



Emma Jääskeläinen Portfolio

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Emma Jääskeläinen (b. 1988 in Espoo, Finland) lives and works in Espoo.

She combines a range of traditional crafts, such as stone carving, metal casting and wool felting in her practice. Her sculptures often depict parts of the human body, juxtaposing lifelike textures with voluminous, comic forms. In this way, by mixing traditional materials with silhouettes borrowed from 20th-century pop culture, the artist produces work that establishes material links between the present and the past.

Recent solo exhibitions include: *Slo Mo Mother*(2022), Vleeshal Centre for Contemporary Art, Netherlands, *Young Artist of the Year 2022, At Her Fingertips* (2022), Tampere Art Museum (2022), *Running Up That Hill* (2021), PSM, Berlin, and *Proper Omlette* (2020), Kiasma Museum of Contemporary Art, Finland.



Exhibition view:
Slo Mo Mother, Vleeshal Center for Contemporary Art, Middelburg, Netherlands, 2023



At Her Fingertips portrays a fragmented hand sculpture, symbolizing the diverse feelings of motherhood, such as deep connection but also alienation. Arranged on the floor, the work features six hand-chiseled marble stones with metal and stone details. Some are attached with an “umbilical cord” to the “mother stone,” like charging batteries or blood transfusions taking place.

The physical differentiation of the surfaces in combination with the colored Norwegian marble structures create the impression of fleshiness. However, the realistic-organic touch of the object dissolves in their voluminous forms, humorously exploring the evolving emotions and parenthood and re-imagining maternal themes.



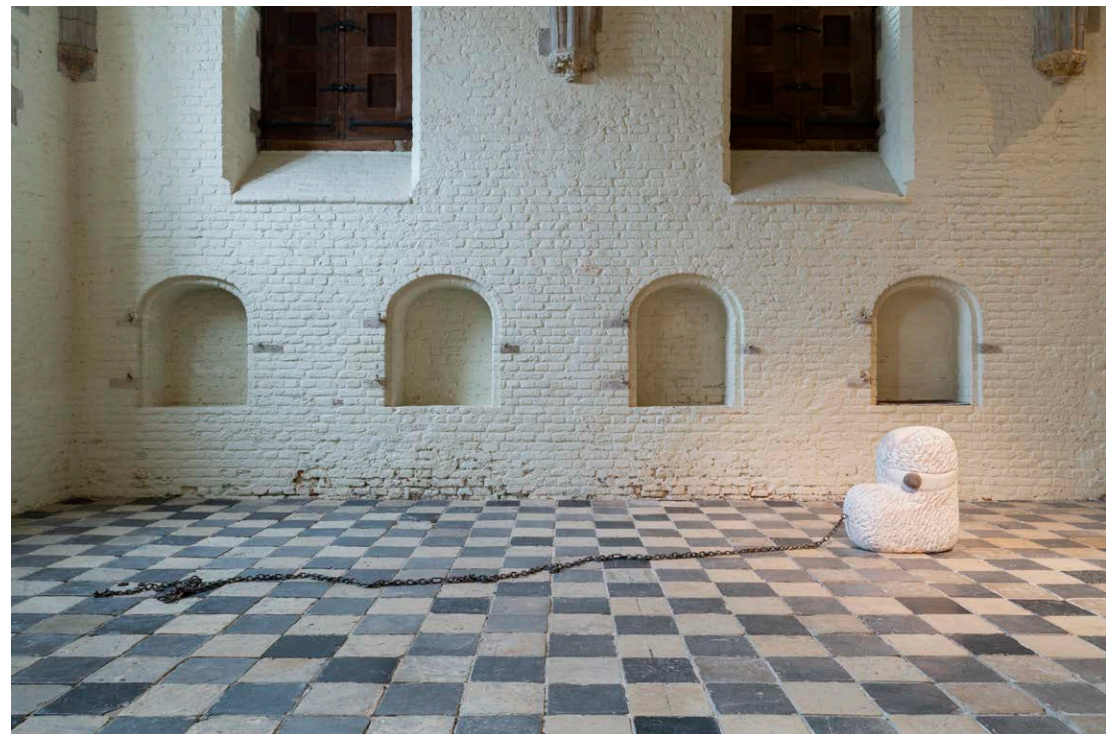
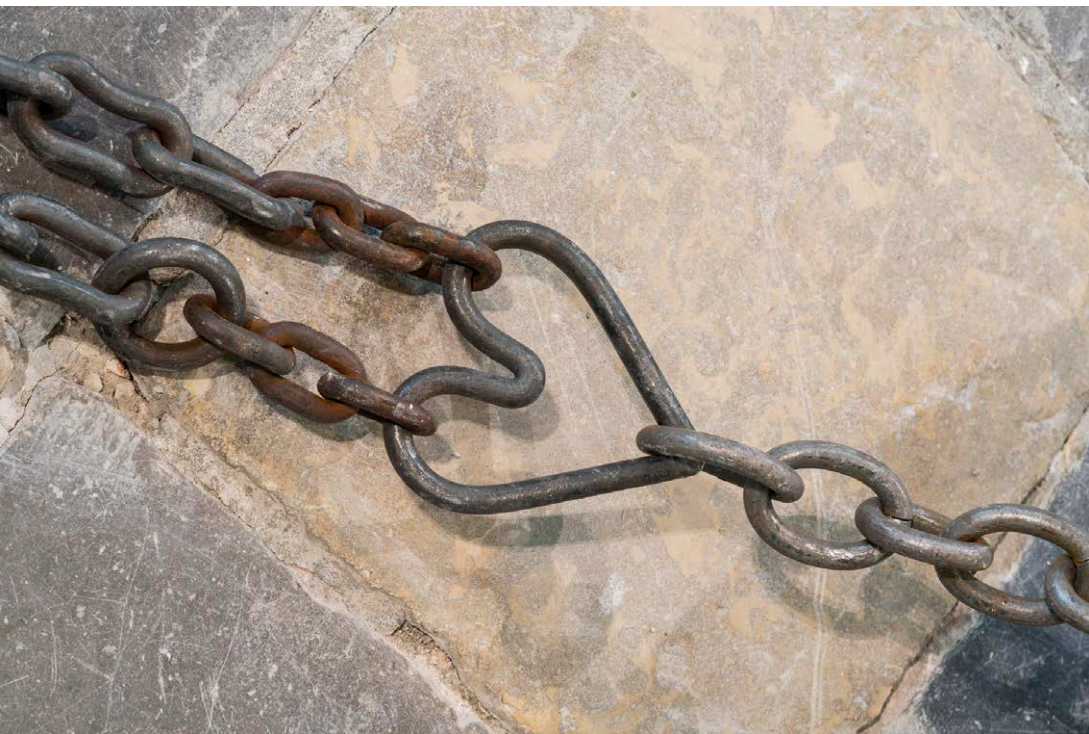
At Her Fingertips, 2022-2023

Norwegian rose marble, found stones, chains

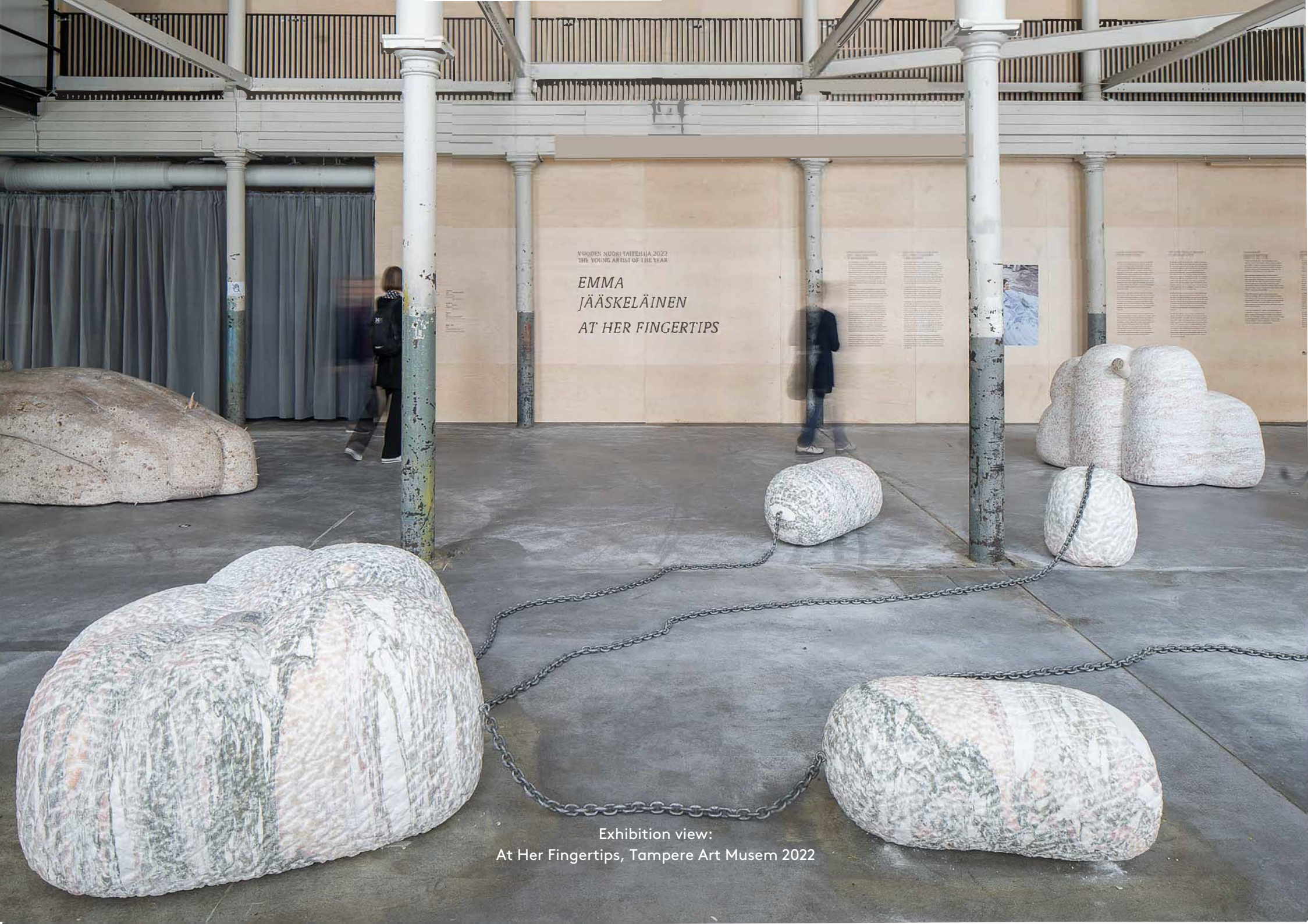
Dimensions variable



Installation views, *Slo Mo Mother*, 2023, Vleeshal Center for Contemporary Art, Middelburg, Netherlands



Installation views, *Slo Mo Mother*, 2023, Vleeshal Center for Contemporary Art, Middelburg, Netherlands



VUODEN NUORI TAITEILIJÄ 2022
THE YOUNG ARTIST OF THE YEAR

EMMA
JÄÄSKELÄINEN
AT HER FINGERTIPS

Exhibition view:
At Her Fingertips, Tampere Art Museum 2022





Dumrum, 2022
Finnsheep wool, rust, copper, glass
200 x 110 x 115 cm





Soppa, 2022
Marble, fabric, iron, epoxy, pigment
105 x 40 x 10 cm





Sudoku , 2019
Marble
55 x 50 x 30 cm



Exhibition view:
Running Up That Hill, PSM,
Berlin, 2021



Press release excerpt

Running Up That Hill, PSM, Berlin, 2021

"...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..."

Text: Satu Oksanen



Heavy Thinker, 2021

Lapland green marble, coffee-dyed wool
60 x 80 x 75 cm

Running Up That Hill...Soon, 2021
Finnsheep wool, brass
75 x 55 x 30 cm



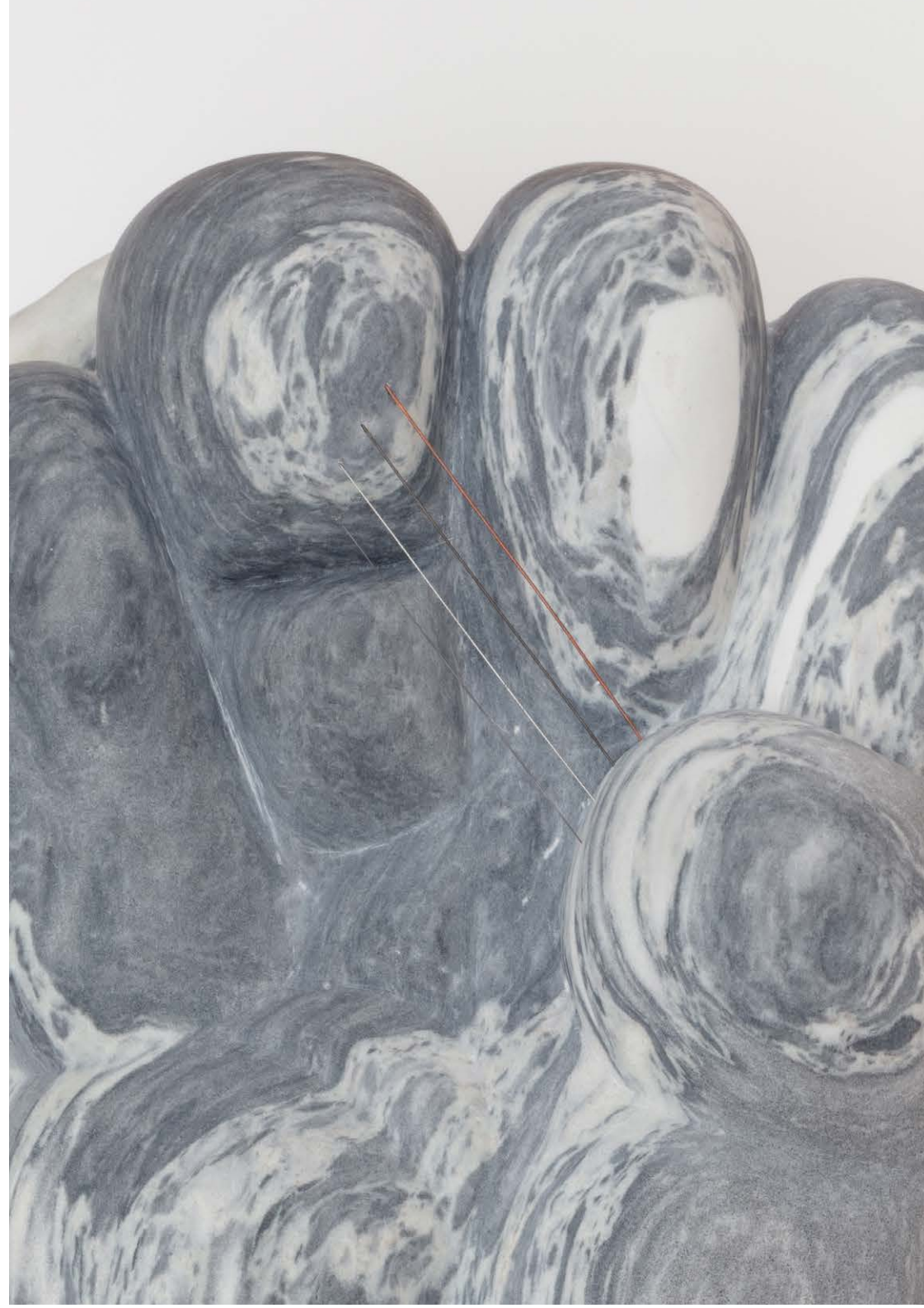


Night Watch, 2021
Finnssheep wool, marble egg,
thumb of a mitten
155 x 30 x 10 cm





Cloud Number Nine, 2021
Hermelin marble, copper,
iron, steel
45 x 75 x 95 cm






Chin Up, 2021
 Finnsheep wool, bronze,
 found Murano glass dropp
 230 x 156 x 40 cm





Roll, 2021
Finnsheep wool
20 x 20 x 13 cm

A woman with dark hair tied in a bun, wearing safety glasses and blue gloves, is working on a large, abstract sculpture made of stone. She is using a hammer to shape the stone. The sculpture is composed of several rounded, interconnected forms, some of which are covered in a reddish-brown material, possibly travertine or a specific type of marble. The background shows an outdoor workshop with various tools, materials, and a wooden structure. The lighting is bright, suggesting a sunny day.

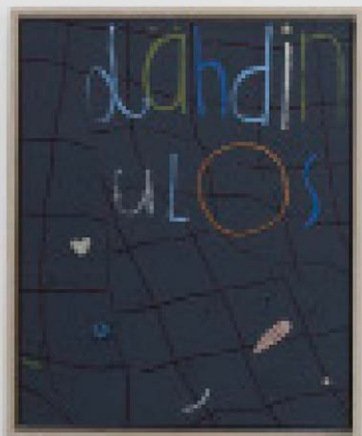
Repose, 2021

Norwegian Rose marble, travertine, Finnsheep wool

105 x 160 x 120 cm



Exhibition view:
K60, Wilhelmshallen, Berlin 2021



Exhibition view:
Emerging, Gallery Anhava Helsinki, 2021





Night Studio, 2021
Hermelin marble, travertine Noce,
Finnsheep wool
95 x 60 x 80 cm

Public sculpture commissioned by Helsinki Art Museum

Adriana Park, Herttoniemi, Helsinki, Finland, 2020.

The onomatopoeic 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.



Put, put 2020

Viitasaari light granite, Spectrolite

120 x 110 x 80 cm



Exhibition view:
Proper Omelette,
Lobby of the Kiasma Museum of Contemporary Art,
2020-2021

Embodiedness of the particle 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 of 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 collection.



Heavy Pick, 2020
Norwegian Rose marble, found stones, stone egg
120 x 130 x 110 cm



Heavy Pick (detail), 2020
Norwegian Rose marble, found stones, stone egg
120 x 130 x 110 cm



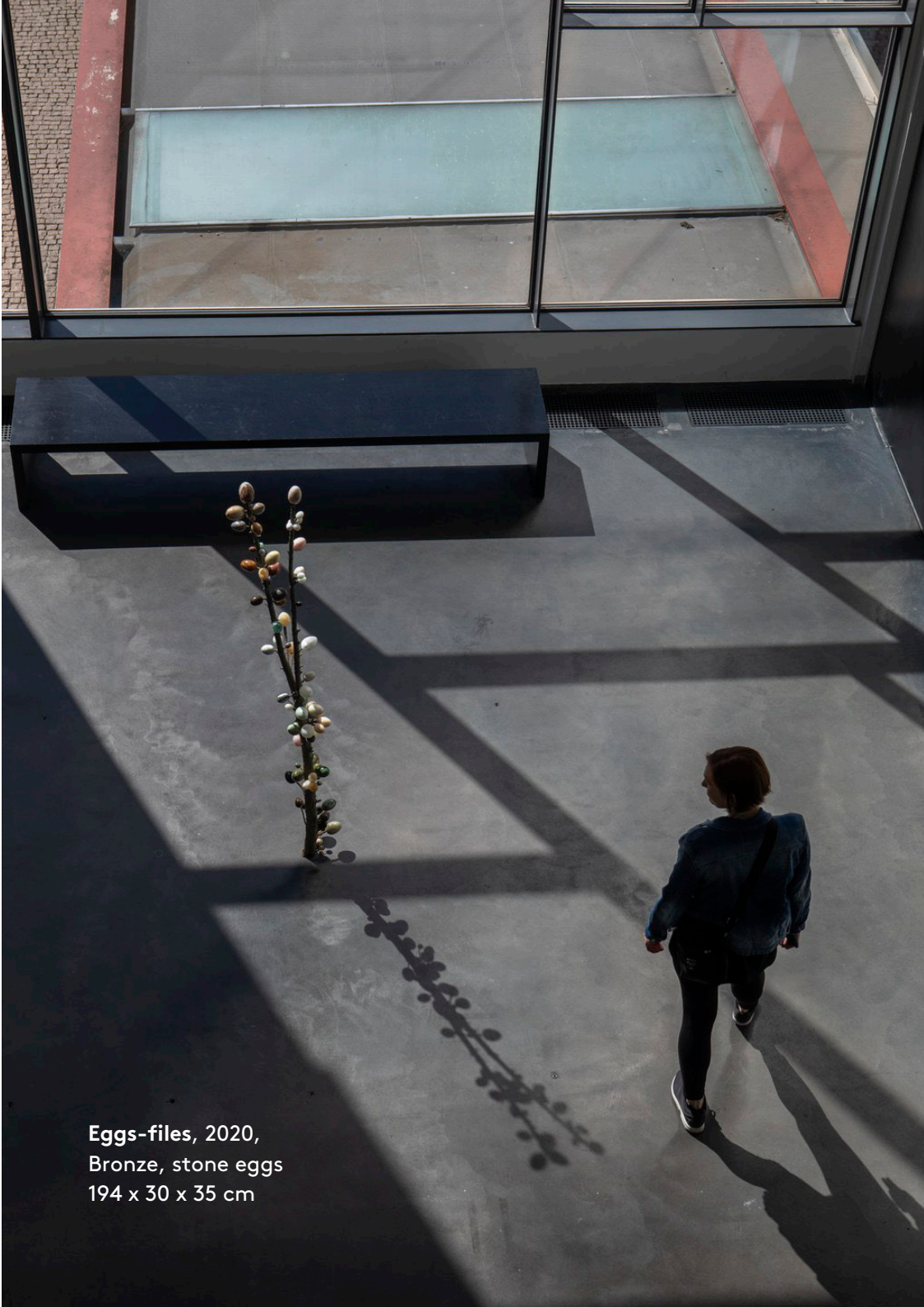
Protector and Black Pepper, 2020
Travertine Noce, found stone, wool 120 x
130 x 110 cm



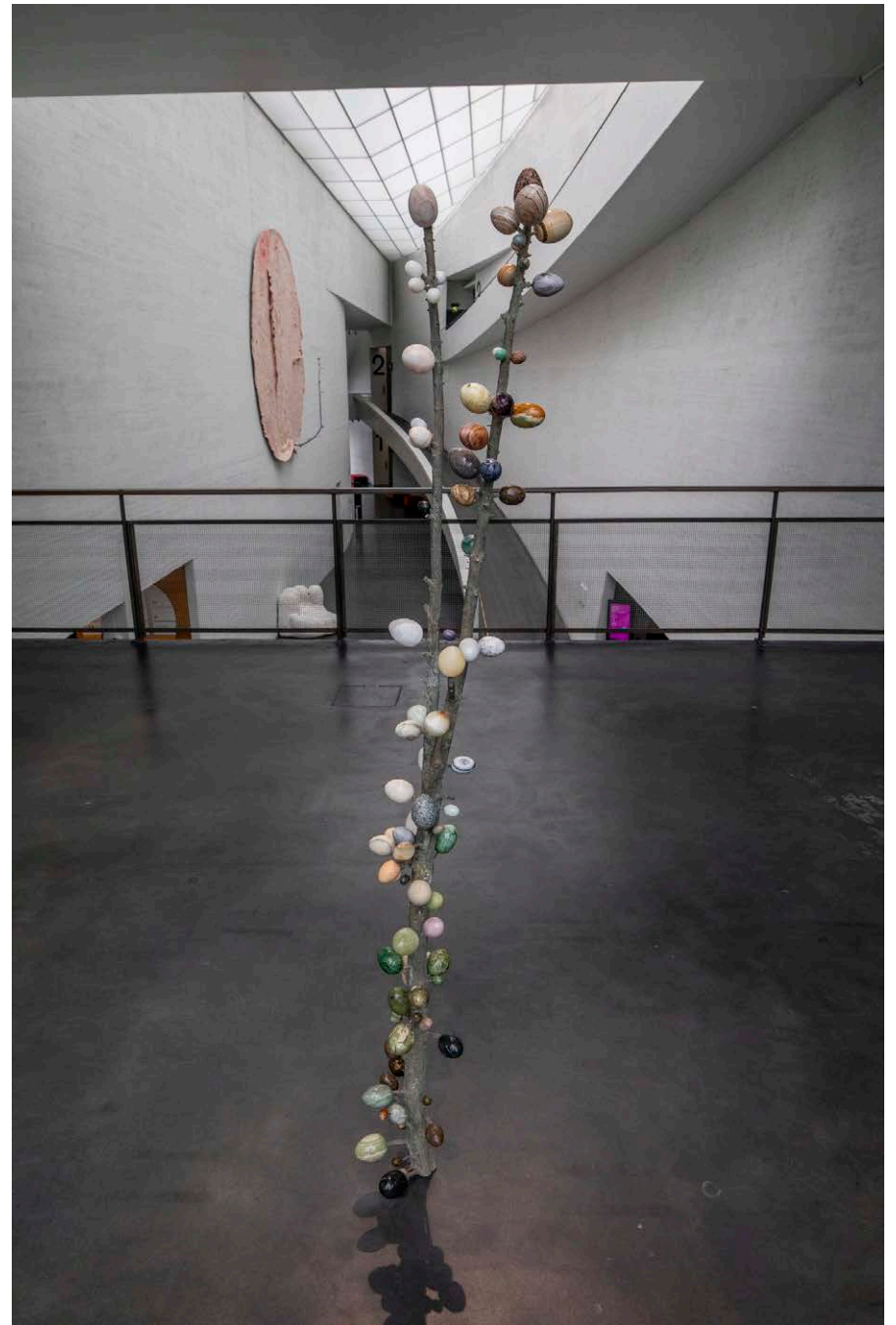
"Bread crumbs glue onto her sweaty palms: A field of joy.
The walls of her body are being tested from both sides.
Matter moves through the back hole and a curious nose
sticks through the navel."

Protector and Black Pepper (detail), 2020
Travertine Noce, found stone, wool
270 x 110 x 150 cm





Eggs-files, 2020,
Bronze, stone eggs
194 x 30 x 35 cm





"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 garderober, to be hidden like unsolved crimes. The special eggs were tied with silk scarves and sawdust, remains of relatives and occupational residue."



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

Sunset Sweater, 2020
Wool aluminim, New Year's tin, stone eggs,
5 x 5 m



Proper Omlette was supported by the Alfred Kordelin Foundation.



Creator (New Potato & Olive), 2017

Norwegian Rose marble, jadeite, found stones

110 x 70 x 35 cm



Creator (New Potato & Olive) (detail), 2017
Norwegian Rose marble, jadeite, found stones
110 x 70 x 35 cm





Exhibition view:
Tizzicato, Old Town Gallery, 2018

Press release excerpt

Tizzicato, Old Town Gallery, 2018

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.



Tit Little Bitch Sittin' (detail), 2017

Stick, paper mache, found stone

7 x 6 x 16 cm



Tit Little Bitch Sittin', 2017
Stick, paper mache, found stone
7 x 6 x 16 cm



Big Nose, 2018
Bronze, marble dust
6 x 4 x 8cm



Fiddles, 2018
Marble
30 x 30 cm



Sweet Chili, 2018
Bronze, seashells, stone, chili
34 x 30 x 2 cm



Curse, 2018
Bronze, seashells, earrings
11 x 1 x 14 cm



Spagat, 2018
Norwegian rose marble, fake fur
150 x 20 x 25 cm



Nest, 2017

Found stone, hair, seashells

12 x 12 x 6 cm



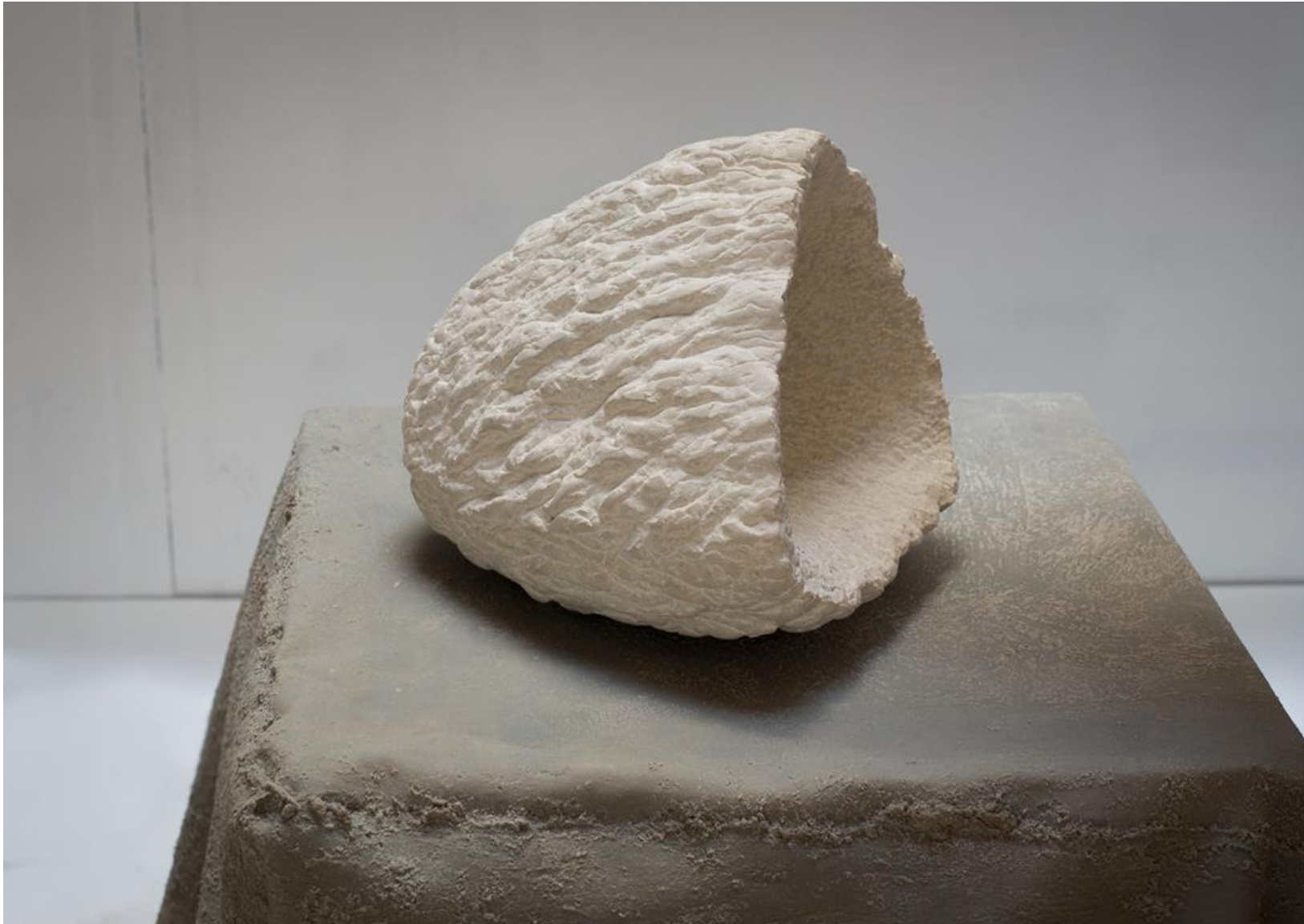
Exhibition view:
Tizzicato, Old Town Gallery, 2018



Holding a Dirty Thought, 2017
Norwegian rose marble, seashell
42 x 80 x 18 cm



Exhibition view:
Sad Basket, HAM-Gallery,
Helsinki Art Museum, 2017



Sad Basket, 2017

Dolomite

30 x 35 x 35



Peaches, 2017
Norwegian rose marble
30 x 30 x 20 cm

Exhibition view:
Sad Basket, HAM-Gallery,
Helsinki Art Museum, 2017





Grand mere, 2017
Marble, gilded yoga mat
68 x 48 x 40 cm (marble); 183 x 61 x 0,4 cm (gilded yoga mat)



Jam, 2016
Rose Asiago limestone, earplugs, beeswax
3 x 6 x 9 cm



Pocket Monument, 2016
Marble, beeswax, string, tape
3 x 5 x 9 cm



Holding for the First Time, 2017
Norwegian rose marble, seashells



Where did you go?, 2016
Sofy, acrylic, pigment
80 x 124 x 85 cm



According to Shadow, 2017

Stone, hair
6 x 11 x 14 cm

Catalogue text

Masters Degree Show, The University of the Arts Helsinki, Exhibition Laboratory, 2017.

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.



6.-28.5. KUVAN KEVÄT 2017

Kuvataiteen tutkimuskeskus ja Kuvataiteen tutkimuskeskus
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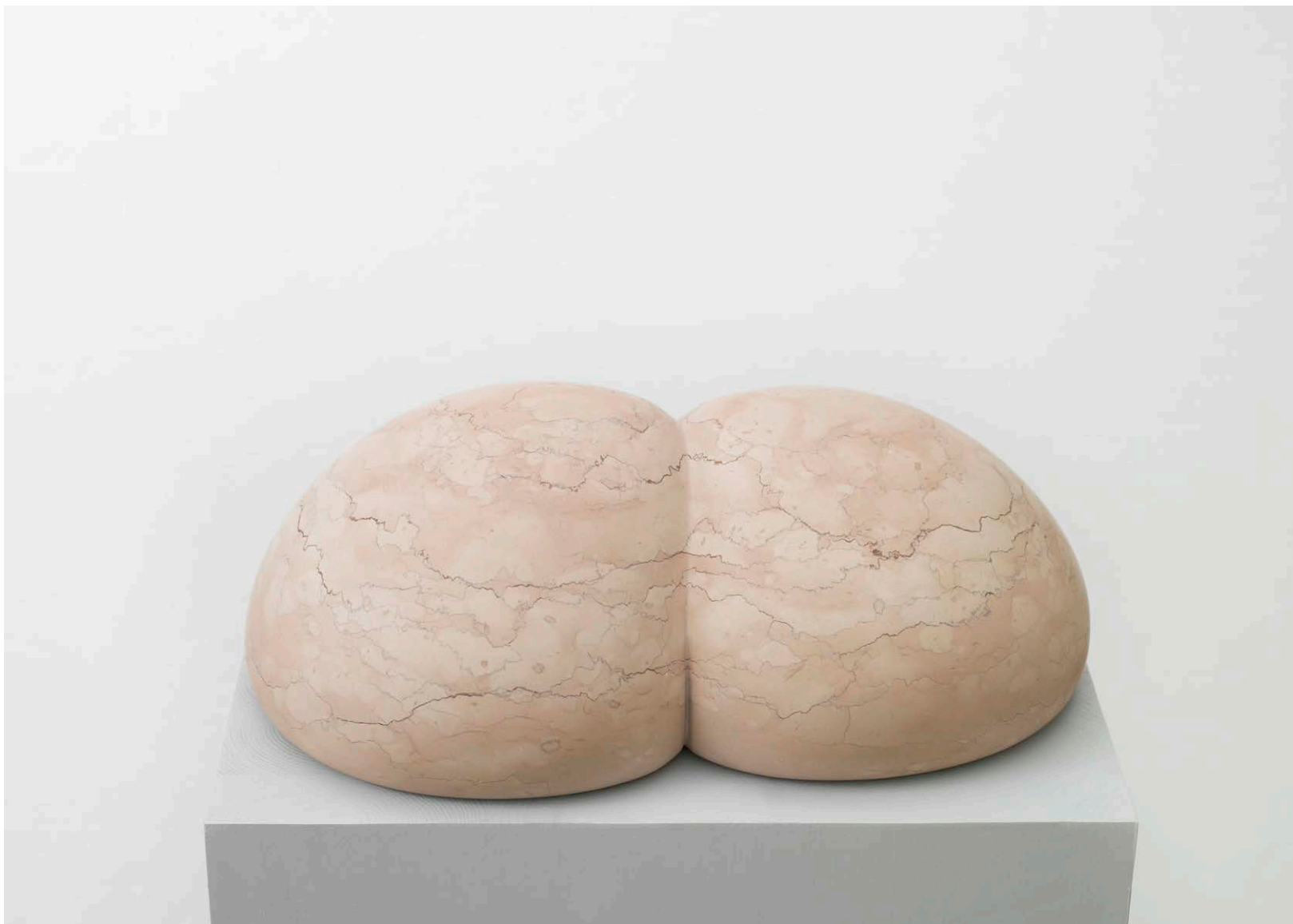
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Exhibition view:
Masters degree show, The University of the Arts Helsinki, 2017



Job, 2016
Granite, cap
100 x 25 x 25 cm



Bob, 2017
Rosa Asiago stone
30 x 40 x 18 cm



Butts

I was dreamin of an ocean full 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 of 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.

[Link to a short clip of the video.](#)

[Link to a video documentation Flow Festival, 2015](#)



Recipe of a butt:

Giant balloon
water, wallplaster or gelatin latex
pigment
string





Läpsi, 2015
Video loop
60 min.

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 grandmother's 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.



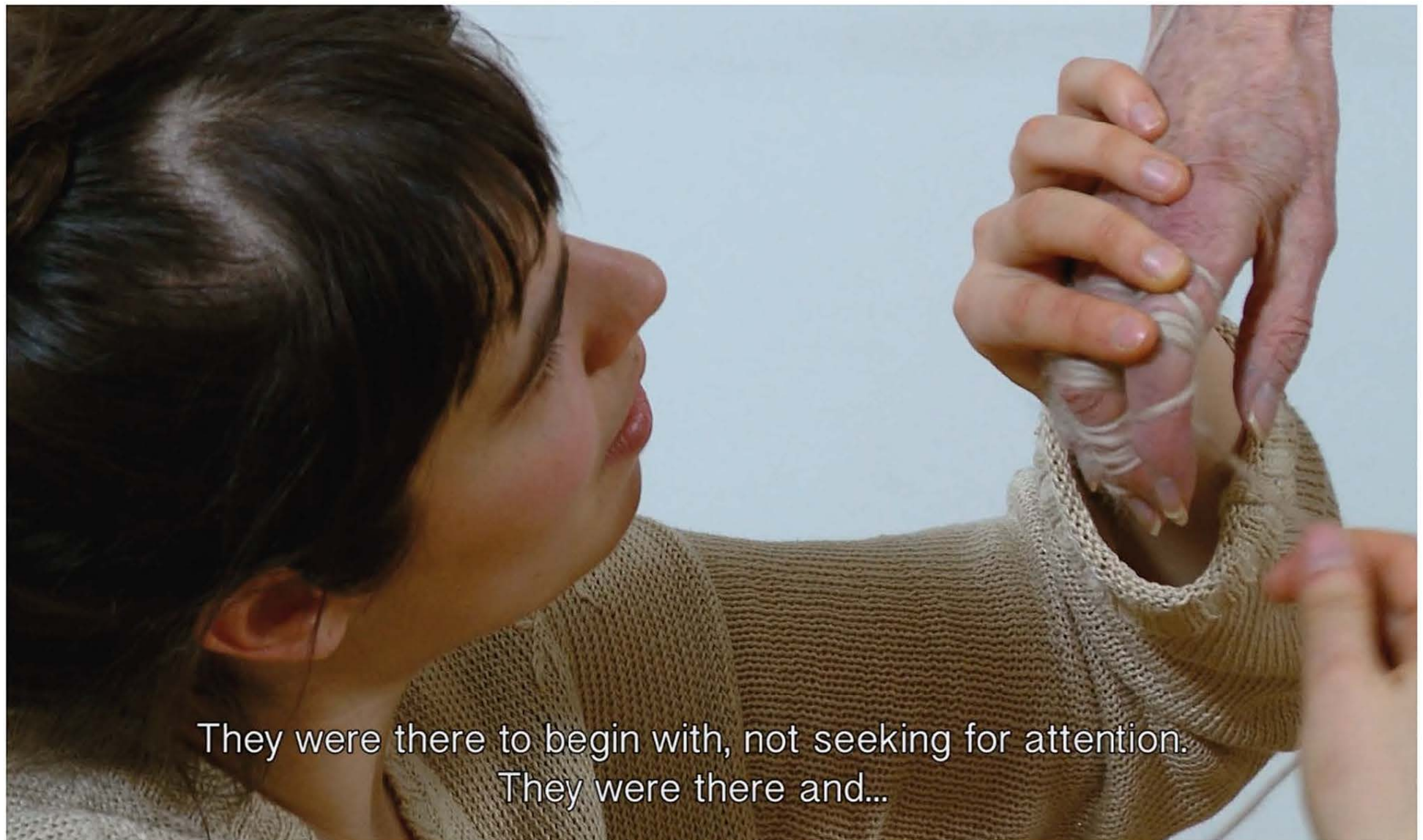
Mammu, 2015
1-channel video work
7 min. 30 sec.



Mammu (video still), 2015
1-channel video work
7 min. 30 sec.



Mammu (video still), 2015
1-channel video work
7 min. 30 sec.



Mammu (video still), 2015
1-channel video work
7 min. 30 sec.



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

- 2023** *Slo Mo Mother*, Vleeshal Center for Contemporary Art, Middelburg, NL
Long Long Longing, Unfolding the Night, Turku Art Museum, Turku, Finland, FI
- 2022** *At Her Fingertips, Young Artist of the Year 2022*, Tampere Art Museum, Tampere, FI
At Her Fingertips, Kuntsi Museum of Modern Art, Vaasa, FI
Forum Box with Lasse Juuti, Helsinki, FI
- 2021** *Running Up That Hill*, PSM, Berlin, DE
- 2020** *Put Put*, public commission by 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

- 2023** *HIER UND JETZT (HERE AND NOW)*, Sculpture Triennial, Bingen, DE
K60, Hallen #4, Wilhelm Hallen, Berlin, DE
Paris+ par Art Basel, Jardin des Tuileries, Paris, FR
- 2021** *Come Back as a Flower*, Helsinki Art Museum, FI
Emerging, Galerie Anhava, Helsinki, FI
K60, Wilhelm Hallen, Berlin, DE
- 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

Tampere Art Museum

HUS Art Council

The Finnish Art Society

Helsinki Art Museum

Saastamoinen Foundation