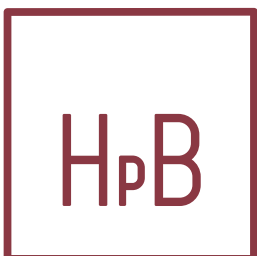


MUSTARINDA

HELSINKI PHOTOGRAPHY BIENNIAL EDITION **HPBI4**

Ecological Fallacy | Objects on Oil



HELSINKI
PHOTOGRAPHY
BIENNIAL

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Front: Barbaros Kayan, image from
the photo series Occupy Taksim (2013).
Copyright © Barbaros Kayan

Back: Detail from Ilkka Halso, Roundabout,
from the series Naturale (2011–).
Copyright © Ilkka Halso

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ECOLOGICAL FALLACY

Başak Şenova

*The Ministry of Peace concerns itself with war,
the Ministry of Truth with lies,
the Ministry of Love with torture
and the Ministry of Plenty with starvation.
These contradictions are not accidental,
nor do they result from ordinary hypocrisy:
they are deliberate exercises in doublethink.*

— George Orwell¹

A FALLACY IS SIMPLY DEFINED as an error in reasoning. In the same vein, the title of the biennial refers to the term ecological fallacy in statistics. It is a logical error or a mistaken assumption in the interpretation of statistical data.²

What if analogous errors and assumptions are made deliberately and systematically by the ruling powers—governments, corporations, banks, and trusts—of the world?

What if the entire ecological balance of the world has already been violated while we have been listening to contradictory and twisted ideas put forth by these ruling forces?

What if we have become totally blind, deaf, and even mute, regarding what is going on around us?

What if we have been trapped with all sorts of fallacies?

1. George Orwell, 1984 (New York: Penguin Group, 1992), 178.

2. For a definition of ecological fallacy, see the Research Methods Knowledge Base web-based textbook, accessed February 20, 2014, <http://www.socialresearchmethods.net/kb/fallacy.php>.

Through such questions, the biennial aims to investigate fallacies of ecological knowledge by seeking correlated artistic approaches and perspectives as a way of producing and processing evidentiary critical, social, and cultural discourses on these fallacies. This inquiry has multiple routes, which are displayed at this year's Helsinki Photography Biennial (HPB14) simultaneously. The biennial thus serves as a suture that draws accumulated data on ecological fallacies into visual evidences and lens-based realities.

In HPB14, different venues and formats interact with each other through subtle thematic divisions and oppositions: while some works suggest marriages with other works based on content or form, others unfold obvious oppositions. Hence, *Ecological Fallacy* is also a modest attempt to show diverse realities and conditions which have different historical, economical, ideological, political, sociological, and cultural roots, in the same context with compatible concerns. Through such alliances between projects, each and every venue is therefore loaded with a set of responsibilities to reflect upon the pressures and impositions of these conditions with critical and repulsive approaches.

One of the main venues of the biennial is the Finnish Museum of Photography. The museum's front façade features an image taken from Barbaros Kayan's photo series *Occupy Taksim* (2013). The project documents the Gezi Park resistance in Istanbul, the first massive reaction and nation-wide upheaval that started with protests against the logging of trees in the Gezi Park in spring 2013. Kayan's project is the only project in the biennial that is displayed directly in public spaces across Helsinki. This spatial decision underlines an act of translation taking place on several different levels. While in Turkey the movement has been subjected to censorship and repression in the public realm (including social media and the internet), in Helsinki these photographs occupy public spaces without hindrance. The first level of translation is the re-contextualization of a political situation and democratic conditions. On the next level, the photographs transform firsthand experiences into abstract, yet performative representations in the city. Last but not least, these photographs create spatial rifts by referring to different kinds of temporality and modes of spatial perception. For instance, I truly wonder what the impact will be on a Finnish citizen entering the railway station in Helsinki of seeing on one of the billboards the picture of a young female protester from Generation Y, reading *The Beat Generation* in the peaceful atmosphere of Gezi Park in the midst of the protest. Such a photograph certainly blends different time zones and creates jumps in time. Aside from the Finnish Museum of Photography and the central railway station, Kayan's photographs are also on display at the Hippolyte Corridor and Restaurant Hima & Sali at the Cable Factory.

Istanbul appears at the museum also in Serkan Taycan's project titled *Tumulus* (2014). In the last decades, the city has been subject to massive destruction due to ongoing brutal urban transformation. Istanbul has been pillaged ruthlessly, and the city is surrounded by huge amounts of excavation debris from this process. Taycan not only collects evidences of this process, he also discovers and experiences the layers of this transformation through his photographs. He draws a walking route for a collective physical experience in west Istanbul, between the Black and Marmara Seas. *Tumulus* merges and reconsiders the outcome of two correlated but separate

projects, *Shell* (2012–2013) and *Between Two Seas* (2013). The two are present at HPB14 in the form of an installation composed of photographs, a map, and a book, thus duplicating the heavy experience of witnessing the unavoidable transformation of Istanbul.

Olof Jarlbro's *Stonefactory* (2012) is a photo series that captures another reality, veiled with dust on the outskirts of Kathmandu. Koteshwor is just one of those sad and distant examples of the inhuman imperatives of capitalism. Jarlbro's frames detect the dignity and determination of these workers as the decisive factor that enables them to cope with the rough life fabricated by selfish and ignorant human beings. At the same time, these frames provide clear evidence of the existence of unjust conditions and ecological damage in forgotten parts of the globe. On the other hand, Jesper Just's film *Llano* (2012) is based on a dystopia in the abandoned town Llano del Rio, plagued by water-supply troubles. The arid setting overlaps the hysterical behavior of a woman performing compulsive actions accompanied by artificial rain. Hana Miletic's *Sint-Annabos, Antwerpen/Forest-Sainte-Anne, Antwerp* (2008–2013) is a reflection on the rationale for the destruction of a forest. By using the Fresson print technique in which the image is rendered with burned organic material, Miletic replicates with deep and dark images this destructive process and its consequences.

Respectively, Mary McIntyre introduces a performative utterance to the biennial with her sculpture-like wooden construction. The installation *The Construction of A Utopian Model* (2000–2013) functions as a viewing platform that invites and enforces the audience to make an effort to access and experience a photograph that is the focal point in the work. The photograph depicting a concrete bridge built across a green valley foreshadows the transformation of this landscape.

Raqs Media Collective has two installations that share a room at the museum. (*Landscape at Baranagar, Factored for*) *Déjà Vu and Distance* (2011) is composed of suspended acrylic frames that multiply realities, positions, memories, and point of views, and a video projection of a tree growing out of a chimney that once belched out smoke. *We the Fuel* (2011) is a collage made of treated film posters and dental X-rays. Both works underline the healing power of nature, while reminding us how we have betrayed it throughout history.

Willie Doherty's photographs, *Uncovering Evidence that the War is Not Over I and II* (1995), resonate between being evidences of the past and fragments of personal memory. While revealing the dissolving boundaries between destruction and life/machinery and nature/fact and fiction, Doherty questions the reliability of the medium itself.

Following the same line of thought, Daniel G. Andújar questions the mediated images with *Postcapital Archive. 1989–2001*, which comprises over 250,000 documents created between the fall of the Berlin Wall and the 9/11 attacks, all retrieved from the internet by the

artist. Being efficient apparatuses of late capitalism, all communication technologies infuse our lives with a constant barrage of images. Not only the images themselves, but also their ideologies and realities are being created for us. For HPB14, Andújar extracted a postcard series from one part of this project and entitled it *Timeline*. All postcards foreshadow an ecological catastrophe in their own ironic way.³ These postcards are circulated in the main venues of the biennial.

Ali Cherri has worked with the Finnish Museum of Photography Collection, paying special attention to the relationship between power structures and the representational implications of nature. In order to do so, he has used the series *Finnish Agriculture* (1899) by I. K. Inha and turned it into a photo and video installation — *Inha's Cows* (2014).

Jawal Al Malhi also shows two photographs, *The Gas Station* (2010) and *Untitled* (2010), as transparencies in light-boxes. In the same way as Doherty's photographs, they are evidences of imposed conditions that have become normalized—even these frames give the impression of being staged, despite simply being mundane details of daily life in Jerusalem.

Jerusalem is also the subject of Al Malhi's spatial installation at the L3 Warehouse in Jätkäsaari. This abandoned port warehouse hosts not only Al Malhi's installation featuring panoramic images of a Palestinian refugee camp taken from a newly built Israeli settlement, but also Yane Calovski's poetic video on IJburg. While Al Malhi's *House No. 197* (2009) and *Tower of Babel Revisited* (2010) underline the intense overcrowdedness of the urban landscape in Jerusalem, Calovski's *Hollow Land* (2009) navigates through a residential neighborhood built on artificial land. These two contradictory views raise questions regarding the social, economical, political, and, more importantly, cultural processes governing urban development. Additionally, Al Malhi's vertical digital prints *Inheritance (I to VII)* (2010) lean on the pillars in the raw setting of the warehouse.

In the same venue, Marja Helander's two life-size photographs *Buollánoaivi/Palopää/Mount Palopää* (2001) and *Ánnevárri/Annivaara/Mount Annivaara* (2002), from the series *The Modern Nomads*, revolve around the same issue, but from another point of view. Her pictures depict conflicts between the capitalist drift and the Sami people,

who dwell in landscapes that have undergone economic, political, and cultural transformations effected by corporations and ruling political powers.

Tuula Närhinen also reflects on the capitalist imperatives of industrial, agricultural, technological, and architectural transformations and their effects on the ecosystem on a global scale. Närhinen's extensive research and project *Baltic Sea Plastique* (2013–2014), on display at the Helsinki University Main Library (Kaisa House), is an installation consisting of sculptures made of plastic waste washed up on the shore in Helsinki, as well as videos and analytical drawings. The installation hovers around the accelerating threat to the sea and to human life caused by severe pollution of plastic waste.

Meanwhile, Tamás Dezső traces and captures in frames transformations that have taken place in post-communist societies in Eastern Europe during the last decade. These photographs hint at the shifting power relations and social structures in this region. Five photographs from the series *Here, Anywhere* (2009–) cover the entire surface of the front windows of Galleria U at the Hungarian Cultural and Scientific Centre in Helsinki – Balassi Institute. Photographs from the same series are also installed as a solo presentation in the gallery.

Société Réaliste participates in HPB14 with the screening of *The Fountainhead* (2010). As a critique of capitalist motives on urban developments, Société Réaliste modifies the original version of the film to demonstrate the pure idea of “the glass tower of the titans of capitalism.”

Finally, the section of HPB14 at Photographic Gallery Hippolyte, which I co-curate with Branko Franceschi, focuses on cultural and ideological critique as an approach to discuss how art could contribute to the ecological debates. It is a modest attempt to understand the effects of cultural and ideological actions on ecological catastrophes through exceptional artworks and artistic researches. In this context, Photographic Gallery Hippolyte gathers photographs taken from several cult performances by Tomislav Gotovac, which follow the aesthetics of German Expressionist cinema of the 1920s; and Braco Dimitrijević's *Culturescapes* (1976–1984), composed of staged photographs of wild animals that are accompanied by famous examples and venues of “high art.” Furthermore, the gallery screens Oliver Ressler's film *Leave It in the Ground* (2013), which documents and discusses the climate crisis and global warming as a political problem.

HPB14, through spreading across many different venues and issues, undertakes the artistic investigation of researching and detecting mechanisms and reasons behind ecological catastrophes in various geographies. Through lens-based techniques and research-based projects, each one of the participating artists aims to establish incisive connections with the public to share their concerns, connections, and findings on ecological-based fallacies. <<

3. In *Camera Lucida: Reflections on Photography*, Roland Barthes writes about every photograph being an indicator of a catastrophe yet to happen: “In front of the photograph of my mother as a child, I tell myself: she is going to die: I shudder, like Winnicott's psychotic patient, over a catastrophe, which has already occurred. Whether or not the subject is already dead, every photograph is this catastrophe.” Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Farrar, Straus and Giroux, Inc., 1981), 101–103.



HELSINKI PHOTOGRAPHY BIENNIAL

SCHEDULE

Exhibitions

THE FINNISH MUSEUM OF PHOTOGRAPHY March 27–July 27

Tue–Sun 11 a.m.–6 p.m., Wed 11 a.m.–8 p.m.
| Cable Factory, Tallberginkatu 1 G, Helsinki
| Admission fees: 8/5 € (7€ with S-Bonuscard),
Free admission for under 18 year-olds and
on the last Wednesday of the month from 5 to 8 p.m.

Ecological Fallacy: Ali Cherri, Daniel G. Andújar,
Hana Miletic, Jawad Al Malhi, Jesper Just, Mary McIntyre,
Olof Jarlbro, Raqs Media Collective, Serkan Taycan,
Willie Doherty

Société Réaliste (screenings)

Objects on Oil: Anna-Kaisa Rastenberger, Guy Ben-Ner,
Ilkka Halso, Jenna Sutela, Karoliina Lummaa, Martti Kalliala,
Paavo Järvensivu, Sofia Lahti

PHOTOGRAPHIC GALLERY HIPPOLYTE March 27–April 27

Tue–Fri 12–5 p.m., Sat–Sun 12–4 p.m. | Yrjönkatu 8–10, Helsinki
| Free entrance

Ecological Fallacy: Braco Dimitrijević, Daniel G. Andújar,
Oliver Ressler, Tomislav Gotovac

L3 WAREHOUSE IN JÄTKÄSAARI March 27–April 13

Tue–Sun 12–5 p.m. | Tyynenmerenkatu 6, Helsinki | Free entrance

Ecological Fallacy: Daniel G. Andújar, Jawad Al Malhi,
Marja Helander, Yane Calovski

Objects on Oil: Antti Majava, DXXXXA D, Jussi Kivi,
Nestori Syrjälä, Tere Vadén

GALLERIA U (Hungarian Cultural and Scientific Centre in Helsinki – Balassi Institute) March 26–May 2

Mon–Fri 10 a.m.–6 p.m. | Kaisaniemenkatu 10, Helsinki
| Free entrance

Ecological Fallacy: Tamás Dezső

THE HELSINKI UNIVERSITY MAIN LIBRARY (Kaisa House) March 26–May 14

Mon–Fri 9 a.m.–8 p.m., Sat 10 a.m.–4 p.m. | Fabianinkatu 30, Helsinki

Ecological Fallacy: Tuula Närhinen

In Public Space

Ecological Fallacy: Barbaros Kayan

HELSINKI CENTRAL RAILWAY STATION March 27–April 10

HIPPOLYTE CORRIDOR March 27–April 27

Yrjönkatu 8–10 (courtyard), Helsinki, Tue–Fri 12–5 p.m.,
Sat–Sun 12–4 p.m.

HIMA & SALI RESTAURANT March 27–May 14 Tallberginkatu 1, Helsinki, Mon–Fri 8.30 a.m.–9 p.m., Sat–Sun 12–7 p.m.

Events

HPB14 seminar Sat, March 29, 11 a.m.–4 p.m.,
Restaurant Hima & Sali (Tallberginkatu 1 C, Helsinki)

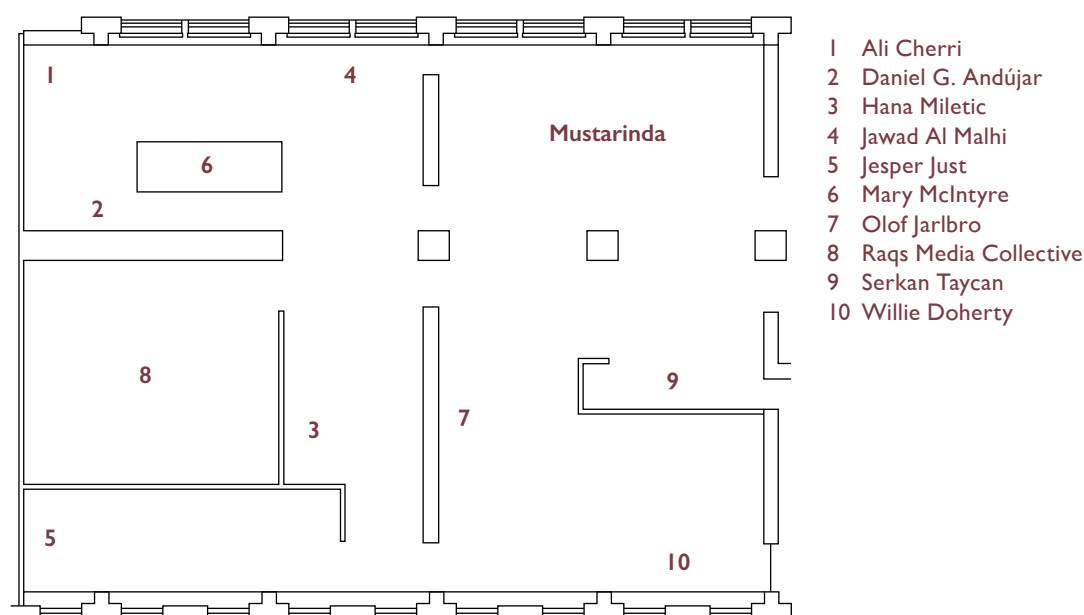
More events: www.hpb.fi

SPATIAL DESIGN

Ecological Fallacy, curated by Başak Şenova, takes place at the Finnish Museum of Photography, the L3 Warehouse in Jätkäsaari, Galleria U (Hungarian Cultural and Scientific Centre in Helsinki – Balassi Institute), and the Helsinki University Main Library (Kaisa House). A special section of *Ecological Fallacy*, co-curated by Başak Şenova and Branko Franceschi, is at the Photographic Gallery Hippolyte.

Objects on Oil, by Mustarinda, takes place both in the Finnish Museum of Photography and the L3 Warehouse in Jätkäsaari.

THE FINNISH MUSEUM OF PHOTOGRAPHY



ECOLOGICAL FALLACY

Ali Cherri, Daniel G. Andújar,
Hana Miletic, Jawad Al Malhi,
Jesper Just, Mary McIntyre,
Olof Jarlbro, Raqs Media Collective,
Serkan Taycan, Willie Doherty

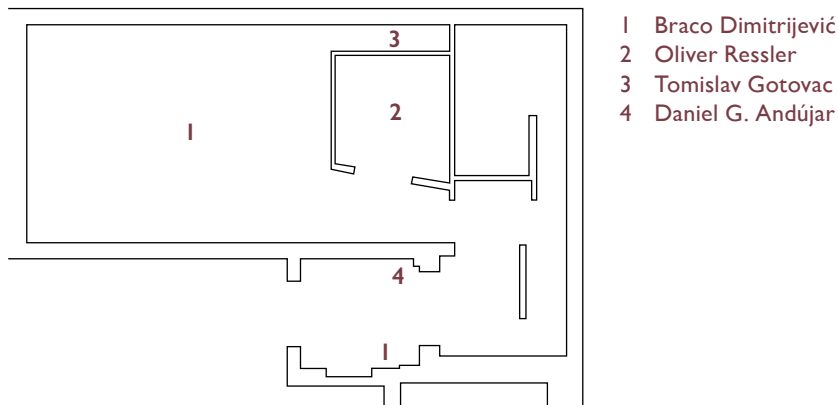
Société Réaliste (screenings)

OBJECTS ON OIL

Anna-Kaisa Rastenberger,
Guy Ben-Ner, Ilkka Halso, Jenna Sutela,
Karoliina Lummaa, Martti Kalliala,
Paavo Järvensivu, Sofia Lahti

The spatial and structural design of *Ecological Fallacy* exhibition in the Finnish Museum of Photography is structured around the idea of linking different artistic methodologies, attitudes, and critical approaches on the mechanisms underlying ecological catastrophes. Accordingly, each work is presented by claiming its own territory with subtle divisions with the use of background colors and walls. Each work is accompanied by brief info notes, which are placed at a certain distance to the work and facilitate the navigation through the exhibition by being recurrent design elements. The navigation structure enables the viewer to choose his/her own path in the exhibition. Barbaros Kayan's oversize photograph on the façade of the museum's building looks over the street and the quad of the Cable Factory.

PHOTOGRAPHIC GALLERY HIPPOLYTE

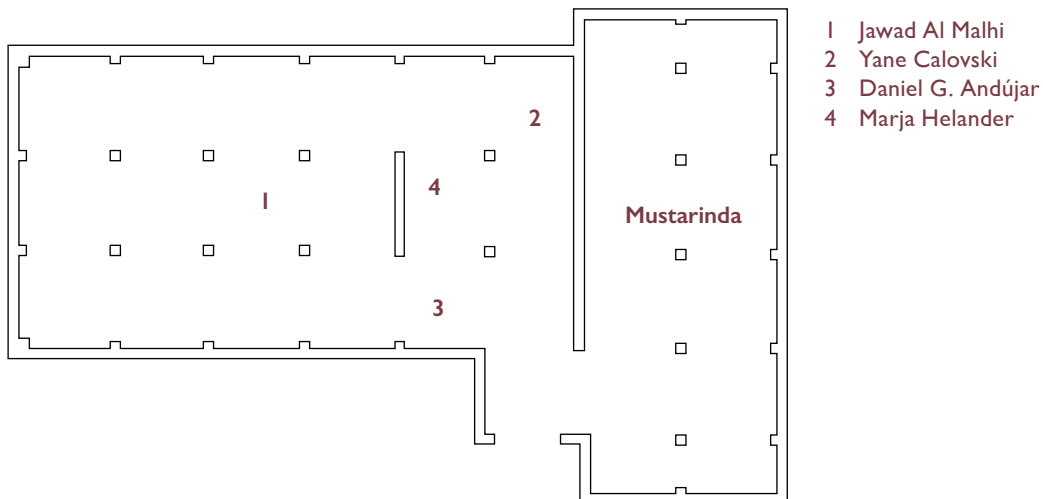


ECOLOGICAL FALLACY

*Braco Dimitrijević, Daniel G. Andújar,
Oliver Ressler, Tomislav Gotovac*

The Photographic Gallery Hippolyte functions to depict the “framed” ideological and historical side of the biennial. In that sense, the design aims at utilizing the architectural characteristics of this historical venue. Various form-based, functional, and acoustical parameters are modestly resolved in the design, which is based on simplicity.

L3 WAREHOUSE IN JÄTKÄSAARI



ECOLOGICAL FALLACY

*Daniel G. Andújar, Jawad Al Malhi,
Marja Helander, Yane Calovski*

OBJECTS ON OIL

*Antti Majava, DXXXXA D, Jussi Kivi,
Nestori Syrjälä, Tere Vadén*

The L3 Warehouse in Jätkäsaari is an evident sign for the gentrification process that the city of Helsinki is undergoing. In this respect, the building inhabits works that process different aspects of urban developments, imposed political, cultural, economical, and social conditions in different geographies. No major architectural intervention has been applied to the space for the purpose of keeping the identity of the building in its raw state, which is naturally in dialogue with the works.

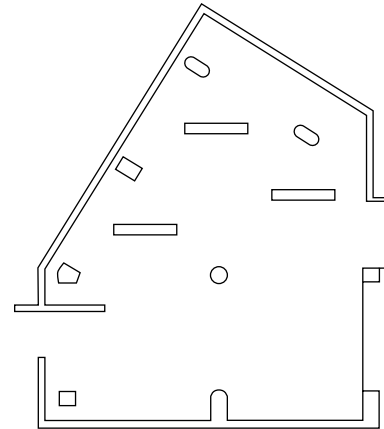
GALLERIA U

(Hungarian Cultural and Scientific
Centre in Helsinki – Balassi Institute)

ECOLOGICAL FALLACY

Tamás Dezső

The front windows of the Galleria U are all covered with the images of Tamás Dezső as a layer that has a direct connection with the city. Only mobile walls in the gallery are used to present the framed photographs of Dezső, without any further modification to the gallery. The existing walls are kept as blank background for this spatial installation.



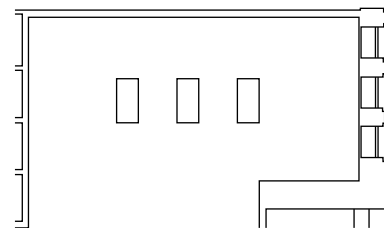
THE HELSINKI UNIVERSITY MAIN LIBRARY

(Kaisa House)

ECOLOGICAL FALLACY

Tuula Närhinen

Kaisa House is occupied by the research-based work of Tuula Närhinen. The work is placed among the existing furniture of the library.



Daniel G. Andújar's postcards, which are distributed in main venues, function as a repeated design element and suture that links the venues to each other.

PROJECT PRESENTED AT PUBLIC SPACES IN HELSINKI

ECOLOGICAL FALLACY

Barbaros Kayan

Barbaros Kayan's project will be presented at Helsinki Central railway station, Hippolyte Corridor, and Restaurant Hima & Sali and the Finnish Museum of Photography at the Cable Factory.

CREDITS

Helsinki Photography Biennial 2014

ECOLOGICAL FALLACY

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Co-curator for the section at
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Curator Assistant: Begüm Satiroğlu

Spatial design: Başak Şenova

OBJECTS ON OIL

Mustarinda Association

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We would also like to thank: Anastasia Gavrilova-Hamel,
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Curator (collections): Sofia Lahti

PHOTOGRAPHIC GALLERY HIPPOLYTE

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Galleria Huuto, Director: Henni Oksman

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