

In the spirit of Nubben in five ways

Lars-Gunnar “Nubben” Nordström (1924–2014) is one of Finnish art history’s best-known Concretists. His style is easily recognisable – many people see in it visual music and a powerful spatiality. Both interpretations are well-founded – Nubben studied and worked as an interior designer, while jazz music was his passion.

He wrote: “Jazz is living touching hearing seeing – and replicating”. (Jazz är att leva känna höra se – och åter-ge.) The underlying idea behind the In the spirit of Nubben in five ways exhibition is the importance of multisensory experience and variation in artistic work. Nordström’s art epitomises the modernist ethos, in which the multisensory and intersensory are at the core of artistic thinking and of experiencing an artwork. It is worth noting that abstract modernism is a highly polyphonic, diverse network of artistic ideas and thoughts, rather than a unified, coherent ‘ism’.

The exhibition at Gallery Elverket presents five contemporary artists, all with their own style and voice, but they all dare to make unrestricted variations within

the scope of their own artistic thinking, and to reflect critically. Their works go from multisensory to figurative to non-figurative and back, while creating new viewpoints on art and spaces for art.

The artists are: Oscar Hagen, Ville Laurinkoski, Sasha Rotts, Jarkko Räsänen and Man Yau.

Juha-Heikki Tihinen, PhD

The exhibition is part of Nubben 100 -anniversary year programming. See the whole program: lgn.fi

Room 1

Man Yau

M.Y. Chinoiserie

2021

sculpture installation:
ceramic, glaze, ceramic decals
(on-glaze), Baroque pearls, silky
ribbon, blued steel

Man Yau (f. 1991) has a background in ceramic and glass art, but has expanded her visual vocabulary to the diverse materials and installations characteristic of contemporary sculpture. Yau's art mixes personal ingredients with elements that comment on history, creating a multivocal dialogue in material form.

Yau's contribution to the exhibition at Elverket is *M.Y. Chinoiserie*. This ambitious, engaging artistic statement comments on 17th and 18th century European porcelain mania, postcolonial discourse, the idea of the exotic, identities, and the relationship between a material and the meanings ascribed to it.

The artist has been supported by:
Greta och Alfred Runebergs Stiftelse

Room 2

Oscar Hagen

Vurm

2024

acrylic paint on wall,
performance

Oscar Hagen (b. 1987) is a multidisciplinary artist who has worked with music, video, performance, drawing and cross stitching. Hagen's drawing performances generate fascinating, dreamlike spaces in which his signature line bends into numerous different shapes.

At Elverket, Hagen has created a work on the walls of the exhibition space. The artist added the final touches at the opening performance, to the music of Staffan Södergård.

Room 3

Sasha Rotts

Trois Couleurs (Trilogie)

2023

wallpaper (serigraphy on paper),
textile painting (applique
on canvas)

Sasha Rotts (b. 1985) uses the means of extended painting, e.g. in textile works that comment on the history of Constructionism. She creates multi-material works that deal engagingly with art history and history in general, spaces, and autofictional content. Rotts' artistic work has two branches, with some of it created in the SashaPasha duo – a collaboration with Pavel Rotts – while another strand is made solo.

The exhibition features a suite of works consisting of a wallpaper and three textile paintings inspired by Nubben's oeuvre.

Room 4

Ville Laurinkoski

Zerbrochen

2024

sound installation,
metal screen, fluorescent tube,
acoustic curtain, sound 05:20

Ville Laurinkoski (b. 1996) creates sound works with moods ranging from orgasmic shrieks to whispers, and beyond. Laurinkoski's distinctive, androgynous voice takes the audience through social analyses, memories and landscapes of queer desire and transgression. The artist also does performances and paints.

Zerbrochen, Ville Laurinkoski's sound work at Elverket, was inspired by *Sönder* (Eng: broken/Ger: zerbrochen), a novel by Henry Parland (1908–1930). Laurinkoski combines Parland's text with several other elements to create his own soundscape.

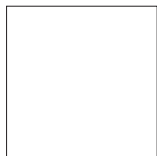
The artist has been supported by:

The Danish Arts Foundation

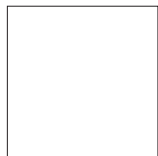
Nordic Culture Point – Nordic-Baltic Mobility Programme for Culture

Room 5

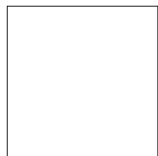
Jarkko Räsänen



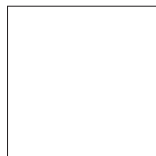
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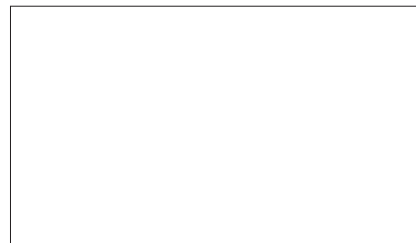
VALKYRIA



KVASIR

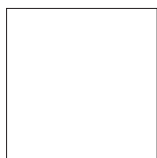


YGGDRASIL



Kiss

on the opposite wall



FREJA

2024
pigment print

2023
ink on plywood

Jarkko Räsänen (b. 1984) has developed a computer program that transforms digital images into something new, and figuration into abstraction. The visual style of his photos and videos is easily identified and unique. He is also active in contemporary music and in exploring yesterday's technologies, such as teletext.

Räsänen is showing a three-metre-wide, wall-mounted photographic print. It gives visual form to improvisation and variation in a manner reminiscent of music. Räsänen is one of the central figures in the Finnish glitch art scene, and the wrinkles in the print create a contrast with the general thought of digital print image having to be correct and even.

The artist has been supported by:
Arts Promotion Centre Finland