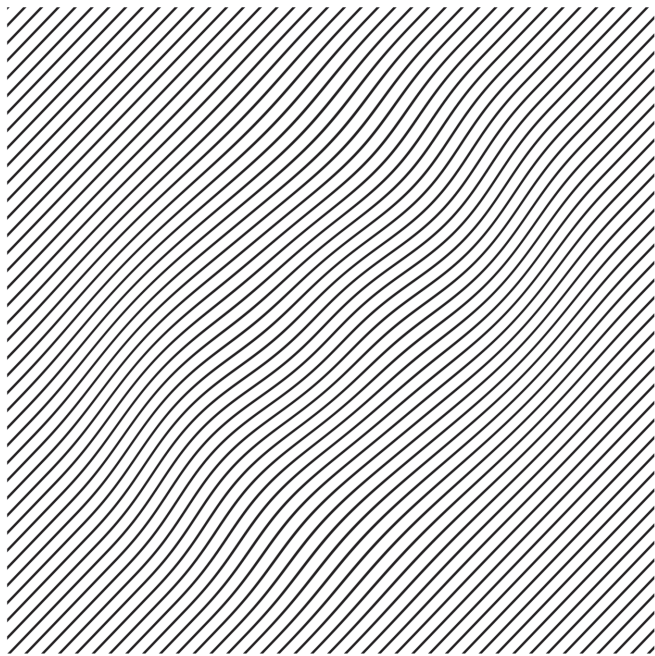


[ÄÄNESTÄ]

ÄÄNITAIDENÄYTTELY

5.-30.3.2023 TO-SU 12:00-18:00

OKSASENKATU 11



11 C-HÄRKZHSÄSKO

5.-30.3.2023 THU.-SUN. 12:00-18:00

SONIC ARTS EXHIBITION

[OF SOUND]

## [of sound] sonic arts exhibition

5.3.–30.3.2023

Thu–Sun 12–18

The opening 4.3.2023 at 16–20

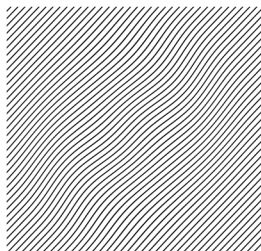
Oksasenkatu 11, 00100 Helsinki

In March 2023, the sonic arts group exhibition [of sound] brings together artists working with sound to Oksasenkatu 11 gallery. The exhibited works gathered together via an open call present different versions of sound being used as a central artistic medium and show various ways in which sonic arts can be approached, thought about, and worked with. The exhibition wants to ask questions about the meaning of sound as an artform, and consider the viewpoints that can be obtained when one pays attention to how sound relates to space. One important function of the exhibition is to raise discussion on the necessity of an active, regular art space dedicated especially to sonic arts. In addition to the works placed in the gallery space the exhibition includes one-on-one performances, live shows, a listening workshop, sound walks, and a discussion event centred on acoustic ecology. The Exhibition has been curated by Minerva Juolahti, J. Koho, and Sulo Kolehmainen together with Äänen Lumo ry.

Artists and groups taking part in the exhibition: Olli Aarni, Erik Alalooga, Tytti Arola, Tuike ja Simo Alitalo, Audiosielu / Hanna Azevedo & Ville Huhtanen, Fjolla Hoxha, Iida Hägglund, Half A Map / Jukka Inehmo, Sirpa Jokinen, Mörkrum / Antti Jussila & Teemu T. Tuovinen, Minerva Juolahti, Mika Kiviniemi, Sami Klemola, J. Koho, Adéla Konečná, Joshua Le Gallienne, Rasmus Mäkelä, Ulla Prami, Eija Ranta, Ruben Mattia Santorsa, Marloes van Son, Malte Steiner, Ilmari Säävälä, Dmitri Zherbin, Akustisen ekologian seura.

[OF SOUND]  
SONIC ARTS EXHIBITION  
5.–30.3.2023 THU.–SUN. 12:00–18:00

O K S A S E N K A T U 1 1



## Olli Aarni: Muistiinpanoja

Olli Aarni's piece *Muistiinpanoja* (Notes) is a collection of thoughts on sound art. The piece consists of words, drawings, numbers, and other thought fragments collected from notebooks spanning the last ten years and copied onto a large sheet of paper with ink. Writing down ideas is often an invisible but integral part of Aarni's process. With this piece, he celebrates this side of his sound art, scrambled together and spanning the last ten years.



Olli Aarni (born 1988) is a Helsinki-based artist working with sound, music and literature. He works primarily with recordings and the album format. In addition, he has created sound poetry, works for radio, installations, video art, and interactive pieces. His work has been released on four continents.

Erik Alalooga: The Random Light Orchestra  
performed on 24.3.2023

Erik Alalooga is a hopeless machine-addict. No matter what he starts to do or whatever he touches, the result is always a machine. During couple of last years he has been developing a system of slow-motion sound machines, controlled by self-made random-pattern generator.

Erik Alalooga's recent piece „The Random Light Orchestra“ is a cable-jungle with suggestively blinking light, inaudibly ticking relay, receding rear-lights of technological progress, everlasting expectation of next impulse, negatively charged particles with blameless discipline, enlightenment of photons, distorted coordinate-axis, annoying presence of invisible force-vectors, non-recurring patterns of noise, hidden gearwheels in their planetary solidarity, relativity of motion, sincere animality of liberated machines and passionate wedding-night of poetry and technology.

Erik Alalooga is a performance director, performer, sound artist, teacher and cultural manager living in Tallinn, Estonia. He is mostly known by exploration and application of DIY analog-technological solutions in his artworks. Since 2005 his focus has been on immediate relationships between human and machine. Born in 1974 in Tallinn, Estonia, Alalooga studied in Estonian Academy of Arts (EAA), sculpture (BA) and interdisciplinary arts (MA). In 2018 he started doctoral studies in theatre art in Estonian Music and Theatre Academy. Since 2014 Alalooga performs as solo artist in experimental music and sound-performance. A cornerstone of Erik Alalooga's musical expression is an analytical interaction with matter and self-made mechanical objects. Basic unit of composition isn't a note, but periodically repeated pattern.



## Tytti Arola: Kehäkitara

Kehäkitara is a four-neck guitar surrounding the player. The instrument is developed by sound artist Tytti Arola who has been performing with it in different kinds of experimental music gigs and performance art events. In the [of sound] sonic arts exhibition, the instrument is presented for the first time as an installation. This time Kehäkitara is playing itself.



Photo: Rene Jacobson

Tytti Arola is a sound artist and a composer who is interested in bringing daily life to concert venues, doing multisensorial compositions and exploring spatial sound. Arola's artworks often include electronics and lately she has been drawn towards researching embodiment of playing. Her oeuvre has been performed for example in the Helsinki Festival, Tampere Biennale, Musica Nova, Nordic Music Days and Flow Festival. At the moment Arola's work is supported by the Kone Foundation.

Tuiké & Simo Alitalo: Sonic Commons Listening walk  
taking place on 26.3.2023

Listening walk is a version of sound walks, produced and designed by Simo and Tuiké Alitalo, sound and environmental artists from Finland. They have organized listening walks in Finland, Italy, UK and US, where ever they happen to be working.

Listening walk is a group walk on the route that guides have planned beforehand. The walk takes about two hours including a discussion and q&a session after the walk. The purpose of listening walk is to open or clear our ears, learn to listen anew and to give us a new perspective into our surroundings.

Members of the World Soundscape Project used the term "soundwalk" when they developed the method in 1970s in Simon Fraser University, Vancouver, under the leadership of composer R. Murray Schafer. Hildegard Westerkamp, defines soundwalking as "... any excursion whose main purpose is listening to the environment. It is exposing our ears to every sound around us no matter where we are.

The walk does not involve any verbal communication among participants, and is done without any electronic devices like phones or cameras. The walk starts with a short introduction where the guides provide participants with simple instructions on how take part and how to listen. The walk takes about an hour depending the weather and other conditions. In the discussion following the walk the participants can compare their observations and analyze what happened during the walk. The walks are always unique due to changes in weather and other conditions. All you need to participate is open mind, good shoes and proper attire for the weather. Everybody who can participate the walk are welcome, small children can come with strollers. Unfortunately we cannot allow dogs.

Simo and Tuiké Alitalo have organized listening walks as part of their participatory sound art projects since 2010.

Number of participants is limited so please, send a message that you are coming with an email to: :kuulumia@gmail.com.



Please do this latest on Friday  
21 of March. Your  
participation will be  
confirmed with an answering  
email. Listening walk is  
supported by  
Kone Foundation  
more information:  
[www.soniccommons.fi](http://www.soniccommons.fi)

Hanna Azevedo & Ville Huhtanen: Audiosielu

Audiosielu is a series of art robots whose user interface is made up of textile art and interactive sound. Audiosielu - robots interact with the audience through sound, visuals, physical presence/movement and touch. The artworks discuss abilities of interactive DIY robotics, human voice and textile art to convey primary emotions and identification. We investigate things like humanity, sensitivity and fragility in the robot's user interface by means of pre-linguistic human voice and the expression of textile arts. Art robots interact with the environment and audience through visually, sound, touch and movement with the help of simple sensors and actuators. The textile expression consists of surfaces sewn from recycled materials, where the visual user interface of the robot is explored. Textiles give room for multi-sensory interpretation. The art robots' visual appearance and textile materials refer to DIY manufacturing and fragile human condition. The standing point is to convey a deeply recognizable humanity.

The initial idea for robots rose from the experience of family members memory disorder - a loved one's personality changes and disappears with the illness, but part of the non-linguistic vocalization remains recognizable and familiar until the deathbed.



Audiosielu is an artistic duo formed by Hanna Azevedo and Ville Huhtanen. Azevedo and Huhtanen have been working together since 2021 in a shared studio. They have creatively combined different techniques in their work; animation, music, robotics, arts and crafts, game design, drawing and digital art. The essence of the work of the Audiosielu is the combination of several techniques and ideas, the sharing of professional know-how and the endless opportunity to implement creative ideas. In terms of expression, the interactivity of creative work, the awakening of emotions and the development of a fresh visual language through experimental work form the core of their expression.

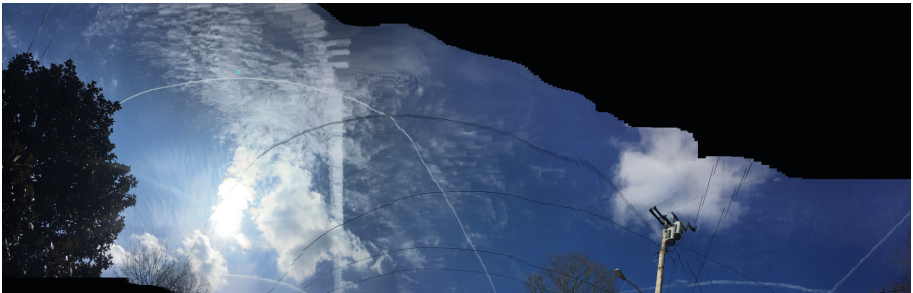
Fjolla Hoxha: Longing From a Distance ... What's Left Behind  
taking place on 13. - 15.3.2023

"Longing from a distance...what is left behind?" is an intimate participatory performance that treats the topic of longing and the fear of missing out. It stems from a desire to be in multiple places in parallel, through imagination and virtual communication.

Is it possible to surpass spatial barriers, to keep the flow of connection with a place and its beings?

Performance artist Fjolla Hoxha will co-create one-on-one performances with participants based in Helsinki while she is absent from the gallery space and the city.

The performances are considered voice or sound gift exchanges during which each participant, rather than audience member, will bring a sound gift, anything from a story about what they may have experienced today on the streets, to a recorded soundscape of Helsinki. In exchange, Fjolla will be offering sound gifts from a different continent where winter days are longer, the sun is likely shining almost every day, the red birds bebop and the firefighters are constantly around.



Fjolla Hoxha is a writer and performance maker, working between Helsinki, her home country Kosova and Nashville, Tennessee. Her practice is heartily based on assiduous research that mainly grounds on critical theory, oral histories and narratives, institutional and personal archives. She writes fiction and non-fiction, plays, scripts and reviews as well as works as cross-media performance artist, focused on site-specific participatory work that is informed by individual and collective memory. Fjolla studied Dramatic Arts at University of Prishtina, Theater Critique and Dramaturgy at Istanbul University and holds an MA degree from Uniarts Helsinki's Theater Academy in Live Art and Performance Studies.

Fjolla is a member of the TRANCE//FURNACE multimedia imprint art collective which focuses on Industrial Culture and Media, as well as Transgressive Electronic Music and Art.

lida Hägglund - girlcrushcrushcrush  
performed on 30.3.23

girlcrushcrushcrush is lida Hägglund's solo performance – a music and sound art gig that speaks about crushes, crushing, friendship, bisexuality and love towards girlhood through naivety and dreamy melancholy sad girl aesthetic. The dramaturgical arch is drawn from Hélène Cixous' l'écriture feminine theory: it's gestural, rhythmic, spasmodic, immediate, fluid, elastic. Boundaries melt. Frequent repetitions and conjoined phrases produce cumulative effect. There are backtracking and stumbling, phrases are rephrased. There is resistance to the finite, the definitive, the highly structured, to closure and resolutions, to hierarchies. girlcrushcrushcrush consists of auto-fictional poem logs that are based on Instagram photos, sound art and music – borrowed and composed by Hägglund. The performance is dreamy but also tense, Paris Hilton sings sanasaa and ponies gallop by. It is a window to one version of girlhood.

lida Hägglund (s.1991) is a sound designer, composer, musician, writer and performer. She has studied music and film sound design in Glasgow School of Art, Scotland, and performance art sound design in Theatre Academy, Helsinki. Hägglund works as a freelancer and is interested in feminist practices and themes. In her work she's constantly exploring what could feminist sound design be. Hägglund's works have been heard in Tero Saarinen Company, Theatre Academy, Tampere Theatre Festival, Hangö Teaterträff, Finnish National Theatre, Yle, Underwire and Raindance film festivals in London, Rome Independent Cinema Festival and Edinburgh International Film Festival.



Half A Map  
performed on 30.3.23

Half A Map is the current sound project of Jukka Inehmo. Among other things, it explores how harshness and gentleness can coexist and complement each other in sound. Pieces made under this name may be anything from abstract soundscapes to experimental techno, blurring the line between high art and popular culture.

Half A Map has recently released an album on the Finnish label Signature Dark. More live performances are planned for this year. Previously, they've performed their work and music in London, Manchester, Paris, and around Finland, and released work on labels in the UK, Italy and Finland. They've performed at various events and venues from an outdoor festival via art galleries to club nights. Their work has been heard on BBC Radio 3 as well as Finnish radio stations like YLE 1, Radio Helsinki, Basso and IDA.



Sirpa Jokinen: Horses In The Wind  
performed on: 24.3.2023

Performance consists of sounds made with mechanical wind, self-built instruments, field-recordings made by the artist and open source sound effects. The performance aims to create a listening experience of layered sound using an installation of objects.



The sound performances of Sirpa Jokinen are layered polyphonic experiments with electronic instruments and synthesizers she built, field recordings, objects and traditional instruments. She plays synthesizers in the duo Brutou Dou, Helsinki Improvisation Orchestra and Synthestra. She also makes acousmatic pieces using field recordings made with self-built equipment but also combine these using standard recording equipment, found sounds and played sounds. She is painter by education. Conceptually her work deal with the surrounding space.

## Mörkrum: Mirrors I

Mirrors I, both as a noun (multiple mirrors) and as a verb (to reflect something), is related to our ongoing project about empathising with artificial consciousness through a psychedelic viewpoint. It examines the motif of a "ghost in the shell": something inside a machine trying to form itself and to reach out, or its electric impulses seeking to mirror our electric impulses (mirror neurons)

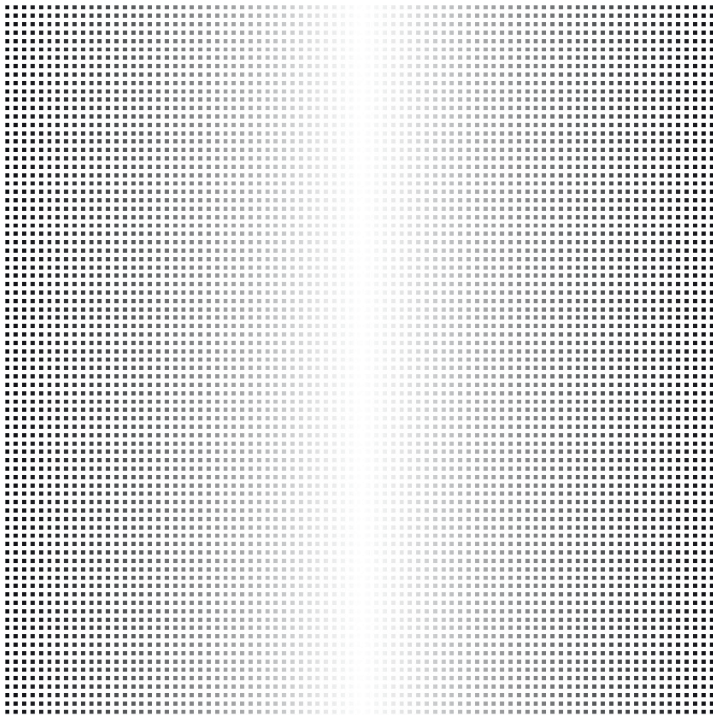


Mörkrum is a collective formed by artist Antti Jussila and programmer-folklorist Teemu T. Tuovinen, who have been performing, making recordings and experimental videos since 2016.

Minerva Juolahti: encounter (2023)  
paper, riso print, cotton thread

after the voice ends

before the voice begins



Minerva Juolahti (1987, Helsinki) is a performance maker and visual artist working in the intersection of body, sound, space, and paper. Juolahti is interested in how the ideas of space and sound can be approached through the idea of translation, as well as voice and noise as embodied and conceptual phenomena. Bodily place relationship and memory are recurring concepts in their body of work.

Mika Kiviniemi: Self – sufficient 2023  
a speaker, wire, display

The piece is sound, video and object installation. The sound of the piece is produced by using the speaker as a microphone and then touching and examining it in different ways. This procedure is filmed and presented via display. Installation is a sort of performance of it's own creation; a self – sufficient representation of itself.



Kiviniemi is a performance and media artist living in Oulu. He graduated from Aalto University's Visual Cultures Curating and Contemporary Art master's program in the summer of 2022. Kiviniemi's background is in the field of performing arts, but in recent years he has created multi-art installation and performance art works both alone and as part of a work group. Kiviniemi's works are attempts to find new perspectives behind and from within everyday phenomena. His way of working is to disassemble, assemble, separate, and combine things in search of unexpected connections. The nature of the works can often be found in the combinations of different media, techniques and starting points, as well as in the insights that occur around unfamiliar phenomena.

Sami Klemola: Triptych - Aether melodies XXI (a, b ja c) (2023)  
Acryl, coal and marker on fabric (100x120cm)

Sami Klemola: II: repeat :II (2022)  
parts 7a, 8c, 9a, 10d, 11b, 12a, 13c  
Marker on paper

When I work as a composer, I think about how the form of music works, how the melodic and rhythmic characters of music are balanced, how harmony as a whole is built, and how the world of the work relates to counterpoint. When I make pictures using different techniques, I think about the same things. I am interested in the abstract similarities between sound and image. I strive to create works in which the abstract and the concrete create new, multi-artistically layered works. I also want to explore the concept of time between visual art and composed works; In the picture, you might sense the atmosphere in the blink of an eye, but the composition must be listened to from start to finish in time in order to understand the piece. I study the similarities between viewing and listening, such as how visual art could emphasize experiences of movement, rhythm, melody or harmony, for example. In my paintings I try to find the moment that appears before the material finds the structure and that the moment works according to the rules that exists in the idea level.

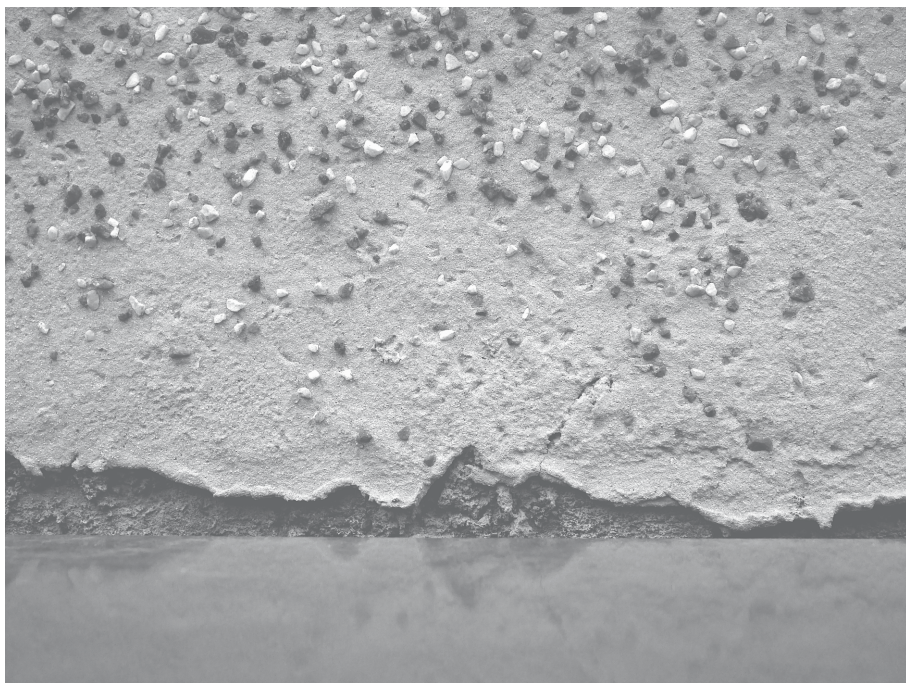


I am a composer and sound artist living in Jyväskylä. I have a diverse interest in art and my work is guided by curiosity. My works includes compositions for symphony orchestra, concertos, chamber music, opera, electronic music, incidental music and choral works, as well as sound installations and visual art. I am the artistic director of defunensemble, an ensemble that performs contemporary electroacoustic music. I have also been the artistic director of Tampere Biennale 2016-2018. Inspired by kinetic and optical art, my composition ...On Escher, was nominated for the Teosto Prize in the spring of 2020. At the moment, I am particularly interested in composing large-scale works and studying the abstract relationships between the arts. My sound art works has been exhibited at Galleria Huuto, Kunsthalle Helsinki, Mänttä Art Festival, PixelAche festival and Nordic Music Days in Copenhagen, among others. In January '23, I was in a sound art residency at the Titanic Gallery in Turku, working on a new sound installation based on the relationship between mass and friction.

J. Koho - T Ö Ö L Ö Ö R A 5 (2023)

T Ö Ö L Ö Ö R A 5 is a score-based self-directed listening piece that suggests different ways to approach and experience the urban environment.

J. Koho works extensively with sound. In recent years, Koho's interest has increasingly focused on listening to what's already audible.



Adéla Konečná: 13 pieces of pastry  
paper bags, DC motor, metal pipe, wooden pads, threads

Adéla Konečná is a Czech multimedia artist and musician. Adéla's artistic tools are sound, body, electronic and DIY instruments and listening. Her projects take the form of performance art, site-specific works, sound sculptures, live music performances, compositions and sound collages. Her artistic practice often involves work with ordinary objects and sounds from the environment where she is located and their transformation into new shapes and relations. She is currently on a study exchange at the Sibelius Academy in the department of Music Technology.





Joshua Le Gallienne: Queer Ecotones – Non-Binary Reflections On Listening taking place on 20.3.2023

What might it mean to listen ecologically, to listen in places of tension, to listen beyond binaries?

The term 'ecotone' was coined by naturalist Alfred Russel Wallace to describe transitional areas where different ecological communities meet. Ecotones are known for their richness of biodiversity and are often among the first environments to exhibit responses to climate change. Wallace considered these zones as points of tension, naming them after the Greek word for stress (tonos). Incidentally, the word 'tone', which is used to describe the characteristics of sound, has its origins in the same place.

This online event will take the concept of the ecotone as a metaphorical site to examine what it might mean to listen ecologically, to listen in places of tension, to listen beyond binaries.

The session will be led by artist Joshua Le Gallienne and will provide a forum for considering sound within a queer framework with a particular focus on ecology. Joshua will start the session with a talk, presenting their research into the history of queer listening and sharing their first-hand insights into what a non-binary perspective on sound might entail. The second half of the session will be structured as a workshop where participants will explore a range of listening exercises together and discuss the possible futures of queer listening.

The session is open to all. No prior knowledge or experience of the subject matter is required, only an interest in the topic.

Joshua Le Gallienne (b. 1985) is a non-binary British artist exploring materiality of acoustic sound within an artistic context. Through sculpture, installation, and performance, the artist stages intimate experiences that explore the relationships between sound, physical materials and environmental phenomena. Unusually, for an artist working predominantly with sound, Joshua does not use digital technologies, loudspeakers, or conventional sources of energy in their practice and operates primarily outside of a traditional gallery context. With each new piece, new materials and configurations are introduced. Previous works have employed pyrotechnics, blocks of ice, compressed air, carbonated liquids, and biodegradable plastics for their sonic qualities. Since 2012 Joshua's work has been regularly presented in the UK and internationally, receiving numerous awards including The Auxiliary's Sonic Arts Emerging Artist Exhibition Award (2019) and Sound and Music's Francis Chagrin Award (2020). Their work is unmediated and mostly undocumented, favouring in-situ presentations. In line with this the artist has no website or online presence.

Rasmus Mäkelä: Hum, 2019 (HD video, sound, 10:15)

Hum consists of 15 landscapes that I shot in my hometown Orimattila. By generating random locations and shooting directions, I avoided choosing places that have meaning for me. The title refers to the continuous humming of engines and machinery that takes over the landscape. It also refers to my way of humming nervously when I'm in remote or private areas. The subtitles reflect my thoughts during the process. As well as a small town study, Hum is an examination of myself and an attempt to lessen subjectivity in my way of working.



Rasmus Mäkelä (b. 1991 in Orimattila, Finland) is a Helsinki based visual artist dealing with intertwining themes such as time, change, space and light. His works are reactions to feelings, such as anxiety and helplessness, caused by ephemerality. Experimentation and playfulness as well as incompleteness and recycling of works play a key role in his practice. Mäkelä graduated as a Master of Arts in photography from the Aalto University School of Arts, Design and Architecture in the spring of 2021.

Ulla Prami: Sonic Glassboobs Installation  
Lost Guitar Virginity (3min 25 sec)

I borrowed a guitar and tried to play and record it for the first time. Since I liked the sound very much, I edited my trials into a piece by using Reaper. I also combined in it electronic sounds generated with EmissionControl2.

Glassboobs reflect the sensitivity and intimacy of the listening experience and the fragility of the sense of hearing in general. The glassboobs are also to remind the importance of feminine aspects in sound arts. The listener can adjust the glassboob installation during the listening session.

Ulla Prami (born 1982) lives and works in Helsinki. She graduated as an Architect in Aalto School of Arts, Design and Architecture in 2010 and studied contemporary art in ETSAM Madrid, Uniarts Helsinki and in Art School MAA. For the past three years she has been studying music technology and electroacoustic music composition in Uniarts Sibelius Academy Open University. Through the use of frequently intense color palette, her visual pieces and sonic installations explore concepts of contextuality, iconography, memory and the shadow side. Often self-referential in nature, existential questions regarding the role of art in the process of creating softer spaces may arise. Themes include (among others) desire, architectural utopias, corporeality, construction sites and recently soundscapes. Her works have been included in several group and solo exhibitions in Helsinki and outside Finland.



Eija Ranta: Insight #1-5 (2021)

Guided movement and performative field recording Headphones,  
mp3 player, sound and body  
Durations: 5-6 min

Insight #1-5 is a series of movement exercises that invites the gallery visitors to turn their gaze inward; to become an object and a subject at the same time. Each part suggests a different way of moving through the gallery space. The work takes place through the incidental, unexpected choreographies formed by the bodies moving in the space, as well as in the personal experience of the individual. The performative field recordings are a sonic representation of a movement, a document of a performative act in a landscape.

Eija Ranta is a movement artist creating movement performances, interventions, video and sound works. Her works are built around the relationship between a performer and a viewer from corporeal perspective. Through her work she explores new ways to present the infinitely interesting movement of a human body. Her work has been presented in museums, galleries and festivals in Finland and abroad. Ranta holds a Master of Arts (2018) from Aalto University School of Art and Design in Helsinki and Master of Performing Arts (2008) from St. Petersburg State Academy of Theatre Arts in Russia. She has also studied physical theatre at The Commedia School in Copenhagen, and modern and contemporary dance, and choreography at Dance New Amsterdam in New York. Ranta currently lives and works in Hailuoto, Finland.



Photo: Aino Väänänen

## Ruben Mattia Santorsa: Reverse Expectation

Electric guitar and music, 12/15 min per session, performed on 5. & 6.3.2023

Reverse Expectations is a project for one electric guitar player and a single listener: a one to one concert-performance. The guitar player plays in front of just one person. The musician and the person sit in front of each other. The guitar player has his instrument and his pedals, the sounds are processed through them and both the person and the musician can listen to the result through headphones, in a low-fi, intimate way. The spectator can choose among three pieces, without knowing in advance how they sound. The choice is based only on the suggestion she/he/they can have from the title of the pieces. It's possible to repeat the experience twice in one hour, also by choosing again the same piece. The experience of the performance will be different each time. \*One pair of headphones will be provided for the public. You can bring your personal headphones if you prefer. All hygiene measures will be taken in order to create a safe and healthy event. The headphones will be protected with single use covers and sterilized after the usage.

Ruben Mattia Santorsa (1992) is an Italian classical and electric guitarist based between Basel and Berlin. Contemporary music is currently at the heart of his work and his artistic manifesto. He firmly believes that through it we can convey a message of openness, acceptance and social, political and cultural renewal, much needed in today's society. He premiered



Photo: Astric Ackermann

pieces of composers such as Helmut Lachenmann, Giulia Lorusso and Clara Iannotta. In addition to his career as a soloist, he is also continuing his research on contemporary music in chamber music. He has a duo with a German guitar player Adrian Pereyra. They played in Austria, Germany, Switzerland and Italy. Ruben Mattia performs regularly with ensembles and orchestras such as Symphonieorchester des Bayerischen Rundfunks, Tonhalle Zürich, Radio-Symphonieorchester Wien, Orchestre de la Suisse Romande, Orchestra Haydn di Bolzano e Trento, Norwegian Radio Orchestra, Lucerne Festival Academy Orchestra, Mosaik Ensemble, Ensemble Contrechamps, MDI Ensemble, NEC Ensemble and Sonemus Ensemble, with conductors such as Sir Simon Rattle, Enno Poppe, Matthias Pintscher, Peter Eötvös, Marin Alsop in the KKL Lucerne, Elbphilharmonie of Hamburg, Philharmonie Berlin and Victoria Hall Geneva. He gave a lecture about the Contemporary guitar in Paris (Conservatoire Supérieur de musique et danse), Boston (New England Conservatory), Chicago (Northwestern University), Lisbon (Escola Superior de Música) and Sevilla (Conservatorio Superior de Música Manuel Castillo) He won the scholarship Swiss Government Excellence for the years 2013-2015, which was conferred to the best students who have been admitted to a Swiss university.

## Marloes van Son: Be Seated

A series of 3 chairs that try to influence a user through interactive audio compositions. The sound can be altered by sitting on one of the chairs and engaging with the interface on the backrest to create an abstract dialogue between human and object.

There is a power structure in place between designed objects and their users: objects are created to serve a purpose in our society. The philosophical movement of 'object oriented ontology', doesn't recognize the privilege of humans as "subjects" over nonhuman beings as "objects". It instead proposes a flat hierarchy where objects exist independently of human perception.

Following this line of thought, 'Be Seated' aims to give chairs a sense of agency. By embedding interactive audio devices, I literally give furniture a voice. What if a chair is able to express its wants and needs? What does that imply for its usability and position in our surroundings? Do we develop a different relationship to objects when they are given a voice?

Marloes van Son (born 1991) develops and builds sound-objects, electronic instruments and installations. She uses these as tools to explore everyday appliances and natural phenomena. By re-purposing ordinary subjects and objects she aims to create unusual, yet familiar experiences. She is fascinated by interactions between humans and technology and is currently obsessed with interface design.

Originally from the Netherlands, she currently lives and works in Helsinki (FI). She graduated from the Visual Culture and Contemporary Art programme (ViCCA MA, Aalto University, Helsinki, FI) after completing her BA at the ArtScience Interfaculty (BA, KABK, The Hague, NL).



## Malte Steiner: The Big Crash performed on 24.3.2023

The audiovisual Piece For Modular Synthesizer And Real Estate Data is part of Malte Steiner's art project The Big Crash - art for the pending burst of the real estate bubble - which has as the thematic departure point the instability of the real estate market as a consequence of extreme gentrification. Something that is actively taking place in all bigger cities around the globe. There is a pending 'big bubble crash' awaiting because of this and the piece deals with the increasing uncertainty and its effects on society this movement creates. The foundation is a software written by Malte Steiner, which harvests the data of some real estate websites from Berlin, e. g. prices and square meters, but also the photos from the advertisements. Those are analyzed with a Machine Learning algorithm, performing an image segmentation and thus separating objects found in these images into picture fragments which are used for the visuals. The numerical data like prices and square meters over a certain period of time is used to control a custom software synthesizer implemented in Csound and Max/MSP plus an analogue modular synthesizer to create the Piece For Modular Synthesizer And Real Estate Data. Concert performances of that piece so far have been in Berlin, Zagreb and Aarhus.

Malte Steiner is a German media artist, electronic musician and composer, currently living between Aalborg (DK) and Helsinki (FI). Steiner started creating electronic music and visual art around 1983, developing his own vision of the interdisciplinary Gesamtkunstwerk.

Started 2019 to work on the art project The Big Crash, reflecting on the housing crisis, urban development and gentrification, which includes installations, VR and paintings. Physical exhibitions have been in Aarhus and Aalborg, both Denmark and in Bergen, Norway. The Virtual Reality version of the project was included in several online exhibitions like Sound Campus shown at Ars Electronica 2020, the XR Music section of the International Computer Music Conference (ICMC) 2021 and Rencontres Internationales 2022 Paris / Berlin.



Ilmari Säävälä: Holy Whales – Loops  
performed on 30.3.

Non-harmonic human voice which builds to soundscapes with the help of  
looper effect.

Ilmari Säävälä Lives in Orivesi and runs the art gallery Maitojuna.



## Zherbin: Noise Landscape

Noise Landscape is a fictional sonic set piece made with a fan, LED-lights, magnetic tape and analog oscillators.

Zherbin is a noise artist, musician and instrument builder from Helsinki.



[of sound] sonic arts exhibition / [äänestä]-äänitaidenäyttely

05.03.–30.03.2023

Oksasenkatu 11, 00100 Helsinki

exhibition work information

Olli Aarni: Notes (2023)

paper, ink, masking tape

Tytti Arola: Kehäkitara (2019/2023)

plywood, spruce, leather, steel strings, humbucker pickups, contact microphone, tuning machines, transducers

Hanna Azevedo ja Ville Huhtanen: Audiosielu (2023)

interactive textile robots, sound, textile, and electronics

Mörkrum / Antti Jussila & Teemu T. Tuovinen: Mirrors I (2023)

real time animation based on face detection, mobile phone, mono sound

Minerva Juolahti: encounter (2023)

paper, riso print, cotton thread

Mika Kiviniemi: Self – sufficient (2023)

a speaker, wire, display

Sami Klemola: Triptych – Aether melodies XXI (a, b ja c) (2023)

acryl, coal, and marker on fabric (100x120cm)

Sami Klemola: II: repeat :II (2022)

parts 7a, 8c, 9a, 10d, 11b, 12a, 13c  
marker on paper

J. Koho: T Ö Ö L Ö Ö R A 5 (2023)

recycled copy paper (A4)

Adéla Konečná: 13 pieces of pastry (2023)

paper bags, DC motor, metal pipe, wooden pads, threads

Joshua Le Gallienne: ZeroMaterial Performance (2019)

site-responsive performance, text on recycled paper

Rasmus Mäkelä: Hum (2019)

HD video, sound (10:15)

Ulla Prami: SONIC GLASSBOOB INSTALLATION – Lost Guitar Virginity (2022)

tablet with looping piece (3min 25 sec), headphones, glassboobs, marbles

Eija Ranta: Insight #1–5 (2021)

Guided movement and performative field recording  
headphones, mp3 player, sound, and body (5-6 min)

Marloes van Son: Be Seated (2023)

wood, metal, electronics, Raspberry Pi, audio interface, speakers, programming  
languages used: Python, SuperCollider

Dmitri Zherbin: Noise Landscape (2023)

a fan, LED-lights, magnetic tape, analog oscillators

[[äänestä]-äänitaidenäyttely / [of sound] sonic arts exhibition  
Oksasenkatu 11

Open Thu - Sun 12 - 18 (unless stated otherwise)

EXHIBITION PROGRAMME

4.3.2023 at 16–20 / Exhibition opening

5. & 6.3.2023 at 14 → /

Ruben Mattia Santorsa: Reverse Expectations – one-on-one performance

13.–15.3.2023 at 16, 17, & 18. /

Fjolla Hoxha: Longing from a distance...what is left behind? – virtual one-on-one performance

19.3.2023 at 14–16 /

Discussion on Acoustic Ecology

20.3.2023 at 19–20:30 /

Joshua de Gallienne: Queer Ecotones – Non-Binary Reflections On Listening – virtual listening workshop

24.3.2023 /

Performance evening (Sirpa Jokinen, Erik Alalooga, Malte Steiner)

26.3.2023 at 13–15 /

Simo & Tuike Alitalo: Sonic commons listening walk

30.3.2023 /

Performance evening & Finissage

(Iida Hägglund, Ilmari Säävälä, Half A Map / Jukka Inehmo)

(Missing details to be announced later)

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