

EMMA JÄÄSKELÄINEN PORTFOLIO

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Emma Jääskeläinen (b.1988, Espoo) is an artist living and working in Espoo Finland. She received her MFA from the Academy of the Arts in Helsinki 2018. Jääskeläinen works with sculpture, video, and sound. Her figurative, comical bodies made of stone and bronze are hommages to her dear one's, depicting their calloused fingers, ageing bodies, and garlicky breaths. The roughly carved surfaces are evidence of long conversations. Soft and smooth surfaces imply a certain slowing down, care and respect for materials.

Traditional, meditative methods of making are spiced up with intuitive choices and anecdotes. Stone and metal bodies are celebrated with non-permanent vibrant layers made up of ready-mades and lighter materials such as clothing, seashells, chewing gums and woolen spikes. Fragile layers and pop-cultural references in seemingly permanent structures suggest that things are always on a move and changing.

” As a sculptor, Jääskeläinen is defined by storytelling and, simultaneously, a delightful sensitivity towards her memory-laden materials. She does not consider the stiff history of sculpting a burden, but rather lightens it through personal recognisability, approachability, and mischievous inclusion.”

- Leevi Haapala, Museum Director, Kiasma, Museum of Contemporary Art



Sketch for HAM-commission 2020

RUNNING UP THAT HILL, solo show at PSM gallery, Berlin

Press release:

In her sculpting, Emma Jääskeläinen avoids monumentality. Massiveness resides in the physical nature of the works and in their materials. Even the tiniest everyday things become meaningful in the heavy material mass of the sculptures, while the big questions of life can get dressed in gentle humour. The works can be references both to very concrete matters, such as domestic tasks and objects found at home, as well as to family members, memories, and embodied experiences. Often a sense of the personal connects the pieces. Never too serious, typically flavored with joy. The first thing she carved into stone was a butt-like balloon sculpture.

The works are woven to be a part of a story, a bouquet of anecdotes and fragments, which, however, have no beginning or end, and which include innumerable sidetracks. Although text is an essential part of Emma's work – sketching often includes writing song lyrics – pinning down the final meaning of the works by putting it in words appears tricky, even unnecessary. The sculptures resist being classified, and logical ordering does not have priority. Rather, Jääskeläinen's means is intuition. There is always room for coincidence.

In her works, the topics often receive forms that resemble body parts. The physical body is central not only as a form, but also as an instrument – of thinking and experiencing as well as physical sculpting. For Emma Jääskeläinen, sculpting and the sculptures are one.

One form often repeated in the pieces is the human hand. The hand is a tool. A limb that grasps a pen, plays an instrument, conducts everyday tasks. Carries, cares, works. Gets worn and tired while working, sore from repeating the same routine.

Jääskeläinen is interested in the susceptibility of the body to the world outside: the cramps or soreness resulting from sculpting are concrete for an artist. Dependency on the body and an understanding of its vulnerability guide working. The susceptibility of the body in different conditions: the chlorine from a swimming pool absorbed into the skin, skin wrinkled by water, body tested by air-conditioning, heat, the flu. There is a fine line between shelter and threat; different chemicals protect, but simultaneously, damage. The awareness, raised by the pandemic, of the continuous threat to the exposed body is a reality to everybody.

In her previous works, Emma focused on the visible part of the body, its surface. In her new pieces, she digs beneath the surface: into the brain. The brain sculpted from stone lays on the floor, relaxed. A sculpture, too, can be a body, taking repose in a hammock. Rocking and receiving the audience's gaze. The sculptures shyly seek contact outside themselves.

Emma Jääskeläinen has worked with a number of different types of stone. In her most recent works, she uses the Lappia green marble. A new type of stone always means a new way of sculpting. Sensitivity towards the material is indicated by a gentle approach, becoming familiar with the characteristics of the material. Work is negotiation and reacting to one another – collaboration. Sometimes, the stone puts up a struggle, at other times, it willingly receives the chisel and bends more smoothly into the form suggested to it. Just like cutting cheese as Emma once explained the process of sculpting.

Her combining materials includes a certain relaxedness and ease. Sometimes she adds light, fragile, delicate materials to the sculptures, which creates layers in the piece. These add-ons are materials she has collected on trips or readymades bought from supermarkets like seashells, earplugs, chillies, chewing gum or fast food chain's cap. Emma chooses stone which arouses strong impressions and contents. Marble from Norway had the look of a fatty sausage. In her new works, in addition to stone, Jääskeläinen uses sheep's wool, aluminium, and found objects as material. Textile and wool are for Jääskeläinen as any other malleable material. Felting turns wool into a tight mass. Combined with stone, a dense and thick felt shelter for the stone's hard, but also brittle surface. What is central is the parallel state of the materials, rather than their opposite nature. A stone can be soft just like wool, or felt rough like the coarse surface of stone.

Text: Satu Oksanen







Heavy Thinker 2021: Lappia Green
marble, Fiinnsheep wool dyed
with coffee

Running up that hill...soon
2021: Finnsheep wool, brass





CLoud Number Nine:
Hermelin marble, copper, iron.

Night Watch 2021: Finnsheep wool, marble,
thumb of a mitten





Finnsheep wool, bronze, Murano glass drop







K60 group show,
Wilhelmhallen, Berlin

Repose, 2021: Norwegian
Rose marble, Travertine,
Finnsheep wool

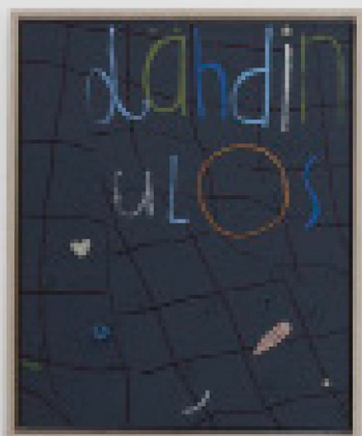






EMERGING 2021, Galerie Anhava, Helsinki with Emma Luukkala, Olle Norås, Joel Slotte.







Night Studio 2021: Hermelin
marble, Travertine, Finnsheep wool





Roll 2021: Finnsheep wool



A public sculpture commissioned by Helsinki Art museum for Adriana park in Herttoniemi, Helsinki, Finland. Inauguration in November 2020.

Put put

Viitasaari light granite, Spectrolite

The onomatopoetic name refers to a sound made by a boat and also the game of golf. The marine themed planning of the park with its shoreline, and water gathering in the "meadow", inspired to create a two piece sculpture depicting a pearl and a shell. The pearl, made of spectrolite, seems to be forgotten on the green like a football on the yard. According to the changing weather conditions in the park the ball is hidden or revealed. The shell like creature made of granite seems to be slowly departing from the shoreline. The relationship of these two objects delas with birth and attachment, also humorously and the changing conditions of the park deal with ideas of birth and attachment, permanent and changing.







PROPER OMELETTE

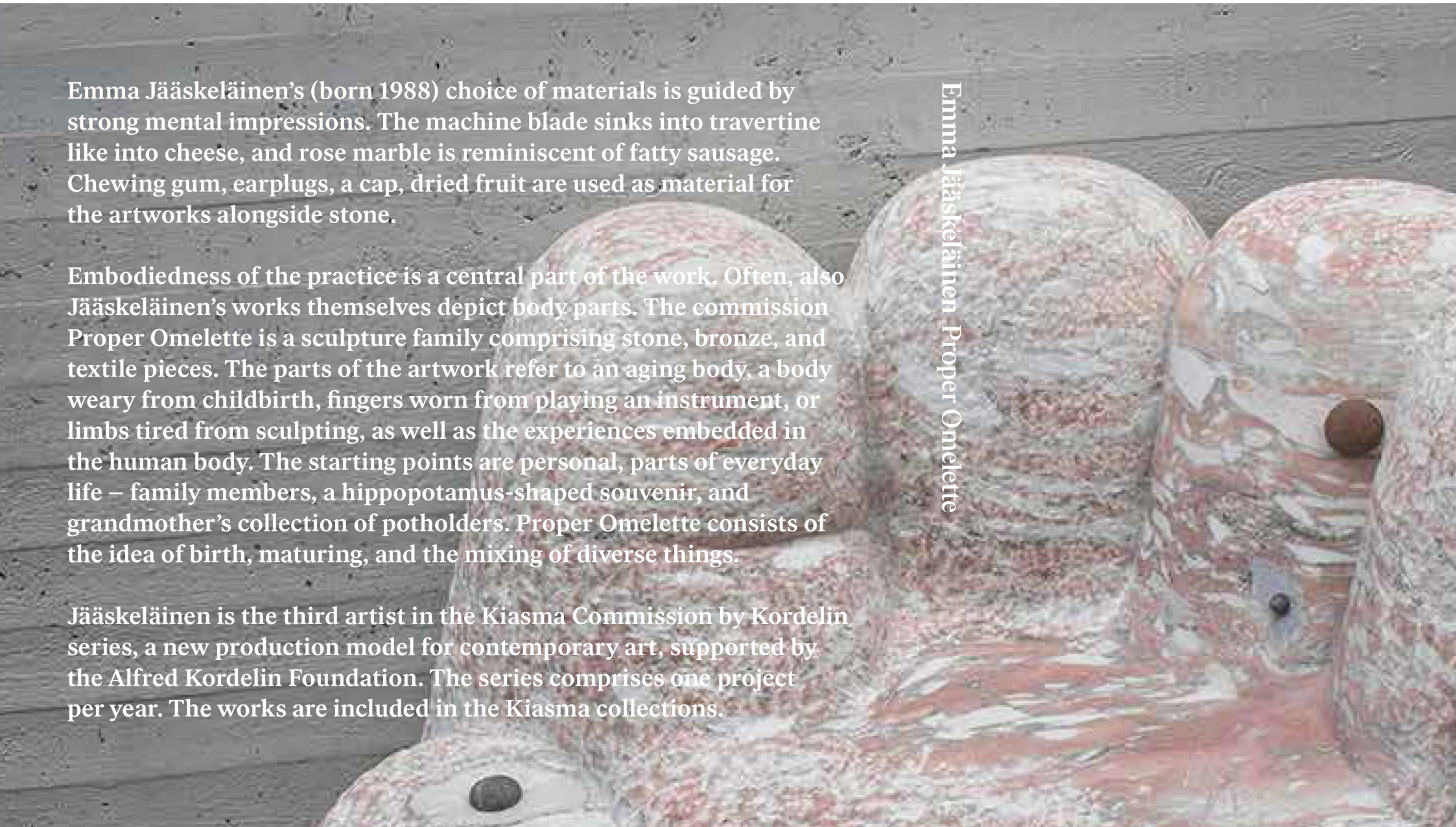
A commissioned work displayed in the lobby of Kiasma Museum of Contemporary Art, Helsinki, Finland. Supported by Alfred Kordelin foundation.
1.6.2020-10.1.2021

Emma Jääskeläinen's (born 1988) choice of materials is guided by strong mental impressions. The machine blade sinks into travertine like into cheese, and rose marble is reminiscent of fatty sausage. Chewing gum, earplugs, a cap, dried fruit are used as material for the artworks alongside stone.

Embodiedness of the practice is a central part of the work. Often, also Jääskeläinen's works themselves depict body parts. The commission Proper Omelette is a sculpture family comprising stone, bronze, and textile pieces. The parts of the artwork refer to an aging body, a body weary from childbirth, fingers worn from playing an instrument, or limbs tired from sculpting, as well as the experiences embedded in the human body. The starting points are personal, parts of everyday life – family members, a hippopotamus-shaped souvenir, and grandmother's collection of potholders. Proper Omelette consists of the idea of birth, maturing, and the mixing of diverse things.

Jääskeläinen is the third artist in the Kiasma Commission by Kordelin series, a new production model for contemporary art, supported by the Alfred Kordelin Foundation. The series comprises one project per year. The works are included in the Kiasma collections.

Emma Jääskeläinen Proper Omelette





Tervetuloa

1

5	Ed Anne
4	Stammyla Linnamöörin Shutter Speed
3	Blue Love
2	Like Lovers
1	Erma Jämskärmen

2







Heavy pick
Norwegian Rose marble, found stones, a stone egg
105x155x160cm

"Hours of play. Licks that came from the blues, repeated patterns through the air.
My brother's fingertips hardened into concave helmets, pearls on the laminated
table. These tickle peels came off like successful ice cream balls."





Me huolehdimme tavaroistasi
kun sinä nautit tallesta

7

Me huolehdimme tavaroistasi
kun sinä nautit tallesta

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Me huolehdimme tavaroistasi
kun sinä nautit tallesta

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Me huolehdimme tavaroistasi
kun sinä nautit tallesta

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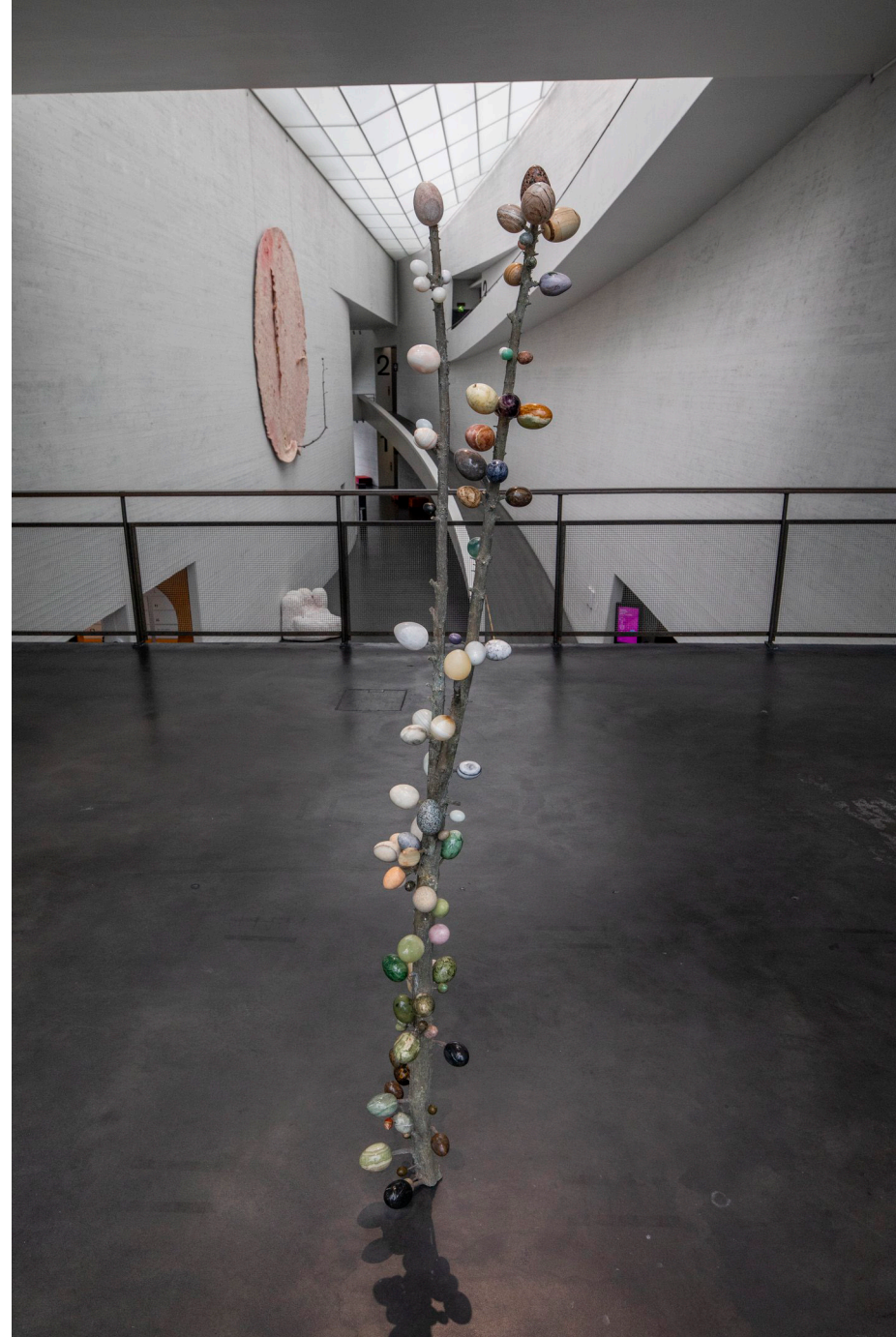


Protector and Black Pepper
Travertine, found stone, wool. 100x270x150cm.

"Bread crumbs glue onto her sweaty palms: A field of joy.
The walls of her body are being tested from both sides
now. Matter moves through the back hole and a curious
nose sticks through the navel.



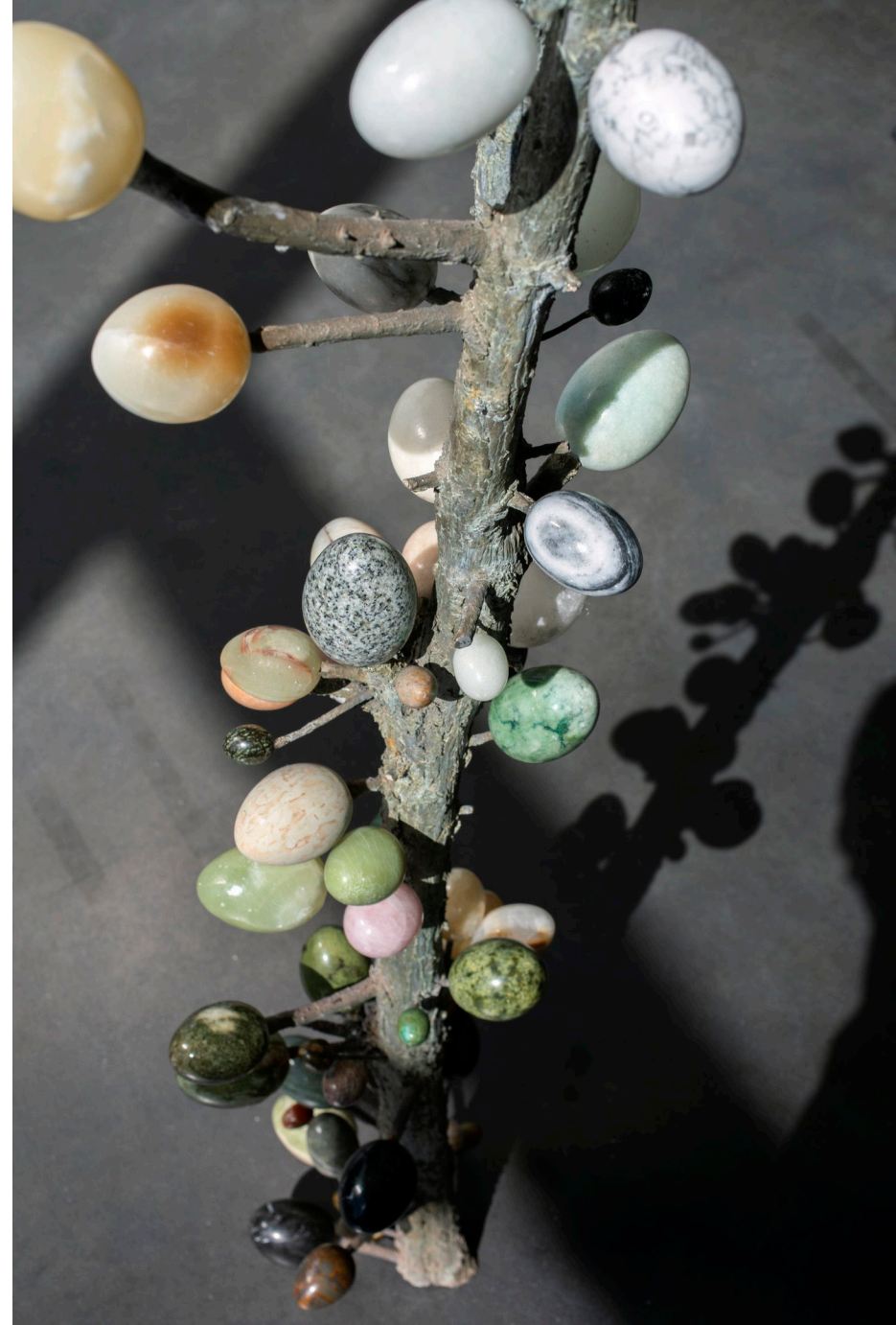




Eggs-Files

Bronze, stone eggs. 194x30x35cm

"A collection the shape and size of chicken, hen and quail eggs. Some were dyed and lacquered, cheap stones, grey tones under the shell. They were packed and filed in shoeboxes in the garderobe, to be hidden like unsolved crimes. The special eggs were tied with silk scarves and sawdust, remains of relatives and occupational residue."





Sunset sweater

Wool, aluminium, New Year's tin, stone eggs
5x5m

"The bikeride had an ending: a cold metal bar burning between the legs. Freeze!"







RAUMA TRIENNALE 2019
IN PRAISE OF BOREDOM
June 8-September 15, 2019

The first Rauma Triennale, to be held this summer, will challenge you to consider the value of boredom – a phenomenon seemingly to be avoided at all costs in our time, the stimulus-packed era of digitalisation and globalisation. What do we lose if we give up boredom? Does boredom hide something worth holding on to?

The exhibition is hosted by the Rauma Art Museum and the abandoned shopping centre of Tarvontori. Boredom is present in the works in a number of ways: as a laborious technique, slow-paced contents or an appearance that demands it be explored without hurry. The works invite you to linger. They remind you that while boredom is tedious, dull and dreary, it also entails rest, lounging about and concentration.

A local group of schoolchildren has been invited to take part in the Triennial. They have written and produced a radio play that explores the questions of time, how it is passed and spent, boredom and presence.

Artists featured in the exhibition include Nabil Boutros, Emma Jääskeläinen, Hertta Kiiski, Maija Luutonen, Paulien Oltheten, Sari Palosaari, Martha Rosler, Jaan Toomik and Elina Vainio. The 2019 Triennial is curated by Anna-Kaisa Koski and Anna Vihma.

Works in the exhibition: Bob, 2017: Rosa Asiago limestone.
Creator (New potato and olive), 2017: Norwegian rose marble, found stones.



Bob, 2017:
Rosa Asiago stone



Creator (New potato & olive), 2017:
Norwegian Rose marble, found stones



TIZZICATO

The name Tizzicato refers to the term pizzicato in music. In this technique a string instrument is being plucked producing a short, sharp sound. Whilst hitting the stone you can tell by the sound (clang!) of its effect on it. The name hints to the process of making and the works being sort of monuments for passing moments: mother in the 70's when she could do the spagat but not stay for long in that position, father doing crosswords and sudoku by the fireplace, the moment of holding something in your hand. The name also plays with finnish words "tissikato" which means the lack of tits. The exhibition is comprised of stone and bronze sculptures and collected add-ons like seashells, marble dust and a pile of hairs from the shower drain.









Spagat 2018: Norwegian rose marble





**Tit, little bitch sittin', 2018: Found
nipple stone, papier mache.**



Nest, 2018: Found stone, hair,
seashells







Sweet chili, 2018: Bronze,
seashells, stone, chili
40x30x1cm



Curse, 2018: Bronze, seashells,
earring 13x15x1cm



Big nose, 2018: bronze, marble dust





Holding a dirty thought, 2017:
Norwegian Rose marble, seashell



A passing permanence, 2018: A group show curated by Jaakko Rintala.

Artists: Emma Jääskeläinen, Mikko Kuorinki, Man Yau, Nabb+Teeri, Eetu Sihvonen, Collin Velkoff

A survey into the phenomenology of experience during late modernity

”You first saw the light on such and such a day and now you are on your back in the dark.”¹

Can we presume all time to be included in a singular world opened through experience? The exhibition’s name refers to the idea that the world opened through experience is a continuum of truth and reality which constitutes our being in the world. As such we can think of time as a multitude of binds and strings which entwine as a kind of bricolage² rather than an ever-expanding linear line. And here we are; bound to this earth with the binds of time.

This also raises questions of the dialectical nature of freedom and necessity. If we as aforementioned understand ourselves as a part of the intertwined network of time, being and experience then we can start to critically examine what these circumstances mean. We are a part of – whether we want it or not – countless different communities, societies and spheres of influence which constitute our existence; state, currency, sex for example.

This is the interface on which A Passing Permanence takes place, it’s intent to survey those structures and borders that compose experience and constitute our being in the world.

¹ Beckett, Samuel. Company. United Kingdoms: Calder Publications; 1982.

² French word for do-it-yourself, tinkering or creating from a variety of available things.

Text: Jaakko Rintala

Work in the exhibition: Sudoku, 2018: marble. The sculpture was installed in relation to Mikko Kuorinki’s Day at the beach.



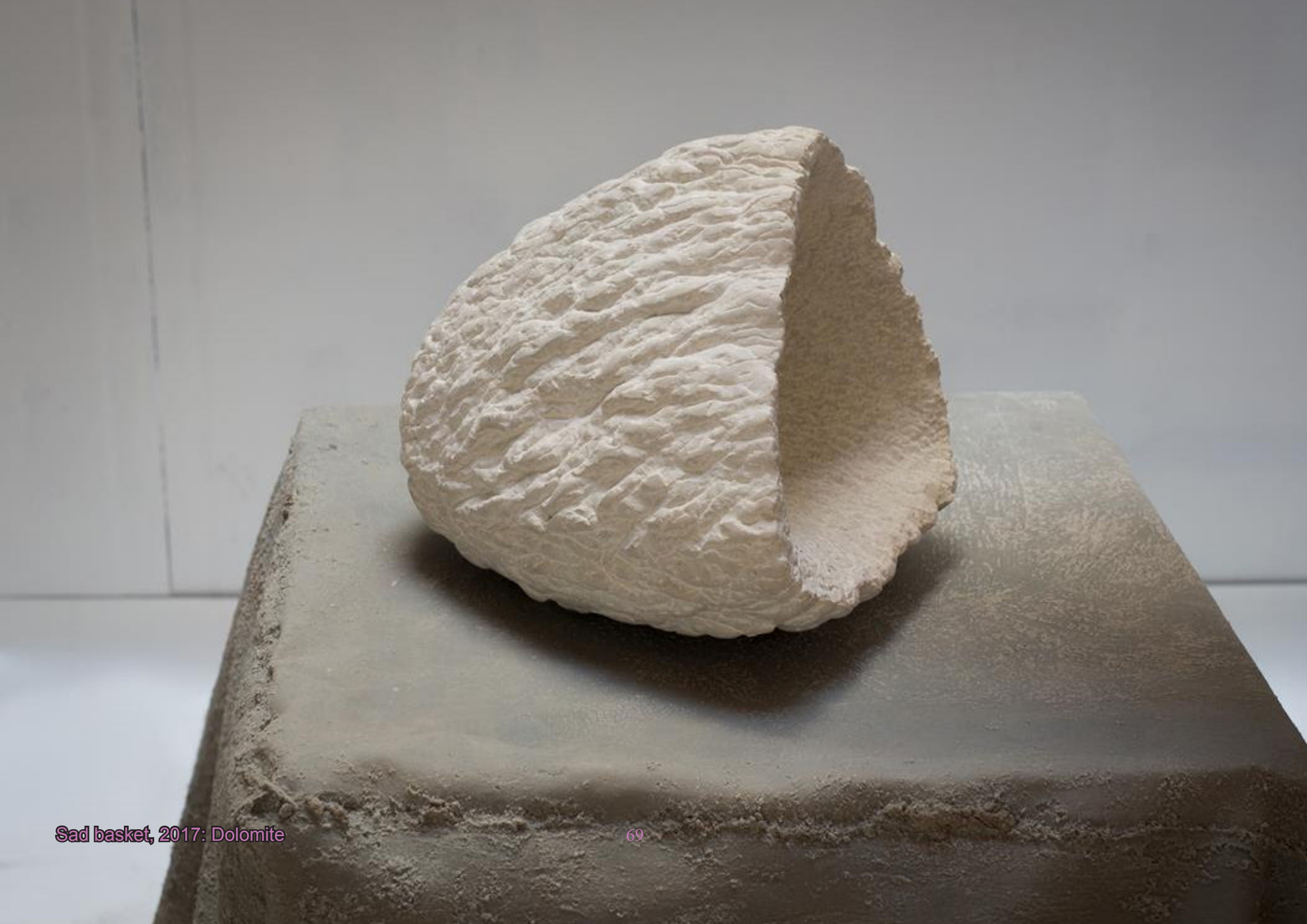
Sad basket , 2017: Soloshow, HAM-gallery, Helsinki Art Museum

“The purpose of the stone is to soften and transform into a surface longing to be touched. You have to care about its being, let it affect you.”

It all began with a glorious nose sculpture. It fell over and turned into something quite pathetic: Sad Basket. The basket symbolizes a place of birth and is presented as grey and calm in the exhibition. The Holy Grail in Indiana Jones and the Last Crusade was a carpenter's cup made of clay. Sad Basket is reminiscent of this modest artifact that could grant its claimer immortality.

Right sized feet fit into the pocket and feel like collectables. Sculptures on the pedestals weighing around 25 kilo's function well as weights against the body. The big hand doesn't move, but lays on the floor offering a new potato and olive, the size you find from the grocery store. Things like granite, the Moomin figure, sausage and a cap of a fastfood restaurant refer to something Finnish and familiar. The marbles, olive and French names take us elsewhere, referring to foreign longings.

The exhibition consists of stone sculptures, two acrylic paintings, one on a sofa and the other one hanging from the wall, and also a video-loop installed on one of the pedestals.



Sad basket, 2017: Dolomite







Peaches, 2017: Norwegian Rose marble

Edelweiss: found stone
Memory of stone, 2017: Acrylic, pig-







Jam, 2016: Stone, earplugs, wax



**Pocket monument, 2016: stone,
wax, string, tape.**



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Holding for the first time, 2017:
Norwegian Rose marble, seashells



Grand mère, 2017: marble,
gilded yoga mat





According to shadow, 2017: stone,
hair from Tangle teezer brush



Where did you go?, 2016:
Sofa, acrylic, pigment

Stone.
Being unconditional it knows more than I.
I wanted to own it, and learn a few tricks.

The beginning is difficult.
The yellow plastic hangovers in my ears and the goggles letting the dust in.
When I remove the unpleasant diaper blocking my breath, my teeth crunch.
The hand gets achy if I forget to loosen it and delegate too many thoughts for it.
The left one is of no use.

I'm a genius.

I'm not thinking about anything but don't disturb me.
I'm observing the stone, searching for a reason for everything.
This feels necessary.

The repeated hits tell me of its effect on the stone through sound.
I strike my thumb, fuck, now it's soft shaped; like the sculpture.
It's all that same cellulite.
I can do nothing.

Hey stone, I love you.

Catalogue text from the Masters degree show 2017, Exhibition Laboratory,
Helsinki Finland

I presented three stone sculptures: Bob, Peaches and Job.

Cargo, 2017: marble, string,
coaster (pallet) 12x8x6cm



6.-28.5. KUVAN KEVÄT 2017

Kuvataidegallerian ja Kuvataiteilijain liiton yhteinen näyttely
Kuvataiteilijain liiton ja Kuvataidegallerian yhteinen näyttely

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Kuvataiteilijain liiton ja Kuvataidegallerian yhteinen näyttely



Job, 2017: granite,
cap, lemons, string



Peaches, 2017: Norwegian
rose marble, velvet



A vulva made of chewing gum was added on the sculpture at random times.

Butts

I was dreamin of an oceanfull of soft butts dancin' to the low bass. On the way to the ocean (ongoing) I conducted different situations for the sculpture to be an active subject and an object viewed and touched. I became obsessed with the form and wanted to own it. This resulted in making the sculpture out of stone and move from DIY-techniques learnt from youtube to more traditional ways of making sculptures. This ongoing project is a study on repetition, form and meaning.

The sculpture was placed on a pedestal which had a mechanism built inside that reacted to low bass frequencies causing the sculpture to move. The consistency of the individual butt affected how it moved. The ones consisting of water jiggled a lot and the ones with wallplaster and gelatin bounced more heavily.

I invited people into a room to touch the sculpture. The person touching decided how they approached the object and for how long. I also took the sculpture to my aunts 50-year birthday party and asked my relatives to touch it. Documentation of these situations resulted in a 60 min video.

Transporting the sculpture in a cakebox, placing it in a fridge and carrying it around created performative situations.

short clip from the video. <https://www.youtube.com/watch?v=HfxAlkcl01o>

Documentation from Flow festival 2015: <https://vimeo.com/145771478>

Recipe of a butt:

Giant balloon
water, wallplaster or gelatin
latex
pigment
string













Mammu, 2015: 8 min. video loop.

<https://www.youtube.com/watch?v=7txGK08GS1Y&t=45s>

How to approach a body that hasn't been touched for thirty years? What are the boundaries of intimacy? What happens to our bodies and how has body image changed through time?

I wrapped my grandmothers body with soft string to map her body. This intimate ritual was done twice and the second time I recorded it on video. Narration of the video is gathered from clips where my grandmother comments on seeing herself on the video.





Oh! This is so gorgeous.



That is a picture of an old person,
but at least she's alive.



They were there to begin with, not seeking for attention.
They were there and...



her mouth... eyes are open and she knows what is happening.
It was truly genuine.



EMMA JÄÄSKELÄINEN

Born in 1988 in Espoo, FI. Lives and works in Espoo, Finland.

EDUCATION

2018 MFA, The University of the Arts Helsinki, Finland

2016 BFA, The University of the Arts Helsinki, Finland

SELECTED SOLO EXHIBITIONS

2022

Young Artist of the Year 2022, Tampere Art Museum, Tampere, FI

Kuntsi Museum of Modern Art, Vaasa, FI

Forum Box with Lasse Juuti, Helsinki, FI

2021

Running Up That Hill, PSM, Berlin, DE

2020

Public commission, Put Put, Helsinki Art Museum, Helsinki, FI

Proper Omelette, Kiasma commission by Kordelin, Kiasma, Helsinki, FI

2018

Tizzicato, Old Town Hall Gallery, TR

2017

Sad Basket, HAM-gallery, Helsinki, FI

SELECTED GROUP EXHIBITIONS

2021

Come Back as a Flower, Helsinki Art Museum, FI

Emerging, Galerie Anhava, Helsinki, FI

2019

In Praise of Boredom, Rauma Triennale Balticum, FI

2018

Head and shoulders, Exhibition Laboratory, Helsinki, FI

Passing permanence, Free Art Space, Helsinki, FI

2017

The degree show for the Finnish Academy of Fine Arts, Exhibition Laboratory, Helsinki, FI

2016

FORMCORE- A romance of many dimensions, Exhibition Laboratory, Helsinki, FI

2015

Cheeks, Flow festival, Helsinki, FI

FISAD (First international festival of schools of Art and Design), Torino, IT

Taju 2015 MATKA, Hyvinkää Art Museum, FI

Animal locomotion, De la Charge, Brussels, BE

Tracing a monument video installation, Sibelius and the World of Art, Ateneum, Helsinki, FI

2014

Artist of the night at Guggenheim club, Helsinki, FI

TM, Kulttuuribingo, Oulu, FI

Performance at RABRAB booklaunch, Free Art Space, Helsinki, FI

RESIDENCIES

2018

Temple Bar Gallery+Studios (HIAP), Dublin, IR

2017

Grassina Studio House, Florence, IT

2015

The Academy of Fine Arts, Utö, FI

2013

The Academy of Fine Arts, Berlin, DE

GRANTS/SCHOLARSHIPS

2022

Young Artist of the Year 2022, FI

2021

The Finnish Cultural Foundation, project grant

2020

Arts Promotion Centre, 1 year working grant

Arts Promotion Centre, project grant

2019

Helsinki Saskia

2018

Kone Foundation, one year working grant

Arts Promotion Centre Finland, project grant

Paulo foundation, project grant

scholarship awarded for the MFA written thesis

2017

Finnish Art Society, Young artist's grant

Kiilto OY, scholarship for a graduating artist

Arts Promotion Centre Finland, project grant

2015

Arts Promotion Centre Finland, project grant

The Academy of Fine Arts, project grant

2014

The Academy of Fine Arts Helsinki, travel grant

Public collections:

Kiasma

HUS Art Council

The Finnish Art Society

Helsinki Art Museum

Saastamoinen Foundation