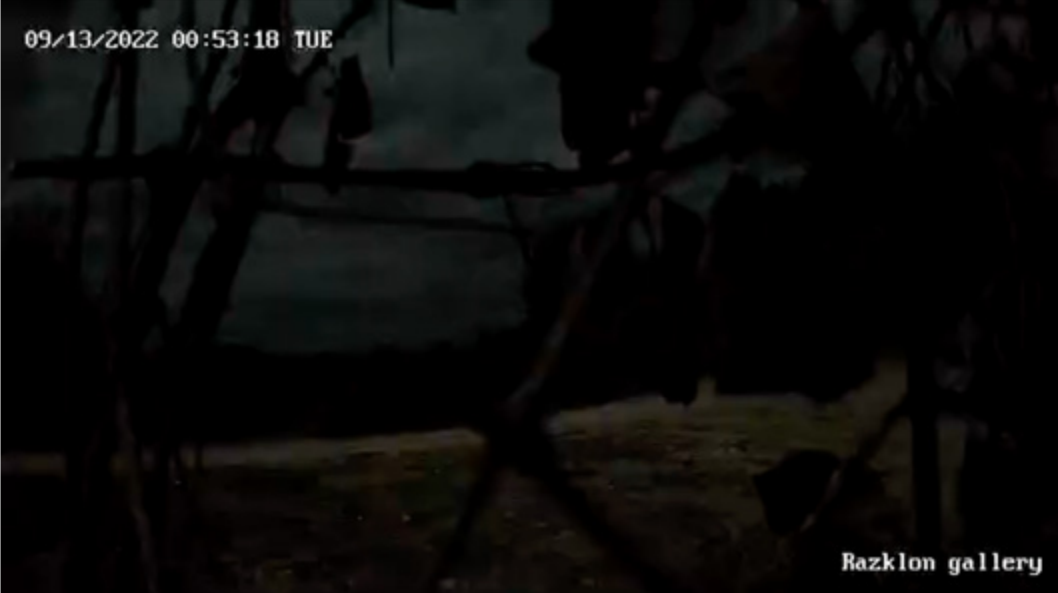
LINK

2022 / installation view: Razklon Gallery, Tsarino, BG (spatial intervention, motion sensor camera, live stream)

2022 / installation view: Razklon Gallery, Tsarino, BG (spatial intervention, motion sensor camera, live stream)

(screenshots, livestream)

(de)couple

2022 / 4k video, text

A multitude of subsystems create a(n) (infra)structure – which one navigates, one way or another. Through these complex configurations and possibilities a linear form of (a) (infra)structure(s) dissolves and becomes a fluid bloodstream. Through the *switches* the conceptual/concrete (infra)structure(s) possess(es), the user(s) – *the spectator(s)* – are given the (tacit(?)) *know-how* of options and protocols of interplay. *Knowing how* the given parameters interact with each other is crucial in order to navigate within the (sub)system(s). To not get lost – but also to traverse the narrow and contradictory line between being *free/restricted.*

The switches are the operators which give and activate the potentials of the (sub) system(s). They redirect, suppress, and multiply its possibilities. They give options for the *player(s)* – simultaneously watching closely, and surveilling the movements – thus deciding on one's ability to be mobile.

The switches become remote controls for (societal) command center(s) who surveil the disposition(s) of the (infra)structure(s). Every *player* part of the (infra)structure(s) makes no single prescription for *action* but rather many deliberate, even extremely precise and consequential, choices in an unfolding interplay of (a) (sub) system(s).

At a time when efficiency has the status of dogma there is no space for improvisation within the (sub)system(s). All is predetermined and relying on one another(?). If one fails, all fail. *Error* in any of the switch(es) and/or coupling system(s) immediately creates a chance for delay or fatality. Almost as in (a) mathematical equation(s), the (sub)system(s) work together– and calculate where, at what time, and why one should/need to go to.

LINK

2022 / Installation view: Aatos, Sotkamo, FIN (4k video, site-specific installation)
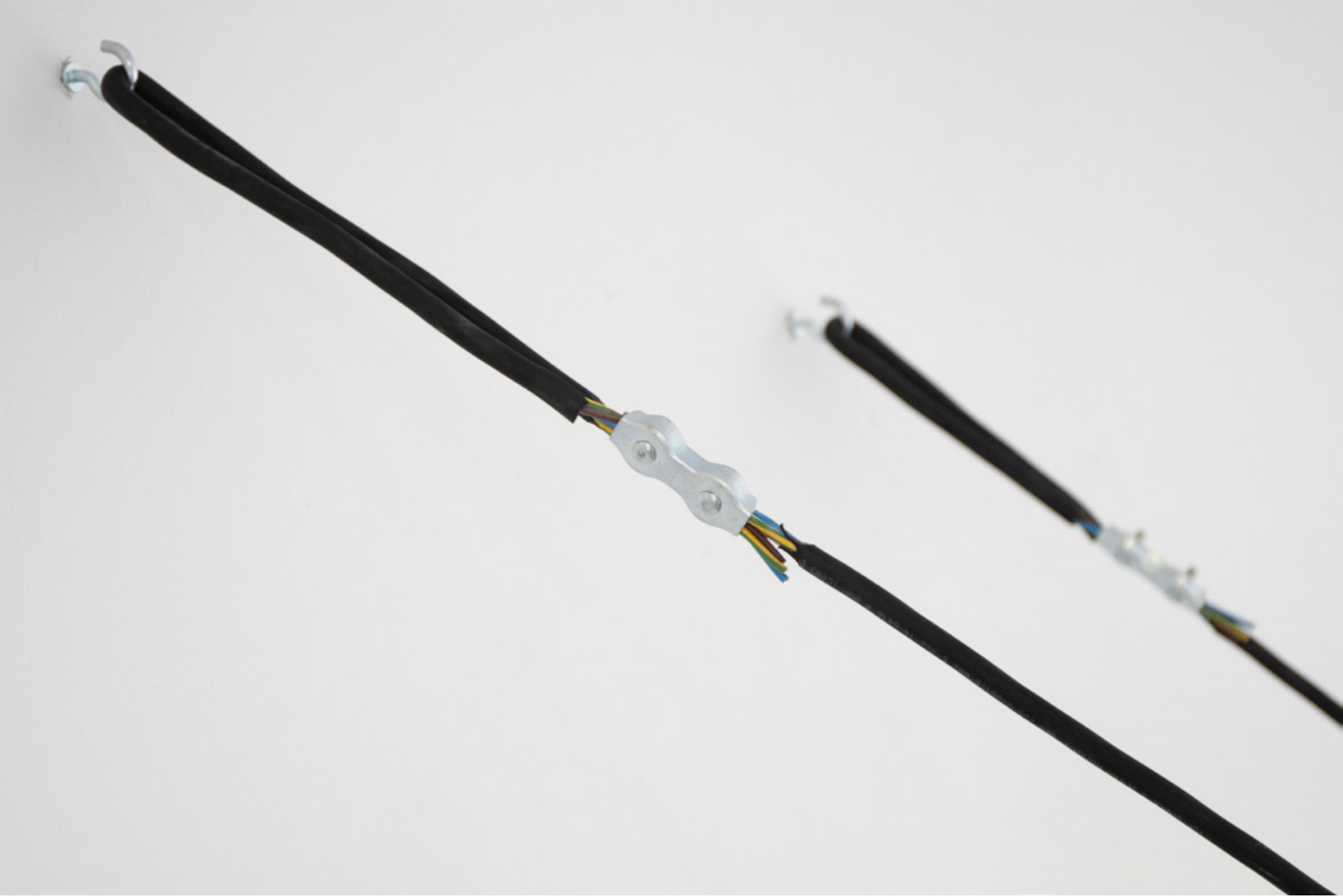
2022 / Installation view: Aatos, Sotkamo, FIN (4k video, site-specific installation)

(screenshots, 4k video)

When Is It Too Much?

2022 / 2-channel Full-hd video, text
Text: Isa Lumme & Leevi Toija
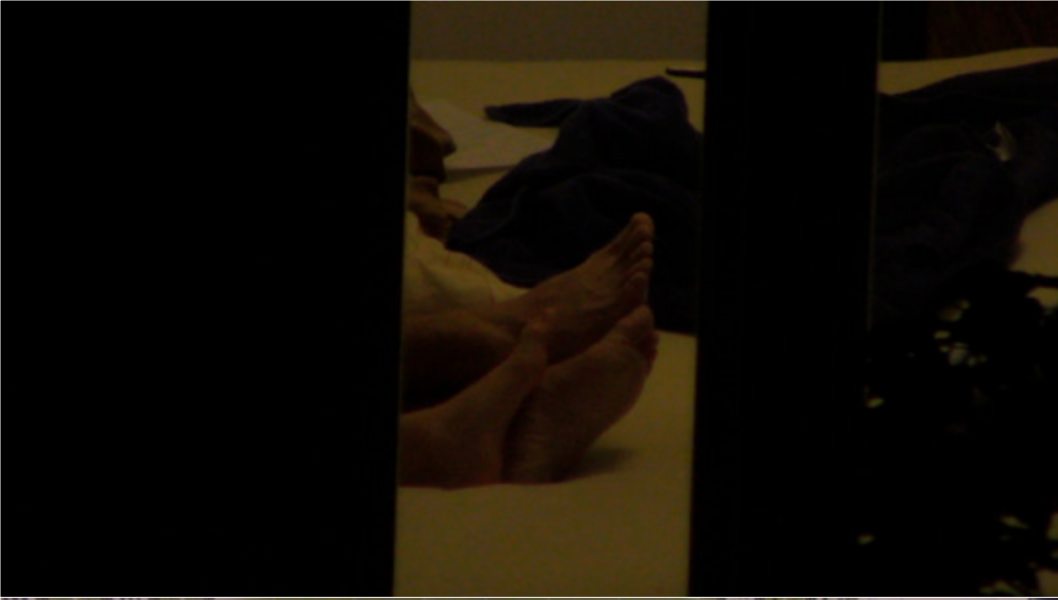
LINK (screenshots, full-hd video)

When Is It Too Much? A straightforward question which is present in many everyday conversations and errands. Perhaps not always in that form, but it may come up in indirect thoughts and questions we constantly ask ourselves. Yet the answer to it is rather more complex and subjective. It is something that is perhaps impossible to answer from an objective point of view. The question itself is often connected to explicit content, it is asked in relation to when something is literally too much to look at. Not only is this a subjective matter, but it is also shaped by normative and generally accepted attitudes rooted in our society.

Right? "It's rude to stare!"

"Too much" also has connotations towards some generally frowned upon behavior. Like gluttonous behavior, bordering problems with addiction, where one might ask themselves, is this one *too many* beers, or lines of cocaine already? It might be or it might not. It is all up to the subject themselves, their tolerance towards the given substance, the setting, and the overall effect on their function in their daily life. Perhaps the only cases where the point of too much becomes objective, is when it causes some irreversible annihilation (i.e medical/scientific facts). When the tiniest bit of too much, can end it all…

Well… let's not take it too far, that is not the point here. This is more about looking and watching, thus raising a question: **When has a person just seen *too much?***

Both of the videos, although evidently different, portray a subject that is being stared at. The videos are subject to a glare which only multiplies as the video itself is consumed by us, the new onlookers. They show something that one may feel they are not supposed to be given insight to. Which may raise questions to the people watching: Am I allowed to see this? Why I am looking at it? Am I invading someone's privacy? Isn't this *too much?*

In one video, we see a young woman performing some mundane tasks or laying around, portrayed alongside glimpses of an unknown sunny and warm location. Sometimes she is naked. Sometimes she is fully clothed. Captured in the different places she goes. Where is she, when she is not in the shot? She seems completely untroubled by the person behind the camera. You know she's being followed closely. It's a close-up, but it's still out of reach. The seeming invitation for us, the onlookers, is met by the subject's unacknowledgement of everything else except her own activities. These activities compile to a montage of clips, sometimes repetitious. Maybe it forms ideas of some kind of a routine, however never building up to portray a clear narrative. The clips are in random order. Has the footage been shot in the span of a week? a day? Or maybe a year?

The other video is, on the outer layer, about a building. One can see glimpses of windows, parts of characters and their belongings inside that building. Maybe there's a flash from the tv or a bird flying past the window… It is apparent that the subjects of the video are not aware that they are being filmed. The stalker is far away, in the shadows of their own apartment. Like in the previous video, the randomness of this montage makes it unclear to us, the onlookers, what is the timespan of the video. How long have these windows been looked at? Nevertheless an evident obsession can be felt through the lens. The creeping feeling that the clips have indeed been shot in a span of a longer period of time is present.

What do these facts and observations tell us about the subject? Or furthermore, about the person who filmed it? And then, what are you doing watching it? (In order to make this thought more clear, the video with the woman is called a "vacation video" and the video of the building a "window video")

The images in the *vacation video* resemble a home video, a documentation of time spent together. Yet there are elements which make us unsure of this. The woman never interacts with the camera; some-thing that is unusual in general home videos, as people usually tend to get shy and continue by making a strange face for the camera for it to go away. If we take these things into consideration, the video starts to seem inherently fake and staged, a strange and banal impression of a movie. All of the shots are with-out large camera movements, perhaps giving the impression that the subject has shot the video on their own. But this can be proved wrong by inspecting the footage closely, as we can notice that the shot is not made using a tripod, and vibrations of the hand can be seen as the video moves slightly up and down, right and left. It only makes the fact more apparent that there is indeed a person looking at the subject. By inspecting the closeness, maybe it's a lover, but by the way they are ignored, maybe a stranger. This filming depicted like staring, this focus on one point once the rec-button is pressed constructs the idea of a weirdly patient videographer.

This focus towards only one point of the view per clip is apparent also in the window video. The patient stillness and silence reminds of a predator animal lurking on its prey. (Only we are humans, we get food from Lidl, no need to prey.) So, this lurking turns to a vile act, it's unnecessary. It's too much. A voluntary view thanks to the decision to leave the curtains open, when captured by the unassumed curtain owner, turns to an invasion. But why? We are only looking. Furthermore, it's surely not me who filmed this video, you might be thinking. But will you look at it? Maybe. Maybe you think the whole video thing is complete shit. "It's an invasion of privacy! How could you?!"

Well, ok… let's look into another direction… outside the shot. Do you like movies?

Let's put aside the above mentioned details of these videos, and rather concentrate on what the videos may imply in our feelings. When we see the soothing images of the vacation video, one can't stop thinking of an idyllic vacation or home, some place warm and nice. The images shown may evoke a feeling of a long lost memory. As one is looking into something, without any presence of the person filming, the footage becomes relatable. Nevertheless something bores us. Even in its idyllic setting and multitude of beautiful images, the vacation video becomes extremely banal, and perhaps even eerie. Where is the excitement? Devoid of the dramaturgy of cinema, the viewers get bored. It may feel like someone binge watched Eric Rohmer's summery movies and got a camera. Maybe they catched up on the idea of showing this some-what independent woman living her life, but in these videos the gaze through the lens relates to some-thing else. Furthermore, there's no interaction. This video leaves us hanging, waiting for the reassurance, the subject's acknowledgement, to show that they lived happily after all. But, no such reassurance is given to the viewer. The dullness continues, and so does the eerie staring. Are you still watching?

From Rohmer's secret wannabe cousin the video hovers towards an interpretation of so badly wanting to be Michael Haneken's secret bastard twins. In *Funny Games* (1997&2007) the main villain, turns to smirkingly wink at the camera, and so the viewer of this menacing and violent movie is soothed by the reminder "it's just a movie!" In these videos the recognition is different. The neglected viewer is not met by a wink mid-way of the movie. Whether looking at the window video or the vacation video we, the innocent onlookers, are perversely put into the seat of the actual stalker. We look at, and consume the images patiently waiting for something to happen. Like we do while watching any Haneken movie, where some type of discomfort is inevitably thrown at us. Yet here, we never manage to get to the climax and the thrill of the act because *we* are the ones performing it. Not physically, but silently looking. There's no wink to give the viewer a way out of the act. *We* are stuck at the seat of the stalker. What is the way out? Should we just stop looking? Can you do that?

Watching closely transcends to a use of power, and as power it can be misused. It is intensified once inter-pretations are squeezed out from that mal-adapted inspecting. It might all just be a bit *too much.*

(text)

Static/Dynamic: Lessons on Highway:

2021 / 4k video, sound, casted plaster objects
Text: Isa Lumme&Leevi Toija
Voiveover: Fabio Ufheil

To apply a quote from *Auto-maticity: Ruscha and Performative photography,* written by *Margaret Iversen:* "The instruction dictates the initial conditions of the experiment, but it does not determine the outcome."

The work is created by performing a task of going from A to B on a highway. The highway dictates the task, the car is the apparatus, and I merely conduct the task. Yet, it is not talking about the individual's experience of the highway, "Static/dynamic: Lessons on highway" is rather about the highway itself.

The voice guides the spectator through the ambiguity of a highway, answering what kind of rules and parameters it has, and what are their effects and meanings. Whereas the imagery shows the universal landscape of the highway, allowing the spectator to mirror one's thoughts on it. And so, creating a space which we all somehow recognize and feel familiar with.

Thus, the soundwall is an ultimate portrait of a highway. To quote Marc Augé from his book, Non-places, an introduction to supermodernity: "only the movement of the fleeting images enables the observer to hypothesise the existence of a past and glimpse of the possible future".

LINK

Left: 2021 / Installation view: "Gentle Wake Up Sounds", HolesovickaSachta, Praha, CZ, 2021 / Right: Installation view: "Where the Sun Sets and Where it Rises", Jedna, Dva, Tri Galerie, Petrohradska Kolektive, Praha, CZ
4k video, audio, casted plaster, variable dimension

2021 / Installation View: Displays of Affection, curated by Eisenbricht, attheoff.space, Zurich, CH
4k video, audio, casted plaster, variable dimension

2021 / Installation view: "Where the Sun Sets and Where it Rises", Jedna, Dva, Tri Galerie, Petrohradska Kolektive, Praha, CZ
audio, casted plaster, variable dimension
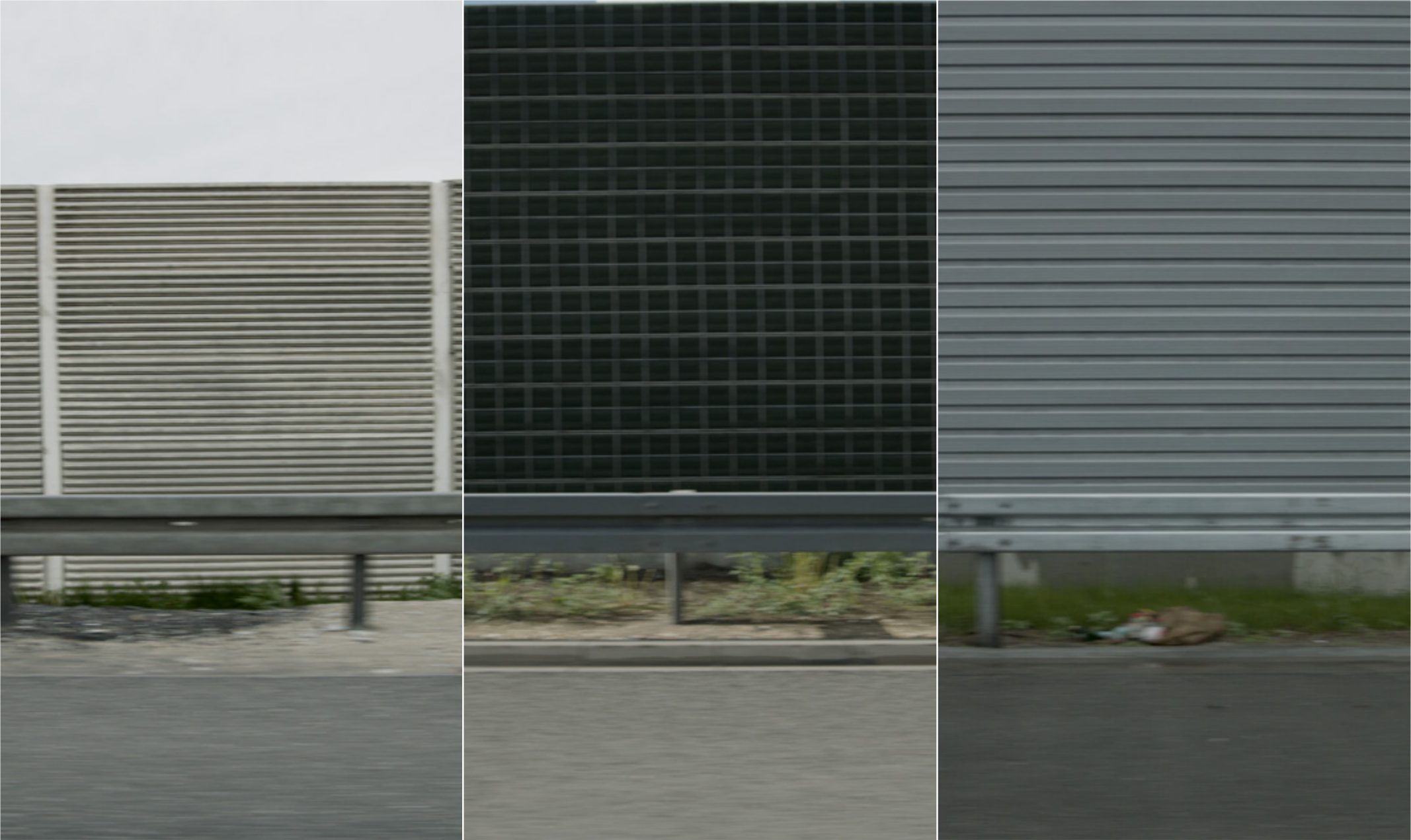
LINK   (screenshots, 4k video)

souvenir

2021 / full-hd video, sound

LINK

2023 / installation view: in t(w)o settings & shelters, Vapaan Taiteen Tila, Helsinki, FIN

LINK (screenshots, full-hd video)

<u>Constructing Spaces of Memory:</u>

2020 / Constructing Spaces of Memory (Full HD -video, text, A2 offset poster)

Graphic Design: Julie Ditetova, Pavla Necaskova

Constructing Spaces of Memory consists of a user's guide and a video made following the said manual. The idea of Spaces of Memory is based on the conception of *Non-places,* as initiated by the French anthropologist Marc Augé, as well as on Pierre Nora's ideas of *collective memory.* The manual deciphers *how* spaces of memory can be dealt with and constructed within and through moving images.

Although the images of the video are from sandpits, they are not about them per se. In the context of the work, these sandpits are only meant to mediate the conceptual framework of the user's guide. The images show no horizon – concentrating purely and simply on the generic shades and precise forms – hence, the video detaches itself from the sociopolitical and culture -specific restraints of sandpits.

This user's guide proposes a standardized way of artistic work – greatly *iNsPiReD* by Aleksej Gastev's machinist culture, which entails the erasure of the individual and the initiation of a collective body. By following the guidelines described in the *user's guide,* the *artist* becomes a *constructor*, who then constructs *spaces of memory* with moving image(s) instead of *(un)cReAtInG mAsTer-pIeCeS oF gReAt aRt* out of thin air.

LINK

Left panel (English rules):

1. The image must be left without any culturally specific artifacts (i.e. text).
2. The constructed sequence of images cannot follow a conventional dramaturgy of cinema – it must be deprived of a script and a plot.
3. Found, in a sense, that the image has to be documentary. The situation must be found instead of planned or agreed on beforehand.
4. As this would only suggest an ending or begining of the sequence – only giving the spectator a que to leave. It is important that the spectator can decide by themselves when one has seen enough.
5. However, in certain situations this may not be possible – then the author of the sequence must pay close attention that the shot is as still as possible, and no past camera movement is detected.
6. No cinematic camera movement is allowed. Nevertheless, the camera can be attached to something moving (i.e. a car) – the camera moves with the object itself, but the camera has no autonomous liberty to move.
7. No conventional rules or personal styles of composition are allowed (i.e. golden ratio).
8. No one can ever be seen speaking. If text is used, the pronoun (I) shall not be used.
9. Like the image, the sound cannot be attached to any culturally specific artifact. (i.e. bird chirping). Thus it must be made afterwards to resemble the feeling of the space.
10. i.e. 5 seconds

Right panel:

Spaces of memory are subjects which only exist in the mind of a spectator. They are constructed from fleeting images of a given theme and the memories evoked by them in the spectator's mind. With the presence of the spectator, a construction of images transforms into a spectacle – one's memories are projected onto the general images of the spectacle, and thus the spectator becomes the spectacle. Without one's thoughts the construction is nothing, and thereby free from history, free from future.

The space is free from any possible presumptions – there is no imperative for how to think or what to think. The only glimpse of future or past the spectacle will ever have is the one in the spectator's memories. Yet because the construction of the subject is free from time, it never will nor can have a collective history.

In the making of spaces of memory, the opinions of the author are useless. They will destroy the construction for the spectator and make it unrelatable, which is why the constructer's opinions or beliefs must not be seen or heard through the construction. The only way to achieve a construction free from authorship is to form a standardized working method and so a standardized construction. Whatever one might work on, it must follow the same working method.

With standardization stands the utilitarian: Unecessary is useless. Things that are not valid for the work must be abolished. Otherwise the construction will drown in the overflow of things, become irrelevant, and hence be forgotten. Spaces of memory should never veridically document reality, but actively transform reality through fleeting images.

In spaces of memory one will get lost. It is not a place in which time passes or a sense of direction is clear. It has no end. It will leave the spectator lost in one's thoughts. It will go on without a destination, allowing the spectator to stay as long as they wish or leave right away. Regardless of how long one might stay, one will, without their own intention, form their own individual history with the construction. When the spectator is gone, the history one gave it will disappear – it will once again become an empty memory.

These constructions are not meant for anchoring one's new memories, but are there rather to remind one of old memories attached to other spaces and places.

STANDARDS

* The location must not be told, nor shown.[1]
The sequence must not have a beginning nor an ending.
* It must go on without a destination.[2]
* The viewer must be left without a sense of direction or the passage of time. The shooting must never be planned beforehand nor created artificially, but it has to be found.[3]
* The moving image-sequence must never have ending credits.[4]
Everything that can be, must be shot with a tripod.[5]
* The shot must be still at all times.[6]
* Every shot must be precisely composed so that the subject is in the middle.[7]
* Original voices will never be used. If a work requires a conceptualization or understanding of dialogue this will be performed with text or a recorded voiceover. If a voiceover is required, it must not be connected to anyone's face.[8]
* The construction should always be mute. However, if a work requires a soundscape, it must be done afterwards and must not be directly connected to the images. Original audio must never be used.[9]
* Moving-image-clip(s) must have a pre-established length during a sequence.[10]
* The construction must have a standard way of sequencing the clips: blanks signaling changes of scenery, contiguous shots signaling the same scenery.
* The montage must be color-graded to equate the colors of the location.

2023 / installation view: Generation 2023, Amos Rex, FIN

LINK (screenshot, full-HD video)

cv:

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Education:
sine 2021 – MgA. Zurich University of Arts (ZHdK) Department of Fine Arts
2018-2021 – BcA. of visual arts, Film and TV School of the Academy of Performing Arts in Prague (FAMU), Studio of New Aesthetics
2002-2018 – Arkki - School of architecture for children and youth

Solo/duo exhibitions:
2023 – On Illumination and Disposition (Hippolyte Gallery, studio space, Helsinki, FIN)
2022 – a temporary player (Horner Eck, with Jonne Väisänen, Bremen, DE)
2022 – (in)constant observer (Razklon Gallery, with Jonne Väisänen, Tsarino, BUL)
2021 – Free man/Restricted man, curated by Zuzana Dusilova, Mariana Pechackova, Eva Slaba (NIKA Gallery, Prague, CZ)

Group exhibitions:
2023 – Generation 2023 (Amos Rex, Helsinki, FIN)
2023 – Parallelmontage (Palazzina, Basel, CH)
2023 – in t(w)o: settings & shelters (Vapaan Taiteen Tila, Helsinki, FIN)
2022 – Battery (Medium gallery, Bratislava, SK)
2022 – Burnt (Hardstrasse 29, 8004, Zurich CH)
2022 – Aatos, Sotkamo, curated by Komila Collective (Aatos, Sotkamo, FIN)
2022 – Housewarming (Rotbuchstrasse 79, 8037, Zurich, CH)
2022 – Divination from the night sky partially covered by clouds – The role of photography in the post-media period, curated by Jitka Hlaváčková (GHMP, Praha CZ)
2022 – Displays of Affection, curated by Eisenbricht (attheoff.space, Zurich, CH)
2022 – Home Sweet Home (Wuhrstrasse 11, 8003 Zurich, CH)
2021 – Shifting Sands – curated by Judith Welter, Nicola Genovese (ZHdK, Zurich, CH)
2021 – Where the Sun Sets and Where It Rises, Chapters 1, 2, 4, 5 – (Jedna Dva Tri Gallery, Petrohradska Kolektiv, Praha, CZ)
2021 – Gentle Wake-up Sounds, curated by Hynek Alt (HolesovickaSachta, Praha, CZ)
2020 – Fotograf festival - Significant other, unknown place, curated by Stephanie Kiwitt and Anna Voswinckel (Galerie Jeleni, Praha, CZ)
2020 – Festival-Circulation(s) (Centquatre-Paris, Paris, FR)
2020 – pop-up Ginger Jacks at the unit of Temporality (Praha, CZ)
2019 – Table is not for walking (City surfers office, Praha, CZ)
2019 – I'm feeling supersonic, curated by Vaclav Janoscik (GAMU, Praha, CZ)
2019 – Polak in Poland, curated by Ondřej Chrobák (Punkt odbioru Sztuki, Lodz, PL)
2019 – Jackpot Jacks pop-up exhibition (Meetfactory, Praha, CZ)

Residencies:
2022 – Horner Eck – Kunst im Eck AiR program with Jonne Väisänen (Bremen, DE)
2022 – Tsarino foundation – AiR program with Jonne Väisänen (Tsarino, BUL)
2021 – Petrohradska Kolektive – AiR program (Petrohradska Kolektiv, Praha, CZ)

Grants&Awards:
2023 – IfCAR – Research grant with Cristian Zabalaga (ZHdK)
2022 – Föreningen Konstsamfundet – Project grant
2022 – Finnish Cultural Foundation – Mobility grant (with Jonne Väisänen)
2021 – ZHdK Excellence Scholarship (Fondation ZHdK)
2016 – American Visions, National Scholastic art&writing (USA)
2016 – Golden key, National Scholastic art&writing (USA)

Publications:
2022 – Displays of Affection – published by Eisenbricht
2022 – Divination from the night sky partially covered by clouds – The role of photography in the post-media period (published by GHMP, Praha, CZ)
2020 – On Freezing and Melting Time, collaboration of FAMU and Tisch NYU

Screenings:
2022 – Cinema is Cinema is Cinema is Cinema (Kino Cameo, Winterthur, CH)

Curatorial Practice:
since 2021 – EGG-space (ZHdK, CH)

Membership:
2016-2018 – Photofuss: Youth photogroup of Finnish museum of photography