

NESTED REALITIES



LIST OF WORKS

Act I: 3.6–23.10.2022

GALLERY ELVERKET

Nested Realities

GALLERY ELVERKET, Ekenäs

Act I: 3.6–23.10 2022 | Act II: 5.11.2022–30.4.2023

Artists: Emma Ainala, Maija Albrecht, Axel Antas, H-C Berg, Andy Best & Merja Puustinen, Leonor Ruiz Dubrovin, Anna Estarriola, Kaisaleena Halinen, Karin Hellman, Åke Hellman, Hilda Hellström (SE), Ismo Kajander, Markus Kähre, Juhani Linnovaara, Eeva Peura, Lovisa Ringborg (SE)

The *Nested Realities* exhibition is showing 17 artists who in their various ways reveal surrealist undertones in their works. Like the early 1920s surrealists, here, too, mysticism, absurdism, irrationality and metamorphosis serve as key words, likewise a quest for the myth of our time. Several of the works in the exhibition emphasize the dream state and mirrorings, artworks like hidden doors to the subconscious where we seek contact with humankind's true nature on the borderland between sleep and wakefulness. Dreams open us up to seeing and experiencing our surroundings and our own bodies in a different way. Many of the artworks in the exhibition also deal with so-called nested realities, that is, the experience of simultaneously occupying another reality: a kind of superreality. Digital communication not only gives us a shared platform for information, it extends our whole sense of being in a shared virtual sphere, a supersurrealistic stream of images that we encounter constantly in our everyday lives.

The exhibition is divided into two acts, with time and space turned upside down: the first, in the light of early summer, will show darkness and existentialism, while the second, starting in November, will have less weighty, more playful tones. Prominence will be given to newly produced works, but also to works from Pro Artibus' own collection, along with museum loans and loans from private collections. Andy Best & Merja Puustinen's site-specific outdoor sculpture stretches over the entire exterior of the gallery building, while Anna Estarriola's and Markus Kähre's new works conduct their own production dialogues in the first and second acts. Likewise, Maija Albrecht's installation with graphic art and assemblages are changing according to the different themes in the two acts.

Camilla Granbacka, curator

1. Andy Best & Merja Puustinen, *The Flowers of Evil*, 2022, cloth, metal, air blower (outside on the gallery roof)
2. Leonor Ruiz Dubrovin, *Untitled*, 2021, oil on canvas, Pro Artibus Foundation
3. Leonor Ruiz Dubrovin, *Scenario*, 2019, oil on canvas, Pro Artibus Foundation
4. Anna Estarriola, *Emerging thoughts*, 2015, installation with multi-channel audio, wool, hemp, synthetic fibre, Kiasma
5. Eeva Peura, *Traces*, 2013, watercolour, Pro Artibus Foundation
6. Eeva Peura, *1-2-3-4*, 2013, oil on canvas, Pro Artibus Foundation
7. Eeva Peura, *Wild Rose*, 2013, watercolour, Pro Artibus Foundation
8. Emma Ainala, *Complicated*, 2017, oil on canvas, Lars Göran Johnsson Collection, Turku Art Museum
9. Åke Hellman, *The Eye*, 1966, oil on canvas. Private collection
10. Karin Hellman, *The Scream*, 1971, textile work, Espoo Museum of Modern Art – EMMA
- 11.–24. Maija Albrecht (drypoint, chine collé, if not otherwise mentioned)
 11. *Hearts*, 2006 | 12. *Woman*, 2021, assemblage | 13. *In Dreams*, 2013 | 14. *Through the Other's Eyes*, 2013 | 15. *Mask*, 2004/2011, 16. *Exit*, 2009, | 17. *Me here*, 2017, assemblage. Private collection | 18. *Spring Evening*, 2011 | 19. *Motif*, 2009 | 20. *Nebula*, 2021 | 21. *Domino*, 2020, assemblage | 22. *The Fourth Sister*, 2021, assemblage | 23. *Bird's Beads*, 2014 | 24. *Alternative Ways of Seeing*, 2016
25. Kaisaleena Halinen, *Solitaire*, 2018, ceramic, mahogany table
26. Axel Antas, *Low lying cloud formation captured*, 2005, photograph, Kiasma
27. Hans-Christian Berg, *Mind I*, 2004, glass and metal, Pro Artibus Foundation
28. Lovisa Ringborg, *Shapeshifter*, 2017, photograph
29. Lovisa Ringborg, *Ghost*, 2018, photograph
30. Lovisa Ringborg, *Dancing Wall, Nesting*, 2017, photograph
31. Hilda Hellström, *Portal*, 2016, stoneware clay
32. Hilda Hellström, *The Pineal Gland*, 2020, stone, silicone
33. Hilda Hellström, *Night Visit*, 2019, Jesmonite
34. Markus Kåhre, *Untitled*, 1998, installation with bathroom cabinets, curtains and light fitting
35. Ismo Kajander, *Sinikka*, 2019, assemblage
36. Juhani Linnovaara, *What is Happening*, 1977, silkscreen print. Turku Art Museum
37. Kaisaleena Halinen, *I am not always the same*, 2018, installation, ceramic, hair, wood

Outside on the gallery roof:

1. Andy Best & Merja Puustinen, *The Flowers of Evil*, 2022, cloth, metal, air blower

Andy Best & Merja Puustinen's enormous sculpture wraps itself around the Gallery roof and is both tantalizing and repulsive. The creepers take out thoughts to fairy tales such as *Sleeping Beauty* and *Jack and the Beanstalk*. The red prickly flower that appears repeatedly in the sculpture gets its shape from ricin – a highly poisonous plant that is at the same time aesthetically pleasing. Another white-spotted flower is reminiscent of the poisonous *Rafflesia arnoldii*, which is the world's largest flower and can grow to a metre in diameter. This toxic bloom has a smell reminiscent of rotting flesh and so is sometimes called the "corpse flower". The artists have been influenced, for instance, by the poet Charles Baudelaire's *The Flowers of Evil* (*Les fleurs du mal*), Freudian dream logic, visions of death, and streams of consciousness. Between the lines we can read an ominous prediction about plants whose genetic structure has been modified as a result of exposure to soil contamination or radioactive radiation after, for example, a nuclear accident, along with artificial changes in the natural environment caused by mining and forestry, pollution and population growth.

ANDY BEST and MERJA PUUSTINEN are an artist duo based in Espoo. They frequently make large-scale interventions in the form of inflatable sculptures in museums and urban space. Their works can be provocative and controversial with regard to social themes, while giving the public a chance to share a collective, sensory experience. Andy Best (b. 1963 in England) is Professor of Sculpture at the Academy of Fine Arts in Helsinki, and is also carrying out doctoral research at Aalto University. He moved to Finland in 1988 to study at the Academy of Fine Arts and he and his wife Merja Puustinen have been creating art and media projects together since 1993. Merja Puustinen (b. 1963) is a doctoral student at the Academy of Fine Arts in Helsinki. Best and Puustinen were among the first artists in Finland to work online and, during the 1990s, they created engaging but provocative 3D worlds on the Internet. In 1998, they received the State Prize for the Visual Arts for their media works *Silent Footprints* – large animal footprints in bronze – are in a square in central Helsinki.

2. Leonor Ruiz Dubrovin, *Untitled*, 2021, oil on canvas
Pro Artibus Foundation

3. Leonor Ruiz Dubrovin, *Scenario*, 2019, oil on canvas
Pro Artibus Foundation

The large oil painting *Scenario* depicts the stage fright that can occur just before a performance. It comments on today's social pressures and the struggle to live up to expectations, while trying to maintain our own identity. The painting *Untitled* shows a head seen from behind. In it what we think of as real vanishes, and is filtered through and mingled with a more abstract world. Leonor Ruiz Dubrovin's art is largely based on juxtaposing different relationships of opposites, such as the representative and the suggestive or the real and the fictive. She explores our perceptions of reality, the subconscious, and for that she uses potential psychological and metaphorical images. A lot revolves around the concept of identity and how identity is preserved.

LEONOR RUIZ DUBROVIN (b. 1978) is of Spanish and Finnish-Swedish descent. She grew up in Madrid, but did her art studies at the Academy of Fine Arts in Finland. She had a solo exhibition at Gallery Elverket in Ekenäs in 2019 and has taken part in several group exhibitions, for instance, in Spain, Germany, Denmark and Austria. Dubrovin has also made organic sculptures, for instance, on the theme of death. She has drawn inspiration for her works from the European painting tradition, including Dutch 16th-century still lifes.

4. Anna Estarriola, *Emerging thoughts*, 2015, installation with multi-channel audio, wool, hemp, synthetic fibre, Kiasma

Sixty small heads inside a large head invite adjectives that describe different emotional states, one speaks of survival strategies, another depicts ways of achieving ecstasy and how to attain a life after this one. The enormous head overflows with words and fragmentary phrases. The work gives visual form to the inner world, to the genesis and formation of thoughts. All this expresses what the process itself of forming thoughts might look like, also in audible form. The little heads inside the sculpture look like traces of other people's thoughts or memories, or perhaps multiple aspects or dimensions of the self. The work puts the focus on the kinds of realities that can be hidden from our view.

ANNA ESTARRIOLA (1980) has an MFA from the University in Barcelona (2004) and the Academy of Fine Arts (2009), and she has also studied contemporary dance. In 2015, Estarriola received the AVEK Award for media art. In her work she frequently combines video, sculpture, dance and performance. The body is used as an object. She frequently returns to questions about the meaning of life. She also has a strong interest in human behaviour on a collective level, especially in terms of how we react to reality. Estarriola often engages with science and technology, and plays with illusions. Together with the viewer she tries, in an interdisciplinary and playful way, to explore how reality is shaped.

5. Eeva Peura, *Traces*, 2013, watercolour, Pro Artibus Foundation
6. Eeva Peura, *1-2-3-4*, 2013, oil on canvas, Pro Artibus Foundation
7. Eeva Peura, *Wild Rose*, 2013, watercolour, Pro Artibus Foundation

Wild Rose shows a young woman who seems to be a mixture of animal and human; trees grow out of her head and she gives the impression of being untamed. Mouths, eyes and lips recur loosely in the watercolour *1-2-3-4*. Eyes are also there again on the tree trunk in the watercolour *Traces*. These are from a series on the theme of adventure and excursions. Buildings, trees, branches, octopuses and young women are recurrent motifs in Eeva Peura's richly detailed paintings. Likewise, a union of human and animal. The narrative is important, as is the specific atmosphere that she wants to recreate. Peura's paintings often contain elements from the world of fairy tale and nature. She is fascinated by the way reality and fantasy are intermingled, and it is this fusion that gives her paintings their intensity. Peura frequently combines contradictions and contrasts, for instance, juxtaposing innocence with something frightening or abject. Her works thus atmospherically reflect the world and humankind's relationship with imperfection. Peura's

works on paper are equal to oil paintings in their expression, since she sees the paper works as kinds of memoranda, not as sketches.

EEVA PEURA (b. 1982) lives and works in Helsinki. She graduated with an MFA, majoring in painting, from the Academy of Fine Arts in Helsinki in 2011. Peura has had several solo and group exhibitions in Finland at venues such as Forum Box, Galleria Sinne (2013) and Mänttä Art Festival. She received the William Thuring Award in 2019.

8. Emma Ainala, *Complicated*, 2017, oil on canvas

Lars Göran Johnsson Collection, Turku Art Museum

Femininity, identity, the community of women, and human relations are central themes in Emma Ainala's detailed, kaleidoscopic paintings. Her works are filled with signs and symbols, references to Instagram's image stream, art history, play, and Disney and Furby characters from the 1990s. Myth and subculture meet. Things can be seen from many different angles, instead of being squeezed into easily grasped forms. Ainala uses social media both as a subject and as a tool in her art. Sexuality, death, power relations and the ideal of beauty found in social media are given great prominence in her works. Along with that, a new type of escapism: a flight from reality into parallel, virtual realities. Truth and fantasy are mingled together, while different time levels overlap. She strives to create paintings that are open to all interpretations, in which each viewer can find their own points of identification.

EMMA AINALA (b. 1989) lives and works in Savonlinna. She graduated from the Academy of Fine Arts in 2013 and has had several solo exhibitions at various museums in Finland, as well as abroad at e.g. Finnish Institute in Stockholm, 2020, and Kunsthall Charlottenborg in Copenhagen in 2018. In addition, her work has been shown at Helsinki Contemporary and Kunsthalle Helsinki.

9. Åke Hellman, *The Eye*, 1966, oil on canvas

Private collection

Åke Hellman's diverse production is rooted in a realistic spirit and he became a much-in-demand portrait painter, making more than 300 commissioned portraits, and was known for his still lifes. Nevertheless, Hellman employed numerous different isms and styles as tools for his creative work and to make experiments. His surrealist works are evidently unique in Finnish art history, since there is a conceptual undertone throughout it all. This artwork with the eye has a more mystical expression and is made in an abstract visual language. The surrealist tone can already be glimpsed in Hellman's painting from when he was young, and it was also well-suited to his still-life painting. Hellman continued his artistic work into old age and eventually received the attention he deserved.

ÅKE HELLMAN (1915–2017) was a Finnish-Swedish artist and professor. He made his artistic debut in 1939. He lived in Porvoo and made a long-term contribution to art education as a teacher of visual arts and drawing, and as head of the art school at the University of Helsinki. He was married to the artist Karin Hellman.

10. Karin Hellman, *The Scream*, 1971, textile work

Espoo Museum of Modern Art – EMMA

Karin Hellman was one of the pioneering artists who used collage technology in the 1950s and 1960s. Her modernist experiments with different material combinations and ready-made objects broadened conceptions of visual art. In Hellman's large, imaginative collages and appliqués, we can see a humanistic outlook on life, as well as an interest in myths and stories. Her production also includes elements of abstraction and surrealism.

Politics, environmental issues and pacifism are present in Hellman's works among the playful modernist forms, in experimental materials, such as bits of wool, scrap iron, stones, pieces of clay, paper, text and photographs. She saw potential in textiles, a medium that women have worked with for centuries, and chose to do something completely different than handicraft.

KARIN HELLMAN (1915–2004) lived in Porvoo and was married to the visual artist and professor Åke Hellman. She studied at the Central School of Applied Arts and became a drawing teacher in 1938. She debuted as a painter in Helsinki in 1939.

11.–24. Maija Albrecht

The graphic artist Maija Albrecht's black-and-white and grey-toned works are based on something very close at hand. She depicts nature by observing its details and demonstrating that the human being is a part of it. But there is a sense of something unidentifiable and enigmatic in this: the relationship of the subconscious with actual perceptions of our surroundings. When we manage to see what is significant in the things near to us, we are also oddly connected with the far away, with the universal. Plants and birds frequently recur in Albrecht's visual world. As do eyes in different forms: the gaze brings the image to life. The bird is eating berries that derive from the flowers of the lily of the valley. The lily of the valley is born in spring, blooms beautifully around midsummer, dies, and then turns into poisonous berries. Death is mirrored in all of this as ever-present, as is the way we exist in a cycle, a recurrent rhythm. As well as an idea of all the contradictions in life: the constant presence of death, but also a lively playfulness.

MAIJA ALBRECHT (b. 1967 in Turku) lives and works in Inkoo. She studied at the Academy of Fine Arts and has exhibited in Finland and abroad. Albrecht taught printmaking at the Academy of Fine Arts in 2004–2014. Her main medium of expression is drypoint engraving on thin, Japanese gampi paper. Albrecht draws her pictures directly onto copper plate.

(from left)

11. *Hearts*, 2006, drypoint, chine collé
12. *Woman*, 2021, assemblage
13. *In Dreams*, 2013, drypoint, chine collé
14. *Through the Other's Eyes*, 2013, drypoint, chine collé
15. *Mask*, 2004/2011, drypoint, chine collé
16. *Exit*, 2009, drypoint, chine collé
17. *Me here*, 2017, assemblage. Private collection
18. *Spring Evening*, 2011, drypoint, chine collé
19. *Motif*, 2009, drypoint, chine collé
20. *Nebula*, 2021, drypoint, chine collé
21. *Domino*, 2020, assemblage
22. *The Fourth Sister*, 2021, assemblage
23. *Bird's Beads*, 2014, drypoint, chine collé
24. *Alternative Ways of Seeing*, 2016, drypoint, chine collé

25. Kaisaleena Halinen, *Solitaire*, 2018, ceramic,
mahogany table

A human figure divided into two in brittle ceramic lies unprotected on a card table. The work prompts thoughts of games of solitaire and of loneliness, as well as the struggle to be able to socialize with yourself. It is not entirely obvious who we are and even that is constantly changing. The divided self comes through here, but also the idea of a subconscious. In her often-fragile sculptures and installations, Kaisaleena Halinen investigates human vulnerability, strength and power relations, as well as vestigial traces. She plays with the boundaries between reality and fiction.

Although everything looks ordinary, some aspect of the work evokes a feeling that things are not quite right.

KAISALEENA HALINEN (b. 1973) lives and works in Espoo. She uses several different materials, such as marble, dust, wood, ceramic, concrete, photographs, metals, textiles and hair, while varying her technique greatly with each work. In 2002, Halinen graduated from the Academy of Fine Arts, where she currently teaches sculpture. She received the William Thuring Award in 2013. Halinen has also made a public work in Lohja.

26. Axel Antas, *Low lying cloud formation captured*, 2005,
photograph, Kiasma

Axel Antas uses his conceptual and philosophical approach to explore humankind's attempts to make contact with its surroundings. He can make interventions in nature by tying up trees or fabricating clouds in unusual places and then filming or photographing the event. At the start of the 2000s, Antas made a series of photographs of clouds in parks, along with self-portraits in which clouds cover his face. Clouds are generally gratifying mental images: there is something life-affirming about contemplating the air. With their floating accumulations of water droplets, ice crystals and particles, clouds no longer seem to belong to the air. With them as material, the imagination can flow freely, and clouds are some of the most dream-inducing, poetic entities. Cloud photography crystallizes into a specific given situation, involving an existential reflection on the mysteries of being, as well as a mood of melancholy, stillness and anticipation. Our thoughts go to the early surrealist René Magritte's paintings of clouds in unexpected settings.

AXEL ANTAS (b. 1976) was educated at Goldsmiths, University of London. He was on a Pro Artibus Snäcksund residency in 2013–2016 and now lives in Kauniainen. Antas uses grey-toned drawing, photography, sculpture and video in his creative work. He has long dealt with the landscape in his art; by spending time in the landscape, filming, drawing and photographing it. Much of this is about trying to understand, capture, and transform the environment. Antas' work is characterized by minimalism; he reduces in order to reinforce.

27. Hans-Christian Berg, *Mind I*, 2004, glass and metal
Pro Artibus Foundation

This hard, mercury-coloured brain sculpture is a long way from soft, grey, physical brain matter. It is said that the eye is the mirror of the soul. This eyeless brain formation crisply mirrors its surroundings and viewers in its polished surface. The viewer becomes part of the visible world, and the soul is, so to speak, an inflated brain. The sculptor Hans-Christian Berg has made an entire series of similar brains, which he has set out together in a row. Some have long tails and some are surrounded by terrifying hands. In them, science seems to be combined with science fiction and fantasy. They ask questions about what the shape of the head and brain might say about human intelligence and abilities, and humans are connected to technology and the pursuit of efficiency nowadays. And where is the spiritual really situated?

HANS-CHRISTIAN BERG (b. 1971 in Espoo) is known for triggering our senses with optical illusions and works mainly in glass, acrylic plastic and metal. His art challenges conventional ways of seeing and looking, the interplay of material and light offering surprises and insights. Berg lives and works in Inkoo. He was Young Artist of the Year in 2007 and in 2009 he received the William Thuring Prize. He has degrees from the Academy of Fine Arts and the Department of Ceramics and Glass at the University of Art and Design Helsinki (UIAH).

28. Lovisa Ringborg, *Shapeshifter*, 2017, photograph
29. Lovisa Ringborg, *Ghost*, 2018, photograph
30. Lovisa Ringborg, *Dancing Wall, Nesting*, 2017, photograph

In Lovisa Ringborg's painterly photographs dreams open up into a different way of seeing and experiencing our surroundings and our own bodies. Parallel states of consciousness, an exploration of waking and dreamlike states, the real and the unreal are leitmotifs that run through her art. Many of the pictures contain various types of textile elements. Ringborg is inspired by the symbolic language of the baroque, with drapery being built up into voluminous sculptures in countless formations. It can envelop and protect bodies or become caverns made out of soft folds. Her visual world is characterized by a timeless, claustrophobic atmosphere. Ringborg balances between light and dark, and the result can be experienced as both frightening and pleasant at the same time. With their sense of moving between these different worlds, or of being trapped inside them, Ringborgs artworks take us along with them into settings that feel both familiar and strange. They become gateways to our subconscious.

LOVISA RINGBORG (b. 1979 in Linköping) is a Swedish artist who trained at the Högskolan för fotografi in Gothenburg. She uses photography, video and sculpture in her art. Ringborg works in black-and-white and colour. Recently she has been working on a series of sculptures of greyhounds that mirror both the primitive and the domesticated in us. She has had several high-profile solo exhibitions, including at Fotografiska Museet in Stockholm, and in the USA, South Korea and Switzerland.

31. Hilda Hellström, *Portal*, 2016, stoneware clay
32. Hilda Hellström, *The Pineal Gland*, 2020, stone, silicone
33. Hilda Hellström, *Night Visit*, 2019, Jesmonite

The sculptor Hilda Hellström works in the border zone between sculpture and art handicraft, often in unconventional materials, such as the acrylic-based plaster Jesmonite. Hellström has a strong interest in the material's character and intrinsic narrative, where it comes from and its physical properties. A common feature of several of the materials she uses is that they can be cast. Hellström wants to demonstrate the process of the material's coming into being, i.e., we get to see what it was like when it was liquid. This is also very much about the problems of the casting process, showing that it is a material in transformation with a positive and negative form, as in the *Night Visit* relief. Thus, the material appears in her works as narrative. Hellström's works contain references to archaeology, geology and mythology. She puts the focus on memories and strata of time. The portal says something about the borderland between past and future. It stands for a flux, as in Heraclitus' idea that everything is subject to change. Strata of time, the future and magical realism are

present in the silicone cube *The Pineal Gland*, whose middle may remind us of a pineal gland, a kind of inner eye.

HILDA HELLSTRÖM (b. 1984 in Gothenburg) lives and works in Copenhagen. She studied at the Royal College of Art in London, and before that at Beckmans College of Design, Sweden. Hellström exhibited at Gothenburg Museum of Art in 2021, and previously at Design Museum Helsinki. She works in silicone, glass and wood, and makes public works, including one in Stockholm University Library. One project for which Hellström attracted international attention was on radioactive clay from Fukushima.

34. Markus Kåhre, *Untitled*, 1998, installation with bathroom cabinets, curtains and light fitting

We could call Markus Kåhre's works sculptures or installations, but what we remember about them is not really their materiality. We usually think that an image says more than a thousand words, but Kåhre's works seem to evade all forms of imagery. In other words, the nature of the work cannot be condensed into words, but instead it comes across best in an expectant silence. It all says something about the transparent and timeless in existence, and the essential thing is the encounter itself in the work. Out of the enigmatic a clear vision emerges. All this comes close to being an experimental theatre performance in which the viewer is on the stage. Like the early surrealist Marcel Duchamp, Kåhre uses readymades and familiar phenomena in a new guise and in a conceptually new way. Kåhre himself finds beauty in mathematics and logic and sees similar aesthetic values in mathematics as in art; the more simply a work of art is executed the better, and the simplest ideas are usually the best.

MARKUS KÅHRE (b. 1969) lives in Helsinki and works in Espoo. He studied at the University of Art and Design Helsinki (UJAH) in 1989–1996 and on the sculpture course at the Academy of Fine Arts in 1995–2000. Kåhre has also taught at the Academy of Fine Arts. He received the Ars Fennica Award in 2007. Besides art, Kåhre has studied philosophy, and his works usually have philosophical dimensions. His artistic techniques are very varied and he has also made video works.

35. Ismo Kajander, *Sinikka*, 2019, assemblage

Ismo Kajander himself says of *Sinikka*: “*Sinikka* was my 15-years-old sister’s doll. Ever since childhood, I remember how it lay there in the attic after my sister had gone off into the world. I didn’t play with it myself! But, when it was time for me to leave my childhood home, I still took what was left of *Sinikka* with me. After all, it was an interesting object. As such it was waiting for its time and place – in art? It once appeared in one of my drawings, before it was given a role in a death game that came about in a dream! A couple of other objects that had been waiting for their roles were also allowed in. I was only needed to connect the objects. And to break the glass.”

ISMO KAJANDER, (b. 1939) lives in Helsinki and Paris. He studied at the drawing school of Turku Art Society in 1958–1959. Kajander has a career of over seventy years as an artist behind him and is known for his collages and assemblages. He collects objects from his wanderings around Paris’ second-hand shops and old warehouses, and transforms them into philosophical, somewhat romantic, and, above all, highly inventive and ingenious assemblages. Art is not abstraction for him, instead he emphasizes that art should strive to be a part of life in a natural way and that it has a social message.

36. Juhani Linnovaara, *What is Happening*, 1977, silk-screen print. Turku Art Museum

Juhani Linnovaara initially showed classically inspired painting, which soon gave way to a personally formulated surrealism. Towards the end of the 1970s, his art took on a broader range when he began making prints. The figurative and the humorous are recurring features of Linnovaara's works. He combines disparate elements in his works, blending realism, fantasy and surrealism. Linnovaara's historical portraits contain aspects of the spirit of pop art, with fantastic figures that he has made in three-dimensional form, too. Linnovaara is also known for his pictures of cathedrals.

JUHANI LINNOVAARA (b. 1934 in Hämeenlinna) is a painter and sculptor who lives in Porvoo. He initially trained as a goldsmith and in 1950–1953 attended the School of the Finnish Art Academy. He represented Finland at the 1970 Venice Biennale, received the Pro Finlandia medal in 1971, and was Helsinki Festival Artist of the Year in 1978.

37. Kaisaleena Halinen, *I am not always the same*, 2018,
installation, ceramic, hair, wood

In her often-fragile sculptures and installations, Kaisaleena Halinen investigates human vulnerability, strength and power relations, as well as vestigial traces. She plays with the boundaries between reality and fiction.

Although everything looks ordinary, some aspect of the work evokes a feeling that things are not quite right. In a wall installation, girls' heads are linked together by ceramic braids into a kind of thread of life. Here, too, the human being's battle with the self on a universal level is expressed. Throughout our lives, we are many different people in one and the same body, and others can likewise see us in many different ways – yet we are still one and the same.

KAISALEENA HALINEN (b. 1973) lives and works in Espoo. She uses several different materials, such as marble, dust, wood, ceramic, concrete, photographs, metals, textiles and hair, while varying her technique greatly with each work. In 2002, Halinen graduated from the Academy of Fine Arts, where she currently teaches sculpture. She received the William Thuring Award in 2013. Halinen has also made a public work in Lohja.

Cover image: Lovisa Ringborg, *Nesting*, 2017, C-print, 53 x 182 cm

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