

Eeva-Riitta

Eerola &

Maija

Luutonen

**Eeva-Riitta Eerola &
Maija Luutonen**

Affective Attunements



Maija Luutonen
Cut the Dark, 2013
[MALZ-13-003]

Maleriske handlinger af Eeva-Riitta Eerola og Maija Luutonen

Inden for den traditionelle følelseteori mente man engang, at beskueren, når han eller hun så på et værk, skulle søge at forstå kunstnerens følelser i skabelsesøjeblikket. I dag fokuserer man i højere grad på de følelser, værket vækker i beskueren. Malerierne af Eeva-Riitta Eerola og Maija Luutonen kommer med et bud på hvilket billede, beskueren ser – på, hvad der sker på tærsklen til perceptionen. Det er et spørgsmål om kommunikation. Beskuerens *her* forenes med værkets *der*. Den forbindelse, der opstår, kan beskrives med et begreb, der er udviklet af psykoanalytikeren Daniel Stern, nemlig affektiv afstemning (*affective attunement*).¹ Den affekt, som værket forårsager, skaber en kontaktflade (*contact space*) mellem værket og beskueren. Inden for kunst kan affektiv afstemning ses som et krav fra værkerne, hvor forskellige sanseformer udgør en del af den direkte perception. Affekt er en psykisk tilstand, der går forud for bevidste følelser – fornemmelser, der har ophobet sig på forskellige måder, og som vi bærer rundt på.

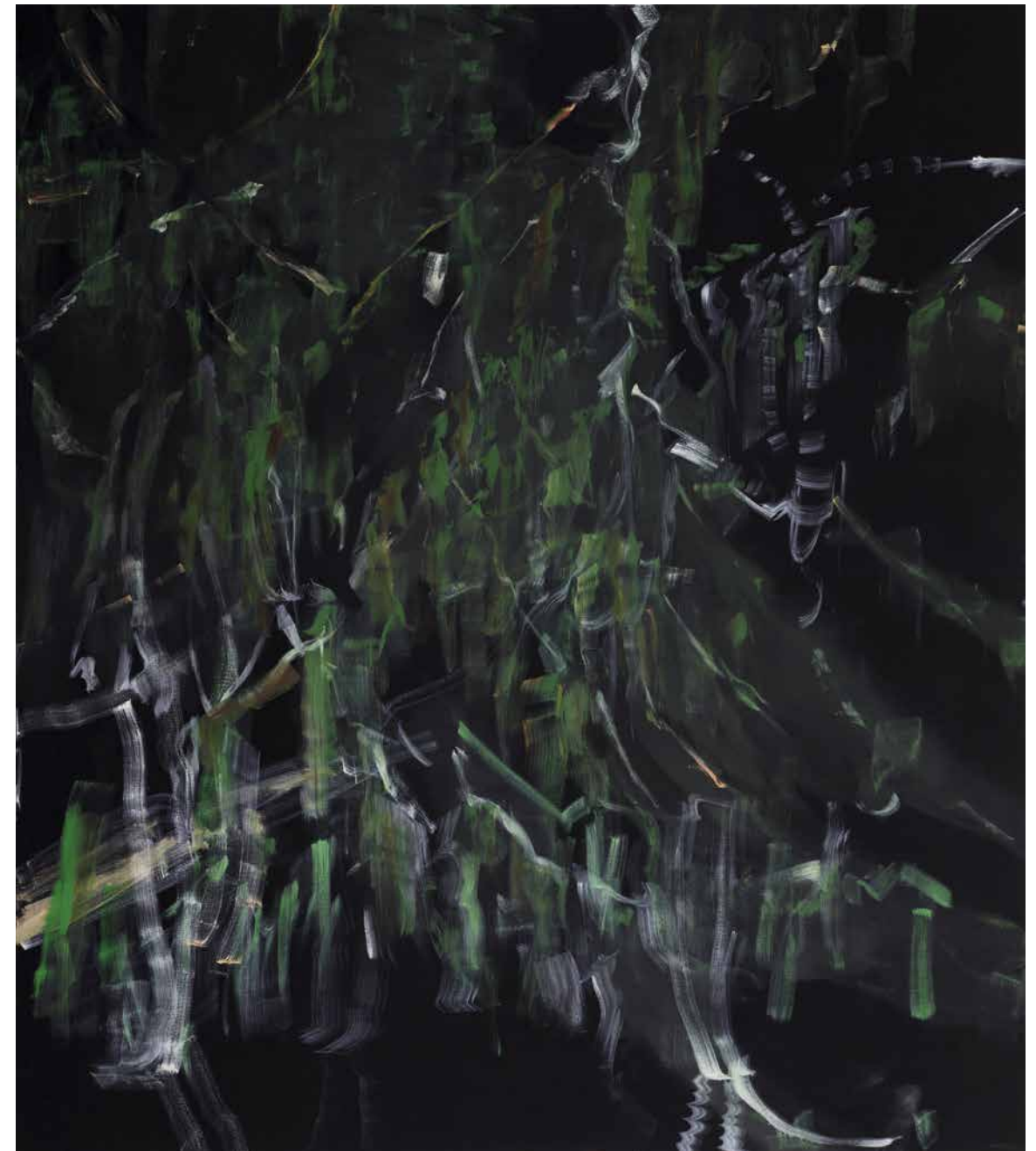
Kunstneren forbereder sig på skabelsesprocessen ved at forholde sig til sine omgivelser, de fysiske omstændigheder og sin mentale verden. Maleprocessen sker som en overvejelse, en tilnærmelse, som streger og penselstrøg, en bearbejdning af fladen – og vender så tilbage til maleriet som helhed, og kunstneren afslutter det, hun hele tiden, ubevidst, havde til hensigt at gøre. De malerier af Eeva-Riitta Eerola, der nu udstilles på Galleri Bo Bjerggaard, er fra en mere omfattende soloudstilling, der blev vist på Helsinki Contemporary i slutningen af 2014. Udstillingen på Galleri Bo Bjerggaard viser værker, der viger uden om den mest åbenlyse og konkrete repræsentation. Nedenfor beskriver Eerola, hvordan hun opfatter sine maleriers rumlighed i forhold til udstillingen som helhed – ved hjælp af ophængningen forsøger hun at forudse, hvordan de besøgende vil bevæge sig rundt i rummet:

“I denne proces ville jeg gerne arbejde mere konkret med rummet, end jeg har gjort i de seneste år. Den sorte bundfarve har været en del af min arbejdsproces i nogen tid, og jeg er fascineret af dens potentiale for at fylde et billede ud indefra. Med det mener jeg, at den mørke bund skaber sin helt egen karakteristiske følelse af, at den indeholder mere, end maleriet afslører, og blikket begynder at søge efter noget andet end det, vi umiddelbart kan se. Det sorte rummer selvfølgelig også en fantastisk kraft og masser af drama – så det næsten går hen og bliver banalt.”²

Samlet set udgør malerierne et kraftfelt, der fylder lokalet med spænding. De enkelte malerier er som ord i en sætning. Eerola taler om den specielle stemning, den sorte bund frembringer i hendes store malerier. Den skaber en følelse af et altopslugende dyb og virker samtidig som en tavle, der danner baggrund for det, der sker i maleriet. På et visuelt plan kan affekten ses som direkte, indeksslignende spor eller via billedernes ikoniske natur. Genkendelsen sker gennem sanselige elementer: strøgens legende fremdrift og elegante spring; Maleprocessen som en tidsmæssig hændelse, penselstrøgene på en grov og ru træoverflade (*Brushwood I*), som spor på lærredet, der bliver til motiver: knasthuller eller fødderne på et barn, der er faret vild i skoven, fanget i en lyskegle (*In Sight I, II*). Eerolas søgen efter maleriske handlinger, kraften og den urolige dirren i de enkelte penselstrøg vidner om skift i intensitet og en pludselig opbremsning, når billedet træder frem.

Beskueren nærmer sig derimod værket ved at søge efter genkendelige træer og lighedspunkter. Ser efter det genkendelige og karakteristiske i billedet. Samtidig undersøger beskueren de forskelle og ligheder, der er imellem værkerne. Men først og fremmest undersøger beskueren ubevidst, hvad der sker i hende selv. I samme øjeblik eller et kort øjeblik efter at være gået ned ad trapperne og have forladt værkernes magiske kraft. Jeg kan forestille mig, hvordan *Camouflage* kan vække minder om Kirkebys naturstudier fra 80'erne og 90'erne, hvor kunstnerens hånd søger spor i naturen og forvandler værket til spørgsmål om maleriets natur: om dynamikken mellem overflade og dybde. I Eerolas malerier sker bevægelsen i et mentalt rum, i et åbent landskab skabt af kroppens bevægelser og valg mellem handlen og ikke-handlen. De maleriske handlinger proklamerer ikke, at mesteren har talt, de er snarere forslag til, hvad nærhed og distance kan være, når disse kvaliteter kombineres. Pludselig er beskueren tilbage i centrum. Værkerne skaber en scene, hvor man kan opdage og tilegne sig bløde og ru affektive situationer, der vækkes til live af forskellige billedlige elementer, som primært bevæger sig inden for en gråtoneskala.

I Maija Luutonens (f. 1978) atelier tårner papirruller sig op langs væggene og ligger sammenrullede i skufferne. Illusionen af en let flimren fanges i totter af grå, cyangule skyer, der er sprøjtemalet og malet med pensel på papir, som i *Testament Test*, eller i udviskede petroleumtblå klitter. Luutonen bruger ujævnhederne i den bund, hun har skabt, som grundlag for maleprocessen. Hun beskriver det selv sådan, at papiret sættes fast på væggen, og at malingen derefter *falder* hen over det – først fra højre, så fra venstre. Former, der bliver til i små relieffer, forvandles til motiver – til skyer, rynker og folder, omridset af en krop – intime billeder, der i første omgang refererer til billedets skabelsesproces. Dernæst bevæger de



Eeva-Riitta Eerola

Camouflage, 2014

[ERM-14-004]

sig uden for billedets rammer: ud i kunstnerens forhold til sit fysiske selv (i det nye værk, *G*), sin lyst og den verden, hun maler. Spørgsmålet om det malende subjekt og femininiteten glider ind under maleriernes udelelige overflade.

Intensitet er både en kvalitativ og en kvantitativ egenskab ved affekten. Affekten stiger pludselig op til overfladen, man genkender det hertil relaterede hukommelsesspor, så aftager følelsen gradvist. Maleriet *The Thought You Most Likely Will Not Have*, 2011 og den tunge form, hvor omridset flyder ud over papirets grænser, er i den grad et spørgsmål, en klump, der klæber sig til ens sind, en affekt, der vækker ens tanker til live, og som nægter at slippe sit tag i én. Luutonens værker er i tråd med en postkonceptkunstnerisk ånd, uden at hun af den grund svigter sin æstetiske mavefølelse. Hun stiller sig selv en opgave, definerer metodik og retning for værket og opstiller regler, der skal efterprøves, mens hun maler. Et af de herligste eksempler er diptykonet *Nature Is Relentless Part I og II*, 2013. Her har Luutonen underkastet sig affekten, mens hun lyttede til Rihanas sang *Umbrella* (2008). Hun lavede det første maleri ved at danse til musikken med en spraydåse i den ene hånd, det andet med spraydåser i begge hænder. Den natblå regn af maling udfylder så godt som hele papiret. Under maledansen glemmer hun næsten den opgave, hun har givet sig selv, og lader sig føre af de handlinger, hun er i gang med.

Det mentale billede og skaberprocessen gør det ikke let for kunstneren. Nogle gange skal man ind i en blindgyde for at kunne slippe ud af den og nå frem til et let og luftigt udtryk. Her bliver Luutonen hjulpet på vej af sit begrebsmæssige laboratoriearbejde med serien *International Paper*. Seriens navn kommer fra de amerikanske breves Letter-format og termen *international standard*, der bruges om A4-ark. Den polske kurator Sebastian Cichocki forbinder hentydningerne i værkserien med kunstnerens studiepraktik, dens rationalitet og det uforudsigelige slutresultat: “Luutonen kommenterer på branchens regler og kutymmer omkring fx transport, kontakt til kunstneren, forsikring eller vedligeholdelse. Hun peger også på gråzonerne inden for kunstnerisk fremstilling, der svæver mellem det at overholde reglerne og bryde dem.”³

Luutonen maler i rene farvetoner i en forudbestemt rækkefølge og skaber en form for lagdelte membraner på papiret. Hun tager et færdigt A0-ark og folder det til et A4-ark, så det er nemt at opbevare og sende videre til den næste udstilling, hvor det vil blive åbnet og glattet ud. Med tiden afslører bukkekanterne de underliggende lag maling, og de monokromatiske værker begynder at slå revner. Luutonens “internationale papirer” bygger

videre på en tradition af geometrisk abstraktion ved at tillægge den ord som mobilitet og monokromatisk lys (*Blue Black Replacement* og *Multi-chrome*), de lagdelte mønstre, som bukkekanterne skaber (*Blue Cross*), samt en tidsmæssig faktor, og hun stiller sig selv spørgsmålet: Hvordan ser et tomt ark papir ud på et bestemt tidspunkt? (*Now, Later*).

Begge kunstnere opererer med tærsklen for billedets fremkomst. Luutonen sætter punktum for den stramme begrebsmæssige metode, inden hun går i gang, og følger eller bryder den regel, hun har vedtaget, hvorimod Eerola tester sit aftryk som kunstner og motivernes cirkulation i sine procesorienterede malerier. Grænsen mellem ufærdig og fuldenendt er hårfin. Begge leger med den postmoderne tradition for at male billedløse billeder, idet de opløser de visuelle elementer, for derefter at samle dem igen på en ny måde. Maleriernes åbenhed gør plads til beskueren, som dermed kan deltage i den visuelle leg.

Det kræver koncentration i betragtningsøjeblikket at tune sig ind på værkerne. Man skal ofre tid på det blik, som malerierne fordrer, sammenligne det billede med den følelse, der opstår af det ubevidste – den er momentan, intens og flygtig, men dog beskuerens egen og derfor så genkendelig. Det, som lige før var dér, er nu pludselig her.

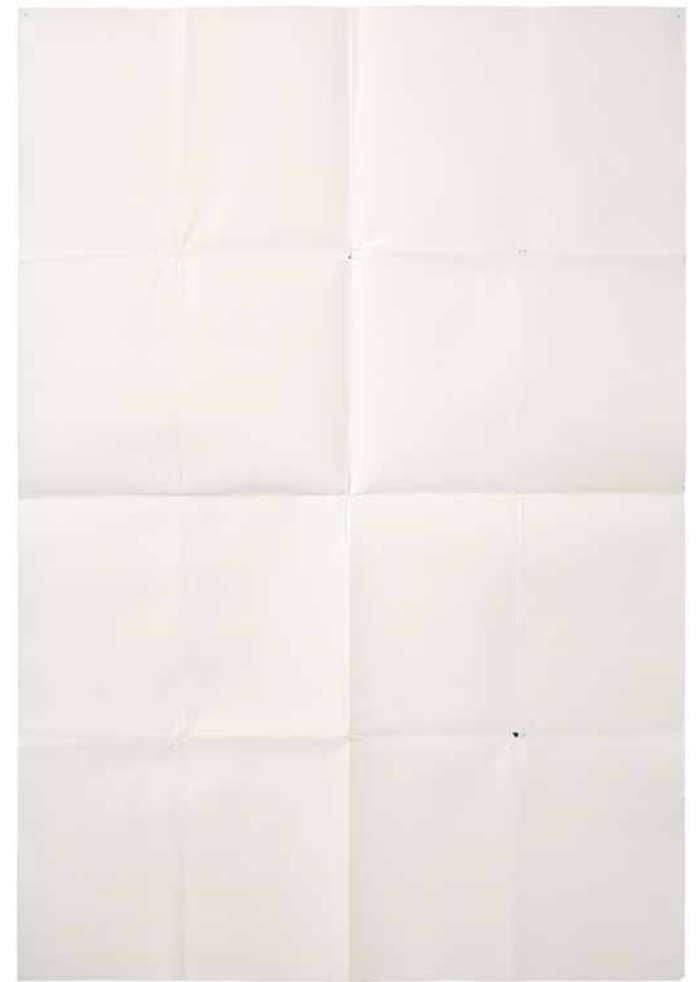
Leevi Haapala
Kurator og professor ved Academy of
Fine Arts, University of Arts, Helsinki

Teksten er baseret på samtaler med
Eeva-Riitta Eerola 8.12.2104 og med Maija Luutonen 15.12.2014

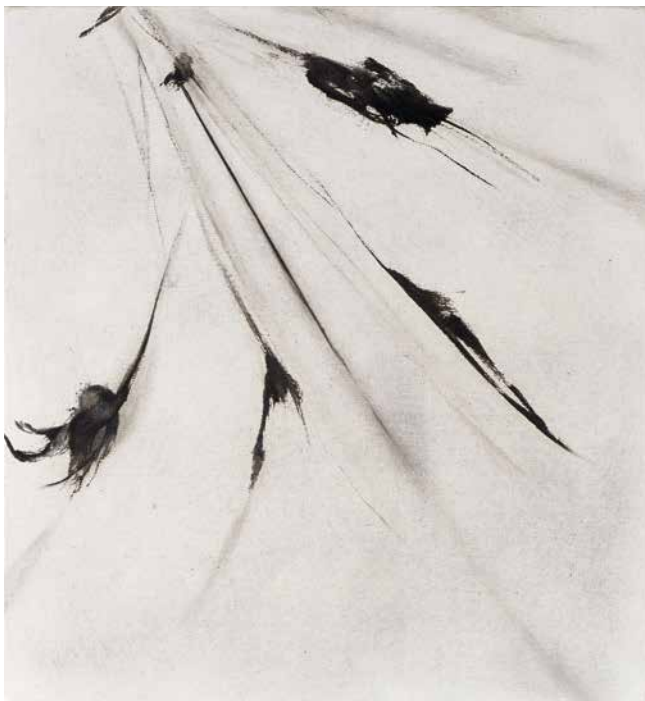
- 1 Affektiv afstemning (*affect attunement*) Daniel Stern har oprindeligt beskæftiget sig med tilknytning og med, hvordan et spædbarn udvikler evnen til senere at kunne regulere sine følelser. Affektiv afstemning handler om ikke-sproglig kommunikation mellem barn og forælder, om hvordan forælderen bekræfter barnets affektive udtryk. Forælderen er sensitiv over for barnet, når det bliver udsat for nye stimuli. Daniel Stern, *The Interpersonal World of the Infant. A View from Psychoanalysis & Developmental Psychology*. Basic Books, New York., 138-161.
- 2 Eeva-Riitta Eerola in “Discussion – Eeva-Riitta Eerola & Mika Hannula. The Touch of the Gaze”, <http://helsinkicontemporary.com/others/4920/>. Læst 17.12.2014.
- 3 Sebastian Cichocki: ‘Maija Luutonen,’ Society Acts – Moderna Utställningen / The Moderna Exhibition, red. Andreas Nilsson og Julia Björnberg, Moderna Museet. Narayana Press, Gylling, Danmark, 2014.



Maija Luutonen
Blue Black Replacement, 2013
International Paper
[MALZ-13-004]



Maija Luutonen
Multichrome, 2013
International Paper
[MALZ-13-005]



Eeva-Riitta Eerola
Happening II, 2014
[ERM-14-001]



Eeva-Riitta Eerola
Object, 2014
[ERM-14-005]



Eeva-Riitta Eerola

In Sight I, 2014

[ERM-14-003]

Painterly gestures by Eeva-Riitta Eerola and Maija Luutonen

It used to be the accepted view in the traditional theory of emotions that in viewing a work of art, the viewer should perceive the emotional state that the artist was in at the moment of creation. Today, the focus has shifted to the emotions evoked by an artwork in the viewer. The paintings of Eeva-Riitta Eerola and Maija Luutonen offer suggestions for images – for what occurs on the threshold of perception. The operative word here is communication. The viewer *here* is connected to a work *over there*. The establishment of that connection can be examined using the concept of *affective attunement*, which was developed by the psychoanalyst Daniel Stern.¹ The affect triggered by a work becomes a contact space between the work and the viewer. In art, affective attunement can be viewed as a demand made by the work, with various pieces of sense data being components of immediate perception. Affects are psychological states that precede conscious emotions, sensations we have amassed in various ways and that we carry within ourselves.

An artist attunes herself to the process of painting in the context of her environment, physical state and inner world. Painting is a process of deliberation, approach, scratching, stroking, and pushing against the surface to come back to the painting – completing that which the artist had, willy-nilly, intended to do. The paintings by Eeva-Riitta Eerola now on display at Galleri Bo Bjerggaard are from a more extensive solo exhibition that was mounted in late 2014 at Helsinki Contemporary. All these works elude the most obvious level of representation. Describing the way she conceptualises the spatiality of her paintings within the overall context of the exhibition, Eerola notes that she uses hanging to anticipate the viewer’s spatial orientation in the gallery:

“In this process I wanted to deal with space more concretely than I have done in recent years. While, in contrast, the black ground has been a part of my working process for some time – I am fascinated by its potential for filling up a picture from the inside. By that I mean that a dark ground creates its own distinctive feeling, that it contains more than the painting shows, and the gaze begins to seek out complementary aspects to the things shown. Of course, also present in the black is a powerful charge and drama, almost to the point of banality.”²

Taken as a whole, the paintings create a web of echoes that generates a tension in the exhibition space. Individual paintings are like words in a sentence. Eerola points out the special feeling engendered by the black ground of her larger paintings, which creates a sense of depth and immersion, while providing a kind of blackboard background for the emergence of gestures. In visual terms, affects can be examined either as direct, indexical traces, or through the iconicity of the images. Recognition develops through perceptible qualities: playfully advancing lines and elegant leaps; perceiving the temporality of trajectories, the transformation of brush strokes into the roughness of wood (*Brushwood I*), as traces spilled on the canvas, which coalesce into images: a knothole, the feet of a child lost in a forest, seen in a cone of light (*In Sight I, II*). The way Eerola casts about for painterly gestures, the power and restless quivering of individual strokes: all these reveal changes in intensity and the sudden halt when the picture emerges.

The viewer, on the other hand, approaches the picture through likeness and recognition, through that which is familiar and distinctive in the image. At the same time, she examines differences and similarities between the works, and above all unwittingly examines the things that happen inside herself – I can imagine how *Camouflage* may bring to mind Kirkeby’s nature studies from the 1980s and 1990s, in which the brush seeks hints from the landscape in order to make the work an inquiry into the nature of painting: the very dynamics of surface and depth. Motion in Eerola’s paintings occurs in a mental space, a terrain opened up by physical gestures, deeds and non-doing. In this setting, gestures do not proclaim a master’s brushwork but rather suggest what intimacy and distance can be when these qualities merge. Suddenly, the observer is back in the centre. The works build up into a platform for the recognition and assimilation of soft and abrasive affective situations evoked by separate pictorial elements operating primarily within a scale of greys.

Rolls of paper are stacked against the walls and folded into drawers at Maija Luutonen’s studio. The illusion of subtle vibration is captured by wisps of grey cloud, spray-painted and brush-painted on paper in cyan yellow, as in *Testament Test*, or by vanishing dunes rendered in petroleum blue. Luutonen uses the irregularity of the prepared ground as a starting point for the painting process. She describes the situation as what she terms the “fall of paint” onto a piece of paper attached to a wall – first from the right, then from the left. Shapes, created upside down on the ground in thin relief, are turned into motifs, into clouds, folds, blistered creases, and outlines of the body – intimate images that initially reference the process of making the picture. Then they move beyond the image, into the realm



of the painter's physical relationship between herself (indicated by *G* in her new piece), her desires and the world she has painted, making issues of the painting's subject and femininity slide into the indivisibility of the surface of the paintings.

One of the qualities of affects is their intensity, qualitative as well as quantitative: the sudden emergence of an affect, recognition of its associated memory, then its gradual subsiding. *The Thought You Most Likely Will Not Have* (2011), with its heavy shapes spilling over the edges of the paper, does indeed raise the issue of a lump that bogs you down, an affect evoking a thought that refuses to yield. Luutonen proceeds in the spirit of post-conceptualism without abandoning her aesthetic intuition. She gives herself assignments, methodic definitions for the work, directions and instructions – which she tests out while making the painting. One of the most delightful is a diptych titled *Nature Is Relentless Part I and II* (2013). Here, Luutonen has abandoned herself to an affect as she listens to Rihanna's *Umbrella* (2008). She made the first painting while dancing to the song with a spray can in one hand, and the second one with a spray can in each hand. The sheets of paper are covered almost entirely with the rain of midnight blue paint. During the paint dance, Luutonen almost forgets the assignment she has given herself for filling the paper, as she loses herself in the flow of simultaneous actions.

The image in her mind and the process of her practice do not make life easy for Luutonen. Sometimes she can only attain loose expressiveness by first reaching a dead end and then overcoming it. Here she is helped by the conceptual laboratory work she did for the series *International Paper*. The title derives from the American standard paper size, Letter, and the term International Standard used for the A4 sheet. The Polish curator Sebastian Cichocki relates the allusions in the series to the artist's studio practice, its rationality and unpredictable outcome: "Luutonen comments on institutional regulations and codes of practice, regarding, e.g., transport, contact with the artist, insurance or conservation; she also points out the grey areas in artistic production, which hover between adhering to the rules and breaking them."³

Luutonen applies pure colours to the paper in a predetermined order, so as to create layered membranes. Folding an A0 sheet into A4 size, she makes the work easy to store and possibly send to the next exhibition, where it will be opened and smoothed out. Over time, the folds start to reveal earlier layers of paint and cracks begin appearing in the monochromaticity of the work. Luutonen's international papers continue the tradition of geometric abstraction by adding to it such determinants as

movability, monochromaticity (*Blue Black Replacement* and *Multichrome*), narrative patterns created by creases (*Blue Cross*) and qualifiers of time, as she asks herself the question: What does an empty sheet of paper look like at a specific point in time? (*Now, Later*).

Both these artists operate on the cusp of the emergence of the image into visibility. If Luutonen lays down a strict conceptual method before commencing the work and either complies or violates the rule, Eerola tests her own handiwork and cycle of motifs in process-intensive paintings. The line between a finished and an unfinished work is very thin indeed. Both artists play with the postmodernist tradition of the pictureless picture, breaking up pictorial elements only to recombine them in a new sequence. The openness of the paintings leaves a space for the viewer to participate in the visual game.

Attuning yourself to the paintings requires a period of commitment, of giving time to the gaze awakened by the paintings, and comparing the picture to the feeling arising from the unconscious; feelings that are evanescent, intensive and transitory, but the viewer's own and therefore recognisable. That which was there is now here.

Leevi Haapala

Curator and Praxis Professor in the Exhibition Studies MA Programme
at the Academy of Fine Arts, University of Arts, Helsinki

*This essay is based on interviews the author conducted with
Eeva-Riitta Eerola and Maija Luutonen in December 2014*

- 1 Daniel Stern's concept of affective attunement was originally applied to affection and a child's ability to regulate its feelings in later life. Affect attunement refers to non-verbal communication between child and parent and to how the parent reinforces the child's expression of affects. Parents are sensitive to the reactions of the child as it encounters new stimuli. Daniel Stern, *The Interpersonal World of the Infant. A View from Psychoanalysis & Developmental Psychology*. Basic Books, New York., 138–161.
- 2 Eeva-Riitta Eerola in 'Discussion – Eeva-Riitta Eerola & Mika Hannula. The Touch of the Gaze,' <http://helsinkicontemporary.com/others/4920/>. Accessed on 17 Dec. 2014.
- 3 Sebastian Cichocki, 'Maija Luutonen,' Society Acts – Moderna Utställningen / The Moderna Exhibition. Edited by Andreas Nilsson and Julia Björnberg, Moderna Museet. Narayana Press, Gylling, Denmark, 2014.



Maija Luutonen
Nature Is Relentless, Part 1, 2013
[MALZ-13-002]



Maija Luutonen
Nature Is Relentless, Part 2, 2013
[MALZ-13-001]





Eeva-Riitta Eerola

Biography

Born in 1980 Siilinjärvi, Finland

2004–10 MFA, The Finnish Academy of Fine Arts, Helsinki, Finland

2008 European Exchange Academy, Beelitz Heilstätten, Germany

2006–07 École nationale supérieure des Beaux-Arts, Paris, France

Lives and works in Helsinki, Finland

Selected solo exhibitions

2014 *Becoming*, Helsinki Contemporary, Finland

2011 *Illustrator*, Galleria Katariina, Helsinki, Finland

2009 *Between*, Gallery of Finnish Academy of Fine Arts,
Helsinki, Finland

2008 Galleria Kapriisi, Kuopio, Finland

Selected group exhibitions

2015 *Affective Attunements*, Galleri Bo Bjerggaard,
Copenhagen, Denmark

2014 *New Painting from Finland and Sweden*, JAUS gallery,
Los Angeles, USA

Maila Talvio -salonki, Hartola, Finland

2013 *Boyden 25 vuotta Suomessa*, Kaapelitehdas /
Valssaamo, Helsinki, Finland

Passion Play, Helsinki Contemporary, Helsinki, Finland

2012 *Manoeuvre*, Oksasenkatu 11, Helsinki, Finland

Forum Box, Helsinki, Finland

2011 Taidesalonki Husa, Tampere, Finland

2010 *Olotila Ok! And other new art*, Sara Hildén Art
Museum, Tampere, Finland

2009 Final Show, Finnish Academy of Fine Arts, Helsinki,
Finland

2008 EEA08, Final Show, Beelitz Heilstätten, Germany

2008 Kaikugalleria, Helsinki, Finland

2007 *Visites dessinées*, Musée des arts et métiers, Paris,
France

2006 Art of Basware, Helsinki, Finland

Collections

Basware Ltd

EMMA – Espoo Museum of Modern Art, Saastamoinen Foundation

Art Collection, Espoo

Jenny and Antti Wihuri Foundation, Helsinki

Kunsti Museum of Modern Art, Lars Swanljung Collection, Vaasa

Sara Hildén Art Museum, Tampere

The Arts Association of Finland

Awards, grants and residencies

Residency at Cité Internationale des Arts, Paris (2010 and 2015)

Finnish Cultural Foundation, Uusimaa regional Fund (2014)

Alfred Kordelin Foundation (2010 and 2014)

Arts Council of Uusimaa (2012 and 2014)

Arts Promotion Centre Finland (2011, 2012 and 2014)

City of Helsinki (2012)

Residency at Väinö Tanner Foundation, Mazzano Romano,
Italy (2012)

The Arts Association of Finland (2010)



Maija Luutonen

Biography

Born in 1978 Helsinki, Finland

1999 MFA, The Finnish Academy of Fine Arts, Helsinki, Finland

2002 École nationale supérieure des Beaux-Arts, Paris, France

Selected solo exhibitions

2015 Galerie Anhava, Helsinki, Finland (upcoming)

2012 *Dedicated*, SIC, Helsinki, Finland

2009 *New Works*, Gallery Huuto, Helsinki, Finland

2008 *Changes*, Helsinki Art Museum Project Space, Kluuvi Gallery

2005 Gallery Huuto, Helsinki, Finland

2003 The Gallery of the Finnish Academy of Fine Art, Helsinki, Finland

Selected group exhibitions

2015 *Society Acts*, kim? Contemporaray Art Centre, Riika, Latvia

Affective Attunements, Galleri Bo Bjerggaard, Copenhagen

2014 *Untitled. Art*, Miami, USA

Society Acts – The Moderna Exhibition 2014, Moderna Museet Malmö, Sweden

Mänttä Art Festival, Pekilo, Mänttä, Finland

ARCO Madrid, Spain

Nix, SIC, Helsinki, Finland

2013 *Stopped Clocks in Places of Busyness*, Fold Gallery, London, UK

Disclaimer, Galerie Opdahl, Stavanger, Norway

Kopioitu, Komplot, Brussels and SIC, Helsinki, Finland

Awaiting Further Instructions, Cigarrvägen 13, Stockholm, Sweden

Sol LeWitt Loves Pancakes, Ausstellungsraum Zip, Basel, Switzerland

24 Spaces - A Cacophony, Malmö Konsthall, Malmö, Sweden

Dimensions of Sharing, Overgaden – Institute for Contemporary Art, Copenhagen, Denmark

2012 Supermarket Art Fair, Stockholm, Sweden

2011 Young Artists 2011, Helsinki Kunsthalle, Helsinki, Finland

Snooze II, Detroit Gallery, Stockholm, Sweden

2010 Alt_Cph10 Art Fair, Copenhagen, Denmark

2009 *Camouflages*, Peri Centre For Photography, Turku, Finland

2008 Artfair Suomi, Muu – gallery, Helsinki, Finland

A Night On Earth, MOCA Shanghai, China

2007 *Sparkling*, Helsinki Kunsthalle, Helsinki, Finland

Four Artists From Helsinki, Gallery Linda, Hamburg, Germany

2006 *Horsepower*, Helsinki Art Museum, Helsinki, Finland

2005 Gallery 21 / Büro 21, Malmö, Sweden

2004 Gallery Koch und Kessler, Berlin, Germany

The degree show of the Finnish Academy of Fine Arts, Helsinki Kunsthalle, Helsinki, Finland

2002 *Working title: Memory project*, Helsinki, FI, Trondheim, NO, Copenhagen, DK

2001 *Xanadu*, Forum Box, Helsinki, Finland

Collections

Artist Pension Trust, Berlin

EMMA Espoo Museum of Modern Art, Saastamoinen Foundation

Art Collection, Espoo

Helsinki Art Museum, Helsinki

Kuntsi Museum of Modern Art, Lars Swanljung Collection, Vaasa Museum of Contemporary Art Kiasma, Paavo and Päivi Lipponen Foundation, Helsinki

The Arts Association of Finland

The Finnish State Art Deposit Collection, Helsinki

Awards, grants and residencies

The Arts Council of Finland, one year working grant (2013 and 2015)

Kone Foundation (2014)

Alfred Kordelin Foundation (2006 and 2013)

Frame-Foundation (2013)

Recipient of the 2012 Ducat Award (2012)

The Arts Council of Helsinki Metropolitan Region (2009 and 2011)

The Arts Council of Finland (2005, 2007, 2009 and 2011)

Finnish Cultural Foundation, one year working grant (2010)

Residency at the Finnish Cultural Institute in New York (2009)

Niilo Helander Foundation (2009)

Paulo Foundation (2008)

The Arts Association of Finland, young artists grant (2007)

Finnish Academy of Fine Arts (2002)

Residency in the Cité International des Arts, Paris (2002)

The Finnish foundation for Cité International des Arts de Paris (2002)

Eeva-Riitta Eerola & Maija Luutonen

Affective Attunements

16 January – 14 February 2015

Works / Værker

Eeva-Riitta Eerola
Happening II, 2014
Oil on canvas
52 cm x 48 cm
ERM-14-001

Eeva-Riitta Eerola
Camouflage, 2014
Oil on canvas
210 cm x 185 cm
ERM-14-004

Eeva-Riitta Eerola
Brushwood I, 2014
Oil on canvas
100 cm x 195 cm
ERM-14-002

Eeva-Riitta Eerola
Object, 2014
Oil on canvas
55 cm x 52 cm
ERM-14-005

Eeva-Riitta Eerola
In Sight I, 2014
Oil on canvas
210 cm x 185 cm
ERM-14-003

Eeva-Riitta Eerola
Becoming, 2014
Oil on canvas
67 cm x 68 cm
ERM-14-006

Maija Luutonen
Nature Is Relentless, Part 2, 2013
Acrylic on paper
140 cm x 120 cm
MALZ-13-001

Maija Luutonen
Nature Is Relentless, Part 1, 2013
Acrylic on paper
140 cm x 120 cm
MALZ-13-002

Maija Luutonen
Cut the Dark, 2013
Acrylic on paper
140 cm x 110 cm
MALZ-13-003

Maija Luutonen
Blue Black Replacement, 2013
International Paper
Acrylic on paper
119 cm x 84 cm
MALZ-13-004

Maija Luutonen
Multichrome, 2013
International Paper
Acrylic on paper
119 cm x 84 cm
MALZ-13-005

Maija Luutonen
Testament Test, 2014
Acrylic on paper
143 cm x 100 cm
MALZ-14-001

Maija Luutonen
G, 2014
Acrylic on paper
200 cm x 140 cm
MALZ-14-002

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