

MIETIN nyt tuota sähköä, josta eilen huomasin kiperästi tarvitsevani lisää tietoa. Se on peruseriaatteessa mielenkiintoinen ilmiö. Että onkin pitänyt mennä ohi tällainen olennainen aihekokonaisuus. Kun puhuin keramiikkauunin tulon tarvitsemista muutostöistä, mitä ilmeisemmin virolaistaustaiselle työmiehelle, aistin heti, että hänestä oli kummallista selittää asiaa minulle, joka olen väärää sukupuolta. Hän ei oven työhuoneelleni avattuana enää nähnyt vain ketä tahansa kuvataiteilijaa, vaan nuoren naisen, jonka ei kuulukaan tajuta sähköstä mitään. Ja miksi hän kuitenkin suu virneessä alkoi selittää Ohmin laista ja kaavioista? Kirjaimia allekkain, rasteja, jakoviivoja. Miksei hän selittänyt kunnolla periaatteita? Vedin rönttöpaidan kaulusta tiukemmalle. Nyt haluan tietää, mikä ero on, ja mitä ovat voltti ja ampeeri ja miten vaikkapa näiden keramiikkauunien tarvitsemia sähkön ominaisuuksia pitäisi tulkita. Siis taulukko, joka internetissä esitetään, mitä se tarkoittaa. Jos tietäisin perusteet, voisin edes keskustella teosteni toteutuksesta järkevästi ammattilaisten kanssa. En toista itseäni, kohta tarvitsen taas uuden toteutuksen, valosta. Tajuaminen avasi mahdollisuuksien kirjon, enemmän piuhoja käsiini toteutuksissa.

— Liisa Hilasvuori



Sound Art Bank is an online database which collects and archives Sound Art projects, such as contemporary and experimental audio works, sound installations, sound sculptures, performances and concerts, as well as sound art exhibitions and documentations. Sound Art Bank offers possibilities for listening and buying Sound Art. It is a tool for supporting Sound Artists and their work.

Taiteilijayhdistys Muu ry:llä on vuodesta 2008 ollut aktiivinen äänitaidehanke, jonka tuloksena on syntynyt mm. Muu for Ears cd-julkaisujen sarja. Vuonna 2016 käynnistyi myös Äänitaidepankki, netissä oleva äänitaidetietokanta. Äänitaidepankki sisältää ääniraitoja, joita yleisö pystyy kuuntelemaan (jopa ostamaan) äänitaidepankin kautta. Sivustoilla on myös tietokanta äänitaiteilijoista ja tietoa alan tapahtumista.



SOMETIMES, Sound Art can feel like it's been only made for the specially invited. Sound artists are often situated behind a laptop, amplifier or other electronic equipment and it appears they have little interest in the audience. It's very different from musical acts who put on a big performance and maintain a close rapport with the audience.

Sound Art performances can seem long, monotonous or to be mix of harsh sounds. But with eyes shut and a focus only on the sounds, you may forget what's in front of you and have a very rewarding listening experience. I would dare to say that Sound Art is much more interesting than music.

— Rita Leppiniemi

NÄÄET

Art Fair Suomi Magazine
23 - 26 MAY 2019

issue 3



24 MAY 2019

FOCUS ON SOUND ART

Composers "instinctively" respond to the space and context of the performance of their music.

— MICHAEL J. SCHUMACHER

Art
Fair
Suomi
19



Images from Michael J. Schumacher's
Exquisite Corpse Score

Reflection on Listening

COMPOSERS imagine acts of listening within the contexts of acoustical, architectural and social spaces. Such imaginings have a decisive influence on the conceptualization of musical structures.

This response goes beyond acoustics (reverb time), to imagining a listening experience in which architectural space and social context define a listener's receptivity.

The result is the development of distinct musical forms that are analogs to subjective space.

These forms, based on functional uses, become paradigms for conceptual spaces, which can inform the subject's responses to diverse listening experiences.

The relationship of musical form and architecture is therefore always arising out of functional space and pointing to conceptual space.

— **Michael J. Schumacher**,
composer and sound artist

Ear

When we hear something,
it doesn't mean we're listening.

When we listen,
it doesn't mean we understand.

When we understand,
it's only a question of our own interpretation.

When we look at the diversity of interpretations,
it finally leads us to understand to others.

We all have ears,
but they are just an organ of hearing.
More important is the process that follows after that.

— **Petri Kuljuntausta**,
composer, musician and sound artist



A POEM TO LISTEN TO

Bang bang zoom tikitiki bau
wish wish wish —
dongy dongy dong houu houu
wish wish —
tees wat wat wat tees dong
wish —
(silence)

UNESSA

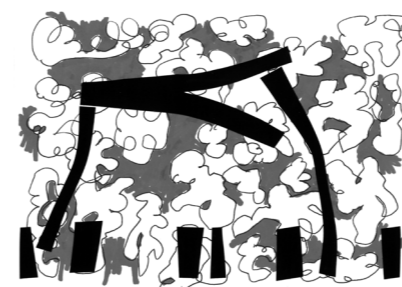
Kuuntelen sinua, lempeä äänesi jää muistikanaviin,
kasvoni valuvat hiekkaan, henki kulkee haparoina
sykäyksinä kohti merta, rannalla huutaa lokki, laivan
kannella tuulee, satamalaituri kannattelee kirskuvia
nostureita, konttien kyljet kolahtelevat toisiinsa, aalto
unohtaa valvoa, olen unessa.

— **Juhani Räisänen**



Cover image, **Sergei Komarov's**
and **Alexey Grachev's installation**
"Exaltation" in Venice 2019

Photographer: **Alexander Terebenin**



On the verge of AFS19,
artist Maija Laurinen finds
herself thinking of the inexpressible,
of what is left unsaid,
but more than that,
of what's unsayable.
(The unseen < the unseeable.)

Of stillness and time,
duration and becoming.
The duration of now,
of what is no more, but hasn't yet happened,
of what turns perception into memory,
present into past.
Events rather than things,
change, becoming and loss,
irreversibility and inaccessibility,
boundaries of no return,
fleeting limits.

The horizon or vanishing point that remains at an infinite
distance regardless of how you try to approach it.

Boundaries defined by virtue of their surroundings,
boundaries that mark beginnings and ends,
absences and presences – both spatial and
temporal – but can't be demarcated themselves.
(Where is the boundary's beginning or end?
What lies between the past and the present,
between perception and memory?)

I'm thinking of darkness,
of fugitives, event horizons, shadows, receding stars,
photons,
silence, death,
transience and elusiveness,
absences and nothings.

I am about to start writing the final chapter of my
thesis and there's a bubble of thoughts around me.

I'm looking forward to the fair, to seeing people,
of leaving my bubble for a while.

— as reported to **John Gayer**

The Good Man

*He makes regular contributions to Amnesty
and uses it as tax deduction*

*He speaks warmly about ethnic diversity
and lives in a completely white area*

*He drives a Tesla, has an unused electric bike
and holidays in exotic places*

*He teaches his children about solidarity and moderation,
and then drowns them with gifts for Christmas*

*He posts photos of his meals made
of locally grown food on Facebook
and shows solidarity with the poor and hungry*

*He attends woman's day demonstrations with his wife
and masturbates to porn when she's out of town*

*He would gladly have given money to beggars,
if he carried cash*

*He would do voluntary work in the neighborhood,
if he had the time*

*He is so touched by his own goodness
that he thinks everyone should be like him*

— **Stein Holte, A Disgustingly Fat Woman**



Unlimited Lives by **Tommi Musturi**
Muu Galleria, 3.8. – 8.9.2019