HOURS
YEARS
AEONS

Moving Images and Other Projects 1998–2015

IC-98

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TARU ELFVING

Introduction: Telling Times

In Venice, time has come to a halt. Or so they say. But, what appears as a pause for an indefinite duration will certainly not last for infinity. The magic of the city lies in the visceral presence of time itself – the palazzos reveal their age through advancing decay, wooden poles are eaten away by the waves, the green creeps forwards and gradually covers everything. It is like wandering through an IC-98 animation.

Yet, this has proven not to be a relationship of mere representation. Rather, IC-98's artistic practice unravels the workings of time, to uncover hidden structures and foundational orders – and, in particular, their limits. When I began working with the artists for the Venice Biennale, well over a year before the exhibition, we would never have guessed the amount of resistance to come. The site, rich in layer upon layer of history to be explored, also set rigid limits for intervention. Meanwhile, the ground on which European cultural hegemony is built is now giving way. It is literally sinking, drowned by forces both man-made and natural – or, in fact, a dizzying interweaving of the two. The Giardini di Biennale, representing modernity as well as nation-state ideology, are being challenged by globalization as much as by the climate crisis. Here, the work of IC-98 reminds us that human power to control and conserve has its own definite bounds.

Published on the occasion of the Venice Biennale in 2015, at which IC-98 are representing Finland, this monograph maps out the practice of this artist duo over the past two decades. It thus contextualises the new work in the continuum of artistic investigations, as well as in its broader framework of poetics and politics. This volume offers a rich spectrum of insight into the work of IC-98: Professor of film and media Jukka Sihvonen guides readers through a conceptual labyrinth, where the art works open out into new thresholds and rooms for thought. This openness – as a space for reflection – is also emphasised as being essential to the work by the artists themselves, in conversation with the critic and writer Martin Herbert. A comprehensive selection of IC-98's works is presented with concise descriptions by the artists, while the interview unfolds some of the profound research and critical thinking and the wealth of cross-disciplinary cultural references that inform their oeuvre.

This introduction serves as a bridge, or a canal, that seeks to connect the past to the future – the already existing with that which is in the process of formation in the present: from the shores of the Baltic Sea to those of the Mediterranean.

Adrift

A narrow whitewashed stairwell guides us upwards to a darkened rotunda filled with the sound of waves and wind in the installation *Okeanos* (2014). The elemental forces give way every so often to distant cries and to the rising voices of a melancholy choir. A single spot of light high up on the stucco frieze of the ceiling illuminates the sign of Scorpio. Walking around the room, floating along on the acoustic tides, I become momentarily disoriented. The windows looking out into the wintery darkness reflect the circle of light, as if the moon were suddenly staring back at me from a number of directions at once.

The inside of the room can no longer be clearly distinguished from its outside. The sounds of lament and anguish escape their points of origin as they flow through the listener and across untold distances amidst the thundering of the ocean. Temporal and spatial coordinates lose their anchoring in this temple of knowledge and power, the observatory, which has allowed humans to locate themselves in the universe. Pagan myths are entwined here with scientific hypothesis. Whether navigating by the stars using ancient or modern methods, the ability to read the sky has both implied a mastery over nature and reminded us of the minute scale of humanity within it. And yet, the human legacy reaches far beyond the bounds of our understanding, just as these sound waves will continue their journey beyond the time and space of our existence.

IC-98 are known for animations and installations that create metaphorically charged realms with uncertain coordinates. These landscapes are shaped by interlaced forces of nature and technology, navigation and exploitation, climate and migration. Human presence haunts their oeuvre, although, ever since their early works, people have with a few exceptions been absent from the animations. What remains are signs of their impact, the ruins of civilization, and the destruction wrought on other species, as well as on the land shared with them. The dualistic nature-culture divide wavers in these works, as IC-98 subtly challenges the anthropocentric viewpoint. Built environments are not re-conquered by plants and wildlife so much as the cultural constructs appear simply to be a part of a mesh of simultaneous and intricately intertwined transformations unfolding in front of the viewer's eyes.

IC-98 neither examine nor judge man-made ventures any more closely, but instead they open up the stage to other forces that are at play on the planet. These forces – such as water, drought and flood – bring in time scales that are often out of sync with those of human life and actions. The timelines of the narrative become similarly unanchored: What appears to be an ancient or mythological landscape may well be that of a distant tomorrow, while the slow pace of atmospheric and structural changes in fact speeds through the centuries. Whether referencing geological deep time or a bird's eye view, humans have left the picture, and yet the question of what they leave behind gains ever-greater weight. As the artists say in the interview in this volume, when discussing the spent-nuclear-fuel repository, Onkalo, matter has been altered in unprecedented ways since nuclear fission unleashed processes with such a duration and reach that no scientific calculations can securely contain their effects.

The epic cycles in the works also undermine ideals of progress, on which feats of engineering rely for their justification, including the wild geoengineering fantasies entertained as solutions to the climate crisis. As time loops around on itself, significant transformations take place, and yet they do not lead to the linear developments that the notions of growth and transcendence rely on – whether economic, scientific or spiritual. Speeding up again reveals slow elementary processes. While much of human impact disappears into this flow, some may surface into visibility, whether from the depths of the bedrock or from high up in the atmosphere. This is a stark reminder of the denial that largely defines the present moment, since many people tend to turn a blind eye to things that are not immediately tangible.

In their earlier works IC-98's critical attention was focused on the technocracy of bureaucrats, corporations and the market. They have continued to explore, albeit in more indirect ways, the wealth built on the exploitation of both human and natural resources, as well as, notably, on detachment from these material origins. The very idea of resources or matter as something to be governed is questioned throughout their practice. Their focus has zoomed out from the drawing tables and boardrooms of power, and across the bounds of public space, to take a broader view of the ecological frontiers. Human technologies eventually become indistinguishable from the myriad technologies within the ceaselessly mutating ecosystem.

The Last Tree Standing

Hours, Years, Aeons, the new work made by IC-98 for the Venice Biennale, crystallizes the artists' long-term critical investigations into an installation in which matter and myth merge in the face of today's seismic shifts. The machinery of capitalism, and with it the exploitation of natural and human resources, has come to a halt as if its limitless expansion had finally come up against its global limits. Technology has not come to the rescue in the end, it seems.

IC-98 transform the Pavilion into a chamber that guides viewers into the Giardini on another plane of temporality: Deep time begins to resonate through fleeting cycles of life, and space appears as infinite dark matter. Here stands, not the last man, but the last tree, left to spin yarns of the past into a distant future. The garden as a microcosm of knowledge and colonial power over the world of cultural diversity, as well as biodiversity, now appears as a realm governed by the transformations that only a tree can live through. The lone tree also expands the garden to reflect the world – yet no longer as the known, but as the unknown, the future of our own making.

The scene for the installation is set by the Finnish Pavilion, designed by Alvar Aalto and built in 1956. Now conserved in its original state, it is a prime example of nation building, and makes tangible the many dependencies of independence. Forest, the green gold, is what made this poor nation flourish after centuries of colonization in the buffer zone between two empires. The timber industry sowed the seeds for both the initial accumulation of wealth, and then its more even distribution in the welfare state after the Second World War. Putting Finland at the heart of the international community of nations in Venice was made possible by the initiative and private fortune of Maire Gullichsen, heiress to the timber giant Ahlström and a patron of modern art and architecture. In its humble scale the pavilion carries an enormous weight of Finnish history – constructed out of timber, its financial and material, technological and ideological roots lie deep in the forests. Moreover, it encapsulates the historical moment of its creation, at the height of the intense post-war reconstruction period.

Now, the Finnish forests still appear boundless and unpopulated, and yet, in actual fact, they are carefully managed fields of trees – not that different from a garden, except for their increasing lack of diversity. Advanced technology, i.e. heavy machinery, and the push for faster growth in every sense of the word, have made vast clear-cuttings commonplace. The landscape of Finland is, at times, uncannily reminiscent of the animated apocalyptic, post-human world of IC-98.

Meanwhile, today, the impact of the Finnish timber industry has global resonance, as do all corporate activities. The forests are managed to the point of mass extinction in the developing world, while capitalizing on the availability of an inexpensive workforce. The locally felt, yet muted traumatic loss, when the forest next to one's own home is suddenly logged, is intrinsically connected to the dramatic, yet equally unrecognised, loss of irrecoverable habitats for numerous species of flora and fauna across the globe. Trees thus remind us of their profound significance that goes way beyond economic interests, as well as of their invaluable role as carbon sinks.

"When it comes to woodlands, some people believe the highest value to be the economic growth of Finland; others the preservation of life on Earth. […] One's outlook on forests is thus linked to the most basic of questions: one's perception of life, humanity and its place in the biocoenosis (i.e. biosphere)," writes the pioneering Finnish deep ecologist Pentti Linkola (b. 1932). A controversial figure in Finland, Linkola has been outspoken against industrialization and capitalist democracy since the 1960s. In his critique of growth, efficiency and competition, Linkola ponders, for example, the different parallel temporalities of diverse lifeforms. Above all else, Linkola defends biodiversity, outraged by the idea that any one species should rule over the Earth. (Linkola 2011, 58.)

The resonance between Linkola's thinking and the work of IC-98 is evident, and acknowledged by the artists. In the animations trees often act as witnesses and bearers of the burdens left behind by human beings – as the masts of ships lost at sea or buried in the sands, as recyclers of buried toxins, as pillars enduring through the cycles of civilizations, and eventually taking over the wreckage left behind. If trees can give testimony and stand in for human figures as protagonists, do we also have the ability to listen to them, rather than merely see ourselves mirrored in them?

Future Fault Lines

"Strange are the sounds of the forest and the stormy wind. Someone weeps, sobs, blubs, whimpers and wails like a dying child or laughs an unearthly, hissing laugh… At times there is a whispering there in quick, fervent words, mumbling a phrase that we think we are just on the verge of grasping, but nevertheless do not understand. Or it suddenly shrieks like an evil spirit, howls and bleats, filled with pain, despair and wild exultation and agitation. Then, there, the long stiff fingers convulse something from the throat, the breathing grunts and fizzes, the jawbones bite crunching together. There is a heavy sigh, and the lunatic forest screams an unbroken scream, long and monotonous. And always drawing a heavy burden across the wilderness, laboriously groaning and panting." (Haanpää 1976, 97–8, translation by Mike Garner.)

In Pentti Haanpää's short story *Mäki autiolla mustassa yössä* (*A hill in the wilderness on a black night*, 1925), the forest can be read as whispering and wailing about the cycles of human misfortune as memorialised by the ruin on the site. The passer-by is momentarily taken over by this haunted state, as communicated through the surrounding natural elements. And yet, this primal fear, terror even, aroused by the sounds in the dark woods may also refer to much deeper-rooted affinities. Haanpää writes of the man being momentarily at one with the forest, the wind, and the fire, but this is resisted as madness and escaped at the last moment.

The distances between ourselves and others become immeasurable by sight in the dark, and space is felt as matter wrapped around us – we become inseparable from our environment. This decentres the rational subject, the very notion of which is based on a prioritisation of vision over other senses. Rather than feared, could this experience be activated as positive potentiality in the face of our legacies that are, for the moment, conveniently stored out of sight?

The need to decentre the viewing subject resonates with IC-98's mode of narration, which allows no single perspective or position of mastery over the unfolding scene: there is no central protagonist to carry the story forward – rather, a plane of myriad entwined processes, temporalities, and forces is at play. Or, looking at the lone tree in the Giardini, it can be understood as no longer being a point around which the pictured realm and events are organised. Rather it is a conduit, not unlike the viewer in the Observatory, through which the ceaseless transformations become momentarily manifest in all their interdependencies. Its singularity is plural – a knot of relations – rooted for sure, and yet the ground no longer stands firm.

“In the cyclical universe of IC-98, the twilight of the Anthropocene not only represents a closure, but a new beginning: a possibility for other species to thrive,” is how the artists have described *Abendland* – the title of a series of animations (2013–2015), as well as some mid-career retrospective exhibitions (2013–2014). They stress that this is not: “synonymous with the declining economic and political importance of the West or the associated ideological discourse. It is instead symbolic of the end of human time altogether.” Stepping onto the threshold of this universe in the Giardini, the distant future in all its inevitability can be seen also to bear hope. It suggests a possibility for thinking of other futures, or at least for thinking of the future otherwise, in terms of co-existence – already here, in the present.

Thus, in Venice we are witnessing, not necessarily an end, after all, but rather a new beginning that grows out of sediments and residues. Within hours, myriad flows have passed and left visible traces. Within years, natural resources have been exhausted and houses transformed into abodes for diverse other lifeforms. Within aeons, buried repositories have been depleted, while forests have reclaimed the earth. So it may be. Yet, within aeons, the ground may have shifted and the planetary order have been redrawn. As the entanglement of different time scales and causal relations in these works suggests, teleology fails us here, while future horizons falter. Trees may well inherit the land, but what kind of a land we must ask, when we think of all the little earthquakes and the extreme weather intensifying across the globe today.

Like the ancients returning to haunt us, the future echoes here, within the walls of the present, and must be reckoned with. Not only will time tell, it is already doing so.

Literature

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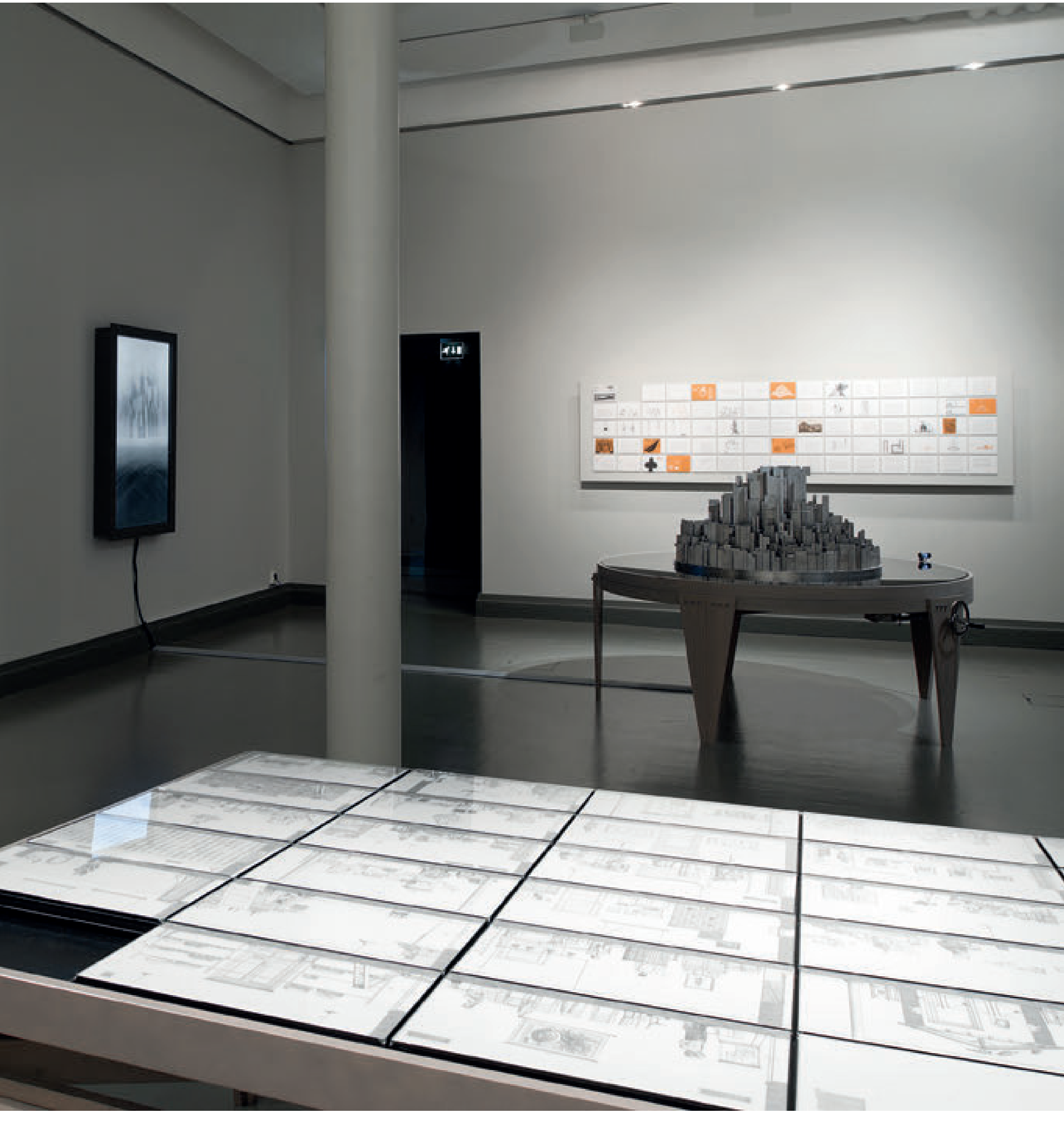


JUKKA SIHVONEN

Enigma of the Absolute

IC-98's Animations are in the House

Across the sea lies the fountain of renewal,
Where you will see the whole cause of your loneliness
Can be measured in dreams that transcend all these lies
And I wish and I pray that there may come a day for a saviour's arms.
(Dead Can Dance: *Enigma of the Absolute*)

An event needs silence and time
to discover finally the forces which give it an essence.
(Gilles Deleuze)

Threshold: becoming

The enigma of the absolute lies in the word itself, in its continuous wavering between the definite and the free. The *absolute* in the sense of 'complete' or 'omnipotent' includes its Latin roots *absolutus* and *absolvõ* (from *ab* = 'away' and *solvo* = 'to loosen'), while further referring to meanings such as 'acquit', 'pardon', 'forgive', 'release', 'absolve', etc. Symptomatically this double nature of the concept – as something both 'authoritative' and 'free' – attenuates its common field of references, the determined, ubiquitous and resolute.

According to one of the philosophical traditions the human soul is derived from the Absolute (with a capital A), and it can return there after the body dies. Another tradition situates the Absolute at the base of all existence. During the 19th century, Georg Wilhelm Friedrich Hegel, among others, specifies this as being the Spirit (or the God) and says that, unlike philosophy, art is no longer well-equipped to represent it. Friedrich Nietzsche criticizes this understanding, correspondingly raising art to the position of the absolute: Art is more important than truth. However, here the notion of the absolute does not occupy such an unconditional position as it did for Immanuel Kant or Hegel. As the French philosopher Gilles Deleuze has emphasized, rather than the absolute, Nietzsche writes about the 'eternal return', the necessity of systematic change, becoming:

> The true dicethrow necessarily produces the winning number, which *re*-produces the dicethrow. We affirm chance and the necessity of chance; becoming and the being of becoming; multiplicity and the unity of multiplicity. Affirmation turns back on itself, then returns once more, carried to its highest power. Difference reflects itself and repeats or reproduces itself. The eternal return is this highest power, the synthesis of affirmation which finds its principle in the will. (Deleuze 1983, 197.)

According to Jeffrey Bell (2006, 86–87), following the heritage of Nietzsche's philosophy, "[t]his notion of a non-identifiable differential element is perhaps the most 'central' notion of Deleuze's work." Moreover, Deleuze "will use a number of different terms throughout his writings to refer to it: 'singularity,' 'aleatory point,' 'event,' 'inclusive disjunction,' 'incorporeal transformation,' and 'becoming-x'."

The borderline that demarcates the realm of the absolute is neither between language and event, nor between the world and the conditions of representation referring to it. Rather, the issue is one of two different interpretations of the relationship between language *and* the world. An event makes possible and actualizes signs and their sense, as well as becoming and change. An event is a heterogeneous chiasmus of both acts of creation and continuous change. (Zourabichvili 2012, 171–174.) The enigma of the absolute lies in this hybrid nature of the event: it makes sense only in becoming.

On the verge of entering the 4-room residence (Office, Foyer, Salon, Chamber) to be designed here, the first question, therefore, is how is this twofold understanding of the absolute expressed in the animation videos made by IC-98? This problematic may be introduced by one of their recent works *Arkhipelagos (Navigating the Tides of Time)* (2013). The work consists of three adjacent screens arranged into a very wide image space of continuous wave motions. Objects that look like the masts of solitary boats float slowly by in the midst of this 'foggy' undulation. Compared to several of IC-98's earlier works – to be discussed in more detail later on – this work concentrates not so much on the *ties* between the human world and technology, as on the 'swell' caused by them. The audio-visual billows neither appear nor vanish rapidly. Their boundaries are indistinct. Their shapes are soft and round. One material consequence of loosening (*absolvõ*) the steadfast grip (*absolutus*) is a bulge. It is the sign or the trace that bondage has stamped on organic matter. It is the reaction of that matter. Several of IC-98's works can be connected to the idea of swollenness. In order to make it become perceivable, they depict scenes where a particular kind of tying up is being (or has been) *loosened* and *undone*.

On the one hand, there is the solid expression that operates with but a few components. Yet, on the other hand, there is the roominess of the substances de-formed and re-formed in such a mode of expression. Even the technical realization of the works is in line with this double nature: the strict style of the pencil drawings and the use of computer-generated image-making to 'smother' the clarity of the image so that the transformations in it can take place. The expressions of content and form are located on the side of the meticulous absolute, whereas the substance of the content and form is on the side of unconditioned absolution.

In order to concentrate on this kind of action, IC-98 began at an early stage using 'looping', i.e. composing the continuity of the events depicted into a sort of never-ending circle, a kind of eternal return. The triptych *Vicious Circles 1–3* (2007, also the first part of the series of works *Theses on the Body Politic*) is a case in point. All three, approximately 30-minute parts, without sound, black and white, based on pencil drawings, are characteristic of IC-98's aesthetic. Each contains a scene that is easy to recognize; each builds up a slow process of ongoing transformations. However, the transforming action itself is never shown, only the changes *in* its effects. The individual parts of the series are *Untitled*, but we could call them, for example, "The Tree-Man", "The Mine" and "The Dam".

In "The Tree-Man" (perhaps another nominal allusion might be "The Wicker-Man", especially in the way that the construction is destroyed in the video) we see a view in and from which the trees slowly fade. Following their disappearance, a huge, rough human figure begins to be built, as it were out of the fallen trees at the centre of the image. When it is finished, the figure begins to 'burn'; although we can observe only the smoke. Again, we see, not the action, but its outcome. The smoke fills the screen and, when it finally vanishes, we see the clear-cut, naked scene that slowly begins to 'grow' new trees. At the end of the video, we are faced with the same image with which the piece began.

In “The Mine” we see a scene in which more or less the only recognizable element is the foreground rocks. Slowly, a hole begins to engrave itself into the ground. It becomes bigger as the mountains next to it rise higher. The hole is like an open-pit mine with a network of roads circling around it. To one side there appears a construction that looks like the masts of an ancient optical telegraph system. In the sky a cloud begins to expand, and water seems to gush up out of the hole, so that it finally fills the entire scene. Then the water begins to evaporate and, at the end, we are again faced with the same lunar landscape as at the beginning.

In “The Dam” we see a view of a valley into which, far from the horizon, something like a river is beginning to approach us. Slowly, it becomes wider and closer, and covers the entire space, transforming it into a kind of fjord. Simultaneously, trees begin to grow on the sides of the valley. A dam is built out of these trees, and, when it is finished, it starts drying out the space, which is slowly totally filled with earth. Finally, the dam, too, is covered with earth and, again, we have the same situation as at the beginning of the video.

Vicious Circles can be related to historical contexts and to events in industrial, technological and cultural progress. The first video is a comment on the formation (and destruction) of the collective body. We can read *Leviathan* (1651) into it, or, more to the point, *see* the title page of Thomas Hobbes’ book in relation to this situation. Here, the political context is a pre-industrial economy, and its constituting substance is wood. In Aristotle’s writings this is ηυλε (*hyle*, the Greek word for ‘wood’), the prefix in ‘hylomorphism’ that refers to matter *and* form. Correspondingly, “The Mine” concentrates on the next phase in this progression, by focusing on the environment in which industrialism and the social form based on mining, machines and information were generated. Finally, “The Dam” is a treatment of a more contemporary world that continuously needs to negotiate how to generate the energy for the acceleration with which it advances.

The recurring action depicted points to how the trees grow back and to how water and earth mould the ground to be as it once was. Human action (chopping down trees and constructing a figure that looks like ‘him’; digging the earth and stemming the river) is just an invisible phase in such a circle. Furthermore, we never actually see the human agents doing these things. The worlds of these stories are, nevertheless, not *without* human beings, quite the contrary. It is specifically because of their actions that the circle of events takes place – both, as it were, in front of the camera and behind it. Otherwise, the *status quo* of the starting point would carry on as it is permanently. This reading is aimed at emphasizing once again the dual aspect of the works: (a) human time and space are a passing phase, a kind of intermission, after which nature always returns to the way it was, but (b) presumably without human action there would be no event to materialize.

The key issue in IC-98’s videos is not subjects as agents, actors or people, nor objects as things or recognizable items, but *processes* that are in a constant state of flux. Moreover, the videos emphasize the force fields and relations that have various effects on change. The expression of change has another essential characteristic, its enforced *slowness*. This seems to entail a temporary halt, patience, and an ability to resist the accelerating rhythm of the contemporary world. In this sense IC-98’s ethos subscribes to the idea presented by Gilles Deleuze and Félix Guattari (1994, 108) as follows:

> If philosophy is reterritorialized on the concept, it does not find the condition for this in the present form of the democratic State or in a cogito of communication that is even more dubious than that of reflection. We do not lack communication. On the contrary, we have too much of it. We lack creation. *We lack resistance to the present.* The creation of concepts in itself calls for a future form, for a new earth and people that do not yet exist.

The call for a ‘future form’, a ‘new earth’ and a ‘people to come’ does not arrive from nowhere. On the contrary, echoes of it can be heard from several directions, a few of which will be discussed in what follows. An early documentation of this view in the works of IC-98 is the book *Foucault's Sleep* (2005/06), and its numerous references to islands and the archipelago. Moreover, compared to the later animations, this book almost offers itself as a virtual manuscript that outlines the imagery and textual framework on which the videos rely, and in highly condensed form. Framed territories, such as islands, cities or gardens, provide the figures that are set against the grounds, which are usually vast plateaus, expanses of water, or deserts. The areas in focus, however, are none of these *as such*, but the border zones between each figure and ground.

Rather than constructing an entire 'economy' (or a 'household', from the Greek οίκος, *oïkos*) these discussions adopt the shape of an assemblage of a few rooms that can be seen as being illuminating in relation to IC-98's video works. Yet, the atmosphere and the unique worldview in these animations have distinct roots in the 'island universe' model of ancient Stoic cosmology, in which the 'looseness' of the individual will meets the absolute singularity of the universe. An apt reference for this Stoic duality is the act of slow-paced *walking*, a constant theme in the books written by W. G. Sebald (1944–2001).

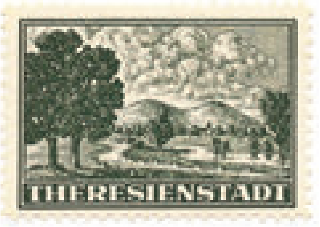
I Room: The Office

In his film *Patience (After Sebald)* (2011), Grant Gee follows the landscapes and routes in the Eastern part of England taken in Sebald's book *The Rings of Saturn* (1995). The novel is a story about walks that the narrator takes in these environments, but it is also a wide-ranging (both spatially and temporally) patchwork of stories. The theme of 'patience' also referred to in the title of the film permeates the entire scenario, with walking being one of its emblems here. The film seems to be asking whether the topic of the book (and of Sebald's books in general) – as suggested in many reviews and commentaries – is disappearance, or even more directly, a melancholic attitude to the way in which everything fades away. Perhaps such a question is, nevertheless, too narrow. The image, for example, in the typical photographs that Sebald has attached to his writings, disrupts the linearity of the book, language, or narrative, but also of the journey. An image is like a break that forces us to stop, to return and to restart, to move *between* places and pages. First here, then there, back here, maybe somewhere else, and finally once again back to where we began. Gee's film makes the cinematic ebb and flow present in many ways: static and mobile; black-and-white and in colour; silent and talking.

The first stories in *The Rings of Saturn* focus on Thomas Browne and silk. Browne was the son of a silk merchant. The production of silk and the silk trade itself are some of the central topics in Sebald's book. In one way or another variations on it provide the themes of each chapter. Silk is also a strange combination of organic (larvae, butterflies, trees) and techno-formal (nurseries, spinning and weaving mills) environments. Exactly the kind of emblem of material construction and manifold thinking, whose texture aptly represents Sebald's style and interests. People who do not like this kind of book are "impatient" and "they don't want the freedom to assemble the book for themselves," says the cartographer Rick Moody in Gee's film about Sebald's novel. "They want to be told what to think."

In another novel by Sebald, *Austerlitz* (2001), there is the famous sentence that goes on for some ten or eleven pages until it reaches a fill stop. Actually the sentence is not one continuous flow, because – typical of a Sebald-novel – images are inserted into the pages to create breaks. This long sentence encompasses photographs that in one way or another refer to the issue discussed in the text itself. One of these images is a black-and-white reproduction of a stamp on which there is a landscape with trees, clouds and distant mountains. The place referred to in the images and discussed in the text is Theresienstadt, and especially a documentary film about it made during the last months of WWII. The ten-plus pages of the continuous single sentence describe the formation of this detention facility and its specific significance as a 'stage'.

The place itself and the German documentary film made about it (described in more detail in Sebald's novel) in many ways create an interesting crossroads through which reality – the way it can be understood as a kind of absolute 'limit' – and fiction can be related to one another and, above all, disentangled from their habitual involvements. The multiple meanings of the individual threads running through this complete formation are embodied in the fact that the film discussed by Sebald has at least two different names: *Theresienstadt. Ein Dokumentarfilm aus dem jüdischen Siedlungsgebiet* ('Theresienstadt: Documentary film about the Jewish settlement'), but also *Der Führer schenkt den Juden eine Stadt* ('Führer donates a city for the Jews'). In Sebald's novel Austerlitz manages to locate a copy of what is left of this film. He then has a slow-motion video copy made from the approximately one hour of footage that still existed. Austerlitz, however, did not want to slow down the film in order to search for signs of its faked nature. He was looking for an image of his mother, Agáta.

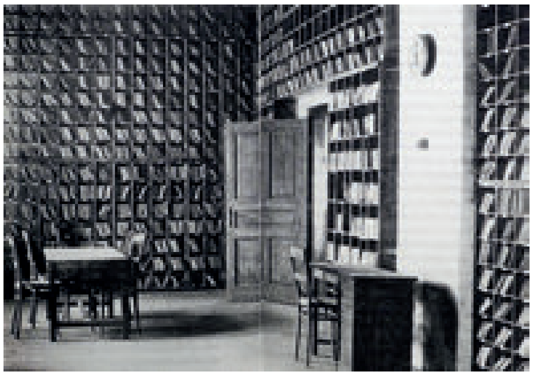


Sebald describes the relationship between photography and memory as follows:

> One has the impression, [Véra] said, of something stirring in them, as if one caught small sighs of despair, *gémissements de désespoir* was her expression, said Austerlitz, as if the pictures had a memory of their own and remembered us, remembered the roles that we, the survivors, and those no longer among us had played in our former lives. (Sebald 2011, 258.)

This notion might be directly related to the way that Sebald himself has used photos, and other images, in his novels in addition to text – or why not also the other way around: writing the text in addition to these images. In the quote above, memorizing is linked with the meeting that precedes Austerlitz' trip to Terezín, as Theresienstadt is called today. The strange emptiness of the city made a big impression on him.

A trip to Terezín has also made a big impression on Daniel Blaufuks, an artist living in Portugal. He describes it in his book *Terezín* (2010). The photograph that caused Blaufuks to stop short in a very tangible way, to ponder the close relationship between image and memory, and which kick-started the entire research project, not just on Terezín or the *Theresienstadt*-film, but also on the origins of the image in general, fills a double page in *Austerlitz*. It shows a room that looks like an office, with its walls covered by shelves filled with small compartments, and these in turn filled with files that all look the same. Blaufuks says that the space seems to be like an archive, but without further knowledge of what it holds. In the book composed by Blaufuks: "We experience the artist's cathexis to an image, the Image, that begins the journey we take of a bookwork and digital film." (Little 2012, 50).



The room in the image is in the maintenance building at Terezín, and we can imagine that the files contain lists of its approximately 141,000 inhabitants, divided into those who were sent to Auschwitz and those who died in the camp during 1941–1945. Blaufuks stops to ponder the set-up quality of the photo: the room looks like a stage set. He imagines it to be a photograph of the Dead Letter Office where the protagonist in Herman Melville's (2007) short story *Bartleby the Scrivener*, according to a rumour reported by the narrator of the story, had once worked. When looking at the image, Blaufuks imagines Bartleby sneaking into the room through the open door at the side, declaring in an unhesitant voice the ‘formula’ he is so famous for: “I would prefer not to.”

Threshold: light

The world of offices, administration, cubicles, cabinets, categories, design charts and maps is in many ways present in IC-98’s earlier (pre-animation) works. One manifestation of this is the book *Foucault’s Sleep*, which originated with an illuminating working title “Proposal for a Monument to the Societies of Control”, a conscious reference to several of Deleuze’s (1995, 2004) texts. Crucial concepts, however, were changed: ‘monument’ became ‘memorial’ and ‘proposal’ became ‘models for a proposal’.

Another source of closely related images is the IC-98 -book *In the Labyrinth* (2008), which also provides a model for a proto-cinematic installation piece: images laid on a table in such a way that the viewer can move them and create a unique visual story. It is worth looking closely at the images in these frames: they seem to document a strange, Kafkaesque world of administration and judicial proceedings. A further point of reference might be another site-specific installation, *Ante Camera* (2012), as a version of the boxed vision with its hints of the world of cubicles and offices.

To slow down, delay and wither. “An event needs silence and time to discover finally the forces which give it an essence” (Deleuze 1983, 156). Geoff Dyer has watched and listened carefully to Andrei Tarkovsky’s film *Stalker* (1979) and written about his experiences in a book titled *Zona* (2012) – advertising itself on the cover with the apt phrase: “A book about a film about a journey to a room”. All these essential words – book, film, journey, and room – are useful in this context. The event-centred attitude in Dyer’s book, condensed into the description of the journey that leads to a room, also fits in with Blaufuks. The language follows cinema closely, stopping, slowing and jumping forward again. Dyer’s ‘footnotes’ – often extending to several pages – are like Sebald’s photographs that break the flow of the text. The most ‘linear’ event in Tarkovsky’s film (the journey of the three men, Writer, Professor, and Stalker to the mysterious zone) lulls “us into a kind of trance” and suddenly, yet “unambiguously, we’re in colour and in the Zone” (Dyer 2012, 56–57).

A gust of wind that lifts dust into the air and sends waves across a crop field; grey haze, all-embracing, quiet cloak. An element engendered in nature is an elemental force, not just in Sebald’s worldview, but also in Tarkovsky’s. It can be seen in images as tiny particles, and in the language as an ambiguity that avoids sharp focus, the kind of focal length that is always exactly and correctly set. These are the particles and the haziness of a borderland. At any moment, it might break up, evaporate, disappear, dilute, and dissolve into nothingness. These are the undulating masses of the borderland, which gush chaotically over the threshold of existence, and back again. Following Sebald, it would be easy to argue that the ‘wave-image’ of the phenomenologist and the ‘particle-image’ of the scientist belong together, especially when we are dealing with light: both waves and photons. Because of their twofold nature these issues, however, can only be handled in an oblique way, indirectly, in the hope that, for at least half a moment, the treatment is capable of engaging the presence and interest of the viewer.

Window, fog, journey, memory and the story… When all of these issues come out through the door that makes the act of memory possible, what is there left? The travellers in Tarkovsky’s film move through the black-and-white landscape that refers in multiple ways to the past: here something has happened at one point, but that *something* no longer exists. Nevertheless, traces of the events are not only still visible, but in some ways continue to exist, transforming and moving forward. The group on their way to the Zone ride their trolley past these slow metamorphoses, because they have a distinct goal: the Room in the Zone of colours that supposedly fulfils all wishes.

The spectrum of all the wavelengths that form the different temporal layers is condensed into whiteness. Conversely, when matter sucks out all the light, only blackness is left. When we think of the journey in *Stalker* as an event that belongs to a particular historical and spatial environment, it can be located in the place where it was filmed, that is, in Estonia at the end of the 1970s, a piece of the borderland between East and West. On one side is Friedrich Nietzsche's *Morgenröte* ('The Dawn', 1881) and on the other Oswald Spengler's *Der Untergang des Abendlandes* ('The Decline of the West', 1911–21). The dawn, and the slow, silent turning of evening into night. "Abendland" – a word constructed out of fragments – is also Aktiebolag (Ab) End Land, the 'Land of the End Ltd.', for example, Fin-land. With this framework 'Abendland' was the title of the IC-98 retrospective exhibition at Turku Art Museum in 2013.

The other four animations, made after *Vicious Circles*, and part of the *Theses on the Body Politic* cycle, continue and modify the expressive solutions practised earlier. One of the new features is the soundtrack added to some of the works (*The Descent*, 2008 and *Shadows*, 2009). Another is the round image-screen used in *The Descent*, *Riket* (2009) and *Colony* (2010). The third might be the accentuated three dimensionality of the image space, together with the rich modulations of light, shadow and darkness. The foundation of the works, the pencil drawings, have become more nuanced and rich in detail. All these characteristics affect the experience of the multiplicity of movement, change, and the process. In a sense *The Descent* and *Shadows* are also adaptations: both of them having as a reference point Pentti Haanpää's novel *Isännät ja isäntien varjot* ('Masters and masters' shadows', 1935). *The Descent* is a visualization of the nervous breakdown undergone by the protagonist in the story, and *Shadows* is a condensed vocal and visual commentary on the politics and economy of the era (early 1930s) discussed in the novel.

The Descent, from the viewpoint of its short duration (6 min.) alone, is one of the most intense works in the series. The circular image opens up like a hole. Is it a rabbit hole into the past, or a tubular peephole into some future cosmos? The pipe-like three-dimensionality of the circle is emphasized by the way in which shapes that look like roots, branches and rhizomes slowly rotate around the ring. Another new feature is the pace of the rotating movement itself: compared to earlier works it is much faster now. The 'focal length' in question has also increased. One end of the tube is rhizomatic, whereas the other is planetary: the underground meets the cosmic. Another modification of this aesthetic is *Colony*, in which the round image-space and the rotating movement therein open up a vista, as though seen from a bird's eye view, down onto a mass of land that looks like a large island. The birds circling above this 'colonial island' can be seen as seagulls or as vultures searching for prey.

One of the most 'cinematic' of IC-98's works is the 45-minute *Shadows*. The film also includes a kind of trilogy or triptych. The prologue takes place around a night-time campfire and the sounds of the burning wood fill the soundtrack. The heavily three-dimensional view is directed upwards along the partly visible tree trunks reaching towards the sky and the stars. The long middle section consists of a landscape that looks nationally specific to Finland. It is reminiscent of paintings typical of an earlier era, with forests, lakes, rivers, clouds and sky. It also resembles the view on the Theresienstadt stamp, but the 'mental' connection with the scene, and its context, is similar, too. Behind and around the idyllic view there is a hidden reality that is totally different. Whereas the stamp refers to the holocaust, *Shadows* (via the novel in question) refers to the politics of the global economy of the early 1930s. The wind makes the trees sway slowly, the clouds sail across the sky, and some sort of particles fly around in the air. Slow transformations begin to take place through changes in the light. Strange flying objects that look like zeppelins appear on the horizon, as do kite-like constructions that float in the air attached to thin silky threads. Thunder, lightning and rain change the scenery and, finally, night falls. Added to these images is a soundtrack, the composition *Sea of Dee* by Harri Kerko, performed by the composer, with harpist Eva Alkula and bass-baritone Nicholas Söderlund. In IC-98's works this is unique. Usually the audio milieu (if there is any) is a sonic landscape built up using effects and natural sounds.

The third part, an epilogue, repeats the scenery from the beginning, but this time it is seen during daytime, with the rays of the sun shining calmly through the branches.

Riket (also the first part of the *River* trilogy) is again faster in its expression of movement and transformation. The shape of the image is circular, this time reminiscent of the hole in a *camera obscura*. Three-dimensionality is again emphasized, and light plays a significant role, not just expressively, but also as part of the content of the image, in this case, for instance, in the form of moonlight, streetlamps and the light in the window. The shift from natural landscapes to an urban environment is also a feature worth mentioning. *Riket* is (at least, so far) the only IC-98 animation that includes recognizable human figures. However, even in this case, they are not actually 'human', but statues that have become 'alive' in the fantasy world of the video. Having been designed for the Aboa Vetus & Ars Nova museum in Turku, Finland, this work is also exceptional in the sense that in its 'original set-up' it can be viewed only in this particular place. The images as well as the events shown in the work are closely connected to this specific location: the museum, which was formerly the opulent residence (built in 1928) of Hans von Rettig (1894–1979), the owner of a tobacco factory ('Klubi' cigarettes being their most famous brand) and a merchant fleet. In spite of this strict 'particularity', *Riket* (the Swedish word for 'state' or 'empire') can still be viewed without it: in other contexts it rises above this particularity to take on a more universal role. Another site-specific work is *Okeanos* (2014), which was made for the rotunda at Vartiovuori Observatory, formerly the observatory of the Royal Academy in Turku. Yet, in the succession of IC-98's works this one, too, has close connections, for example, to both *Arkhipelagos* and *Oikoumene*. Again, on the one hand, here is the strictly local dimension, but, on the other hand, there is the cosmic, even mythological one as well.

Riket, nevertheless, already refers to the next 'episode' in the *River* trilogy, the massively detailed 70-minute work *A View from the Other Side* (2011). And yet, *A View* is still a highly stripped-down narrative familiar from IC-98's earlier works. It is a recording of an actual riverbank view (in Turku) as seen from the other bank, during a historical, but also timeless series of events. Along with the flow of time (following the water running down the Aura River), a mass of events pass by, leaving their imprint on the scene. Simple, peaceful organ music played by Markku Hietaharju further intensifies the idea of the *flow*. Again we do not see *people* in action – only the imprints of the action – or in this case, also the results of inaction. At the beginning, structures start to appear on the site almost as if in flashback. The basic, and more or less the only persistent component in the slowly changing image is the *stoa*, i.e. the 12 Stoic columns around which the transformations of space and time take place. Human needs conquer this space little by little, in such a way that we could see it prospering. Ships and seasons sail by (with more or less only the sails filling the image) and we can imagine that they are transporting all kinds of commodities from-and-to the oceans of the rest of the world. Until the inevitable recession begins to take shape, and the chain of events reverses: the built milieu starts to deteriorate. Nature reconquers the space for itself bit by bit, and in the end we are where the animation began.

The sustaining architectonic element (the *stoa,* στοα) exists in reality, and was constructed, together with the adjacent house in 1848, functioning as a restaurant until 2004 and reopening again in 2011. But it also acts as a reference point to a particular history and culture, to Stoic philosophy and its basic principles. The *stoa* was an open, public space for all kinds of activities, such as philosophical lectures, art exhibitions and political gatherings, and not just for buying and selling. Remnants of all these can be detected in *A View*. We might sum up the fundamental axiom along the lines of how the absolute is being discussed here: on one hand, as a reflection on the active relationship between cosmic determinism and human freedom and, on the other hand, as emphasizing the importance of the human will being in accord with nature.

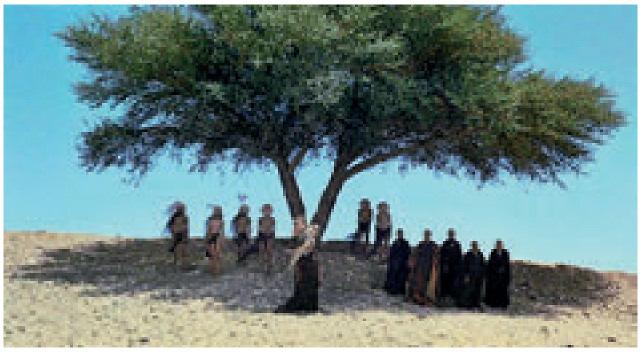
A View also contains a comment on imprisonment: at one point, gates, barriers, boundaries and barbed wire appear to demarcate the space. After this phase, all kinds of debris begin to pile up. The notion of a *phase* is revealing: it is as though different ideologies and worldviews were floating by, each forming a transient, distantly identifiable phase of its own, which then slowly changes into another phase. In this sense the space around the stoic columns is also a *phase-space* that constitutes a series of assemblages loosely tied together. Transformations taking place in phase-spaces might be a definition that could be applied to IC-98's animations in general. The way that the web dictionary explains a phase-space in terms of physics is also relevant here: "a hypothetical space constructed so as to have as many coordinates as are necessary to define the state of a given substance or system". Besides physics, another elemental component offering coordinates for the *River* trilogy is the mythological one.

II Room: The Foyer

When entering a house over its outer threshold, we usually arrive at a hall, a hallway or a corridor that can be seen as a kind of crossroads. The choice of which way to proceed further has to be made here: living room or kitchen, upstairs or downstairs. The symbol for a crossroads in the Greek alphabet is χ (*khi*). The idea to which χ immediately refers is the *chimera* (χιμαιρα), a monstrous (female) creature composed of three animals: lion, snake and goat. In its 'fiery' form the chimera has been located to the coast of Western Turkey, where eternal fires (fuelled by underground methane gas) burn, and were once used by sailors as guiding lights.

If we wanted to look for a common denominator for all these different meanings and usages of chimera, it would certainly indicate something that is not definable, with multiple options for interpretation, metamorphosis. Even though the creature or the fires might be clearly visible, they are hard to fathom. Crossroads, such an elemental site for mythology and metamorphosis, are also an apt sign for the absolute: they give a definite X-shape, but allow a free choice of which way to go. That choice, however, may not be as free as it seems. At least for Oedipus, in the famous Greek tragedy written by Sophocles, fate turns out to be its own absolute precondition, which is foretold in advance. This aspect of destiny is emphasized in Pier Paolo Pasolini's film adaptation *Edipo Re* (1967): the last episode, 'The Eternal Return' (in which Oedipus has already blinded himself), takes place in the contemporary world of the late 1960s.

The etymology of Oedipus refers to legs. According to Elise Kermani (2009, 23) the first part of the older form (Oidipous) of the word (*Oi*) refers to the "one who knows or has consciousness", and the second part (*dipous*) means "two foot". Together the word means "that two footed being (man) who knows (himself)" – and no wonder, since it was specifically Oedipus who finally knew the answer to the riddle posed by the Sphinx: "Man." In addition to the Sphinx, another key being in this story is the Oracle, who predicts the course of future events: Oedipus will marry his mother, having killed his father at the crossroads on the way to Delphi.



The way in which the meeting between Oedipus and the Oracle has been portrayed is of special importance in Pasolini's *Edipo Re*. The sage, who gives voice to the commands of the gods, stands with a group of servants in the shadow beneath a wide-spreading tree. The camera angle has been chosen in such a way that the body of the oracle seems to have grown to be part of the tree's trunk; as though the tree *itself* is part of the oracle – with the tree having access to the gods, *it* being a kind of embodiment of *their* voice.

The famous destiny of Oedipus predicted by the oracle makes us wonder whether the straitjacket of free will (which is free only in principle) is actually mirrored in thinking and thought, too. In their book *What is Philosophy?* (*Qu'est-ce que la philosophie?* 1991) Deleuze and Guattari write about the quality of thought, for example, as follows:

> The ignominy of the possibilities of life that we are offered appears from within. We do not feel ourselves outside of our time but continue to undergo shameful compromises with it. This feeling of shame is one of philosophy's most powerful motifs. We are not responsible for the victims but responsible before them. And there is no way to escape the ignoble but to play the part of the animal (to growl, burrow, snigger, distort ourselves): thought itself is sometimes closer to an animal that dies than to a living, even democratic, human being. (Deleuze & Guattari 1994, 107–108.)

What is remarkable in this quotation is the way in which the writers compare thought to animals: thought itself is sometimes closer to a dying animal than to a living human being. This idea becomes less obscure when, a bit later on in their book, Deleuze and Guattari focus on the animal characteristics of thinking:

> We become animal so that the animal also becomes something else. The agony of a rat or the slaughter of a calf remains present in thought not through pity but as the zone of exchange between man and animal in which something of one passes into the other. This is the constitutive relationship of philosophy to nonphilosophy. (Deleuze & Guattari 1994, 109.)

The connection between thought and the dying animal can be read as an assemblage in which thought's position is neither in the dying animal that, for example, is lying on the ground, nor in the birds of prey circling above it. Instead, both poles belong to the same 'loop'. When the prey on the ground dies, it 'frees' itself from life and becomes 'pure food' for the predators of thought. The shameful condition of thought, according to Deleuze and Guattari (1994, 10–11), is due to the fact that the assemblages conditioned by it have been subordinated to concepts of economy, and therefore the mutual relationship between these two animals (the bird and the prey) needs to be reversed. The birds of prey of ICT (information, communication, technology), marketing and advertising are hungrily circling above the dying animal of genuine thought.

Trees, thoughts and dying animals come together in another mythological context that is also linked to the birth of Western democracy. In his documentary film *Notes Towards an African Orestes* (*Appunti per un'Orestiade Africana* 1970) Pasolini cuts together images of a wounded lioness and his own ponderings on the central figures in this ancient drama by Aeschylus. The viewpoint in question emphasizes the important bipolar role of the Furies, which later in the drama become benevolent Eumenides. Pasolini's voice speaks on the soundtrack:

> But the Furies cannot be depicted in human aspect and therefore I would like to portray them in non-human guises. These trees, for example, lost in the silence of this forest, are somehow monstrous and terrible. The terrible aspect of Africa is its solitude; the monstrous form that nature can assume in deep and frightening silences. The irrationality is animal. The Furies are the Goddesses of Man's animal moment. This wounded lioness could also be a Fury, lost in her blind suffering. The Furies of the *Orestes* of Aeschylus are destined to be defeated, to disappear. With them disappears the world of the forefathers, the ancestral world, ancient world. And in my film a part of ancient Africa is destined to disappear with them.

Oresteia is a trilogy and, as such, is a powerful treatment of social change, or, rather of the change *into* a social system that could be called not just early democracy, but also a 'corridor' to the birth of capitalism. The drama is about transformation "from an old, landowning and tribal aristocracy with its justice system [based on vendetta] to the city-state of Athens with its complicated laws and regulations" (Simonsuuri 2003, 289). Deleuze and Guattari combine this new Athens with the birth of capitalism:

> Capitalism reactivates the Greek world on these economic, political, and social bases. It is the new Athens. The man of capitalism is not Robinson but Ulysses, the cunning plebeian, some average man or other living in the big towns, Autochthonous Proletarians or foreign Migrants who throw themselves into infinite movement – revolution. (1994, 98.)

The Furies also have their place in *What is Philosophy?* Deleuze and Guattari (1994, 208) use a parallel word (Chaoids) to refer to the domains of human action with which to take hold of chaos: "In short, chaos has three daughters, depending on the plane that cuts through it: these are the *Chaoids* – art, science, and philosophy – as forms of thought or creation. We call *Chaoids* the realities produced on the planes that cut through the chaos in different ways."

The starting point for Giorgio Agamben's book *The Open* (*L'aperto: L'uomo e l'animale* 2002) is (religious) imagery, in which human beings are depicted as having an animal's head. This leads to a discussion of *homo sapiens* as a contradictory field with several tensions. 'Humanism' and 'animism' exist in a continuous reaching out towards each other over a kind of caesura, a break or interval. This kind of 'intimate caesura' chops the living human being conceptually into two halves: on one side there is the organic vegetable, and on the other side the purely spiritual being. This duality establishes the core of human self-determination; it links directly to a fundamental question 'What is man as a human being?' In order to be able to define his own being the human has to define what he is *not* – and the core of this *negation* has always referred to animals and to the animal aspect of nature. Thus, in defining himself the human being has positioned the animal at the core of his own essence. The dependency on the animal of this attempt at definition is the 'anthropological machine' that keeps on humming, thanks to the fuel provided by this very dependence:

> In our culture, man has always been thought of as the articulation and conjunction of a body and a soul, of a living thing and a *logos*, of natural (or animal) element and a supernatural or social or divine element. We must learn instead to think of man as what results from the incongruity of these two elements, and investigate not the metaphysical mystery of conjunction, but rather the practical and political mystery of separation. (Agamben 2004, 16.)

What might be the cost of achieving that compromise, which coincides in time and place with the birth of the Athenian city-state? How winding is the road that takes us from the image of the dead lion (above which we have imagined the sublime circling of vultures) which stands for the Furies, to the democratic society of Eumenides, or, to the Chaoids of art, philosophy, and science? Posing the dilemma in this way also points to the double nature of the linkage between the dying animal and living thought discussed by Deleuze and Guattari. The struggle to get away from this two-sided image inevitably leads to "growl, burrow and snigger".

The Finnish translator of *Oresteia,* and also a scholar of Greek literature and drama, Kirsti Simonsuuri, has argued that this play by Aeschylus is an always up-to-date treatise on the formation of a civil society based on systems of justice and the human law:

> *Oresteia* raises the question of the relationships between the individual and the community, and of the personal responsibility that speaks to contemporary people. Along with the way that Aeschylus spoke to the people of his own time by re-writing an old myth in a new form, *Oresteia* is still an apt starting point for all kinds of discussions about the meaning of politics and democracy, the relations of individuals to communities. The parts of the trilogy are each tragedies dealing with the transformative phases of humankind. They could serve as meaningful commentaries when we are, for example, thinking about the foundational laws of the European Union, or when analysing the underlying motives behind contemporary wars. (Simonsuuri 2003, 275, my translation.)

Pasolini also operates in a somewhat similar manner as he transposes the problematic of the myth to another continent and era, Africa and the 1960s. The difference perhaps lies in the way in which Pasolini sees a contradiction that becomes evident through this kind of reconstruction. In his interpretation the transformation of the Furies into Eumenides is not only a gain, but also a loss. The contradiction that is characteristic of this relationship lies at the core of what Agamben defines as the 'anthropological machine':

> *Homo sapiens,* then, is neither a clearly defined species nor a substance; it is, rather, a machine or device for producing the recognition of the human. In line with the taste of the epoch [of the 18th C], the [anthropological] machine is an optical one (as is, according to the most recent studies, the apparatus described in *Leviathan*, the introduction to which perhaps provided Linnaeus with his maxim, *nose te ipsum*, or "read thyself," as Hobbes translates this "saying not of late understood"). It is an optical machine constructed of a series of mirrors in which man, looking at himself, sees his own image always already deformed in the features of an ape. (Agamben 2004, 26–27.)

This kind of anthropological machine of humanism is easily used as an ironic vehicle, too: on the one hand, it defines the human being through what he is *not yet* (immaterial soul, angel), and, on the other hand, through what he is *no longer* (ape). In both directions the attempts at definition are so dedicated, even passionate, that in the end the space in-between – namely the zone where the *essence* of humanity should exist – is empty. It is nothing but a caesura: "Like every space of exception, this zone is, in truth, perfectly empty, and the truly human being who should occur there is only the place of a ceaselessly updated decision in which the caesurae and their rearticulation are always dislocated and displaced anew" (Agamben 2004, 38.)

Threshold: surface

People are absent from IC-98's animations precisely because their very topic is that interval, or the caesura that lies at the core of the human being who is trying to *define* himself. The *Body Politic* and *River* series seem to examine that empty gap, which Agamben situates at the core of the human essence. By definition it is bound to be devoid of humanity, because, following its own Œdipal mythology, it has concentrated on the relationship with spirituality and/or animality, and not with humanity as such. From this viewpoint we can place at the centre of the animations an argument: this is how the world looks which *homo sapiens* belongs to solely in order to *define* himself, not to live and exist in. Thus, the human figures in *Riket* and *A View from the Other Side* are statues. The traces left behind by the human beings that had once perhaps been present emphasize "the practical and political mystery of separation" discussed by Agamben.

In *A View* we can see the statue that stands behind the building, and which we see over its roof. This statue also exists in reality in the park behind the Pinella restaurant.

The seated figure is Henrik Gabriel Porthan (1739–1804), scientist and Professor at the Royal Academy, an embodiment of the three Chaoids referred to by Deleuze and Guattari. C. E. Sjöstrand designed the artwork. It is the first public monument in Finland dedicated to a person, and was erected in 1864. The progress of the 'ethos' in the animation can be traced by focusing on what happens to the statue. It becomes visible after the edifice around it disappears (proliferation); then slowly the head of the statue becomes more and more bowed (recession), until finally the figure disappears and only the frame of the chair is left (extinction). Even art vanishes into the wall of wilderness generated by the untamed nature.

To continue in the 'ancient domain', it is perhaps helpful to refer to the most important of the Stoic terms: *lekton* (λεκτον) that Agamben (1999b, 13) in another context – according to his translator Daniel Heller-Roazen – associates with potentiality via the notions of the event and the capacity to communicate. Appropriately Gilles Deleuze (1990) constructs his conception of 'sense' (*sens*) from the Stoic *lekton*; the corresponding feature is the field of references that 'sense' and 'lekton' have, not to material bodies or immaterial signs *as such*, but to the meaningful relationship these two components can have with each other. *Sens*, in this sense, hovers between bodies and words. It is the capacity, or as Deleuze often writes, the 'surface effect', that ties bodies and the incorporeal characteristics of potentiality together. Sense is a metaphysical surface, a kind of incorporeal membrane that relates things and words with verbs. *Lekton* is understood as the *capability* of an event to become eventualized, of a process to become processualized, of a motion to become mobilized. *Lekton* is the actualized becoming of the virtual, the potential embedded therein. *Lekton,* as the 'expressible', can be lifted out from within the boundaries of language: to think of audio-visual expression in similar configurations as an event and a capacity. Significantly, for the Stoics, walking was already one of their favourite examples: when we say, for example, 'Max walks', we not only report a simple action practised by somebody, but also a *capacity* that has become actual through the body of the person in question.

Watching IC-98 animations makes us think of the *lekton* – especially in its meaning of the 'expressible'; both as the capacity of images to transform and as the practice of transformation, i.e. the way in which 'the expressible' (*lekton*) becomes perceivable in the mode of these image formations. It is also 'smothering' as a visualization of the *aliquid*, which is how Deleuze (1990, 26) describe the position of sense between things and words. It contains implications of a liquid crystal state between solid matter and gaseous molecules; the emphasis being on the length and breadth of the image instead of its depth, even though the effect of the three dimensions is constantly there. Here 3D, however, refers more to *layers* of images placed on top of each other, rather than to the deep focus that is faithful to the perspective, which, for example, photographic cinema still relies on. This depth works only when the gaze is directed upwards to the sky and the stars, or, downwards, as if seen by the eyes of a flying bird (as in *The Descent* and *Colony*). Otherwise, the depth of the image is staged in such a way that the surfaces of each layer become expressible. This is precisely one of the examples of the 'surface effect' that Deleuze also finds in Stoic philosophy: a conscious attempt to focus on the surface, the membrane itself.

Anthros (the humanlike being) in the notion of the anthropological machine has been defined as an empty space, but what about the machine? The notion of the machine in its ancient use (*machina*), and in connection with the Greek *mechané*, referred to a construction in which the whole *entity*, not its parts, was essential. Understanding the machine as a compound composed of (mechanical) parts did not become a popular way of thinking until some time during the 16th century. Thereafter, the metaphor expanded so that nearly everything was considered a machine. Finally, during the 1800s, the machine came to refer quite specifically to technical equipment such as the steam engine, the purpose of which was to increase productivity. At the same time, another kind of understanding began to gain popularity: the machine as an alienating force.

One of the earliest direct, material connections between the arts and the notion of the machine was probably in theatre, or the performing arts more generally. In the performances of the Ancient drama the *Deus ex Machina* ('God from the machine') was an actual vehicle in which an actor was lowered down onto the stage. It was also a narrative strategy with the help of which all the knots tied during the story were undone and resolved. Aristotle already ridiculed this strategy, and sneered at those who, because they lacked sufficient skills, used this device to end their entangled narratives:

> The 'Deus ex Machina' should be employed only for events external to the drama, for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be reported or foretold; for to the gods we ascribe the power of seeing all things. Within the action there must be nothing irrational. If the irrational cannot be excluded, it should be outside the scope of the tragedy. Such is the irrational element in the *Oedipus* of Sophocles. (Aristotle, *Poetics*, XV; also cf. Raunig 2010, 36–40.)

The first chapter in the first book (*The Administration Building*) created by IC-98 in the year the group was established, tacitly refers to Aristotle by arguing that "disappearing is a privilege reserved for gods" and that "power strives for theocracy, ubiquity and panopticity while also for transparency and the transcendence". The booklet includes references to Robbe-Grillet, Derrida, Deleuze, and Foucault among others, and the list of concepts developed in the introduction is illuminating: power, rule, authority, institution, establishment, control, coercion, agony, strategy, tactic, panoptic, etc. At this point in their work, what seems to be at the centre of the discussion is a kind of 'social machine' that operates in a particular way because of the vital contact between its axis and social power mechanisms. In the animations, however, the notion of the machine is much more subtle, perhaps even less 'social', and hence also less contemporary and more 'mythological'. On the other hand, it seems to shift from the idea of a simple mechanism to an understanding in which phenomena related to *energy* become more important.

We have discussed the ways in which the human being is missing from these surfaces and how the machine has a role in relation to this absence. With the notion of the machine, however, it is important to note that, in this worldview, the issue is not the *opposition* between the human being and the machine. Rather, it concerns a particular way (and a critique of it) of *defining* this relationship. Furthermore, the issue is about expressing the consequences of this definition. The relationship between the human being and the machine is not seen as something naturally given, but rather as a particular kind of teleological relationship determined by the human being. The fundamental argument in this determination is the idea that the machine is a tool, and that the 'sense' in its existence is that the human being can benefit from it. This determination takes an older relation – the one that *homo sapiens* had constructed for defining himself in relation to animals – as its model: animals and machines exist to assist humans. Simply put, in this understanding animals and machines are slaves. This is precisely the understanding that the 'social machine' of the earlier publications and installations, and the 'mythological machine' of IC-98's later animations, sets out to problematize in several ways.

A good case in point in this mythological machine is the plan for the installation of the various parts of *Abendland* (2013–16). This consists of three parts (*The Vault of Dreams, The Waters of Oblivion,* and *The Place That Was Promised*), four screens and an arrangement of staircases and two floors with transparent floors between them. This makes the space itself emphatically three-dimensional, but also 'virtual', because there is no *single* way to view the work in its entirety. Instead, it sets the viewer in motion, too. In *The Place That Was Promised* we see a big tree with its numerous branches slowly swaying in the air. Familiar flying particles (butterflies, birds, dust, etc.) circle around the tree, and changes in the weather and time of day slightly transform what is otherwise a fairly stable view. Perhaps the title of the work refers to the Garden of Eden, the Tree of Life, or the Tree of Knowledge. It can also be linked to the oracle's tree in *Edipo Re*, because in the film the tree indicates the place of promising, rather than the promised place. The screens and the transparent floors bring together the various components of the work: the tree, wall, river, and the underground worlds. Another link to mythology is the river, a recreation of Lethe, 'the river of un-mindfulness' and oblivion, one of the five rivers of Hades. Its connection with ἀλήθεια (*aletheia*), the word for truth as 'un-concealment', is relevant here, too. The one who drinks from Lethe forgets, but the one who drinks from Mnemosyne remembers everything.

The acts of promising and forgetting also refer to the animation, when we think of the idea according to which it is supposed to be presented. The construction of the installation is a kind of mythological spinning machine that comments on the mistaken determination with which human beings clung to knowledge vis-à-vis technology. To 'spin a yarn' also means to tell lies. In this respect, the idea of the machine gained from the animations can be compared to Gilbert Simondon's criticism of the modernist way in which machines are seen either as slaves or masters, not as *equals* to collaborate with (cf. LaMarre 2013).

Impatient eyes "want to be told what to think", and they are well adapted to the habitual norms of public space, drawing arguments of similarity from what just seems to be the same. Together with the desire for usability, convenience forces these eyes to see the familiar element in any oddity. When this kind of common factor repeats itself often enough, it becomes quantifiable. Which is more important: the naked strangeness of the anomalous, or the practical reason, without which the human being seemingly finds it difficult to live? Is even the striving for knowledge nothing but a desire for efficacy, the sheltered harbour of sameness and recognition? If anything, these animations add *friction* to the smoothness with which consumers want to buy ideas – any ideas. The absolute of 'capitalist desire' is subject to severe criticism, but it is not the only commentary; the other one – concerning expression – can be situated within a longer tradition of aesthetics.

III Room: The Salon

The sites emphasized in Pasolini's *Edipo Re* are the crossroads and the tree, but also the desert and the wall signifying the city limits. Fields of expression can be related to each other through a different example, simultaneously emphasizing the role of this architectonic element, the wall. Agamben's study *L'uomo senza contenuto* (*The Man without Content*, 1994) is (mostly) about poetry, and *Genesis* (1982) by Michel Serres is about the aesthetics of creation. The subject matter here comes from Honoré de Balzac's short story *Le chef-d'œuvre inconnu* (*The Unknown Masterpiece*, 1832), and also in part from a film adaptation directed by Jacques Rivette in 1991, *La Belle noiseuse* ('The beautiful troublemaker').

The old master in Balzac's story, Frenhofer, sets out to paint the best painting ever: a picture of a woman that looks so 'real' that it is impossible to see it solely as an image. In the final painting, however, only a part of a foot can be recognized, otherwise the painting is just a mess of colours. In Rivette's film this foot can be glimpsed briefly when the artist is about to hide the painting, now covered with green cloth, inside a wall that he will then brick up. The painting is not hung *on* the wall, but concealed behind the bricks *inside* the wall.

After bringing together the three key painters (Poussin, Porbus and Frenhofer) in the story – "[a] tree passes through them, a tree of creation, a family tree, a tree of life, a tree of knowledge" – Michel Serres (2004, 10–13) links the story to the question of origins: *noise*, nausea, the navy. The archipelago of words opens up into an ocean: noise is linked with the nautical. To really feel such a background noise of 'being', we need to be by the sea. This audio-visual environment of experiences is perhaps the ground for all existence. The *belle noiseuse* is not an image, but the 'noise of beauty', the humming of the sea: it is *ichnography* (from the Greek ιχνος [*ichnos*], the imprint or trace of a foot – and also there is the sign of the crossroads, χ). Not far from this is the meaning that 'ichnography' still bears: the blueprint design of a building. Serres (2004, 21), however, broadens and punctuates the meaning: "Ichnography is not harmony, it is *noise* itself."

The second chapter in Agamben's book ('Frenhofer and His Double') begins with a comment on language made by Jean Paulhan: on the one hand, language is about signs that can be perceived by the senses, on the other hand, it is about ideas and things that are associated with those signs in such a way that we can recall the ideas to mind with the help of the signs. Thus, on a basic level we have two kinds of writers: "rhetoricians", who place the emphasis on the form of the meaning and its signs; and "terrorists", who aim at bringing the writer face-to-face with the absolute, by trying to rub out as much as possible of the language barrier between them.

In Balzac's novella Frenhofer is a typical example of such a terrorist. However, in a very characteristic way, he is also finally faced with the 'paradox of terror'. In order to shake off the world of forms and signs entirely, the only thing he can do is to focus on the form itself. In trying to rub out the forms and signs of his technique, he only ends up creating more mess on the canvas. This retreat from rhetoric brings us to terror, but terror in turn brings us back to rhetoric – which then brings us back to terror again… and so on. A useless machine, an infinite loop? The circle (the Greek κυκλος [*kyklos*]) graphed out while aiming for the absolute becomes visible. Frenhofer is an artist functioning inside this double-edged yin-yang circle. One possible move out of it might be to shift the position of the artist to that of spectator. Taking up this position, however, would mean accepting that of a dispassionate aesthete. Then, everything in the artwork that perhaps was essential for the artist – passion, emotion, life – simply vanishes. In Rivette's film the conclusion is therefore a logical one: the painting must be sealed off beyond all visibility.

In Balzac's story the goal of the old master is neither a look-alike portrait nor a stylized interpretation. He was aiming to achieve a figure that would look so authentic that we would not realize it was an image at all. Only such art, according to Frenhofer's belief, could be really absolute: "She will rise to her feet. Wait!" (Balzac, *The Unknown Masterpiece*.) But in the story this striving towards the absolute ends in failure: "Porbus, in anxiety, went again on the morrow to see Frenhofer, and learned that he had died in the night after burning his canvases."

Questions of aesthetics focus on the traditional division between the artist and the spectator, or, between interest and indifference. An option for stepping outside of *this* vicious circle would be to concentrate on art as a mode of 'sensuous thinking'. Gilles Deleuze, for instance, can be situated in this context, with his notions such as the 'logic of sensation' and 'the minor literature', developed together with Félix Guattari, about literature (in *Kafka, pour une littérature mineure*, 1976); and by himself about the visual arts (*Francis Bacon; logique de la sensation*, 1980) and cinema (*Cinéma 1; l'image-mouvement*, 1983; *Cinéma 2; l'image-temps,* 1985). The basic issue is no longer one of a difference *between* the artist and the spectator. Instead, the artwork itself is in focus, as a crystallization of ideas, an assemblage of forces, and a modulation of becoming. An introductory comment in which the programme for this 'new aesthetic' becomes apparent is made by Agamben (1999a, 21–22) with reference to Arthur Rimbaud: for him, the task of poetry was not to produce beautiful artworks or to plead for an uninterested aesthetic ideal, but to change people's way of life, and to try to reopen the gates to the road that leads back to the tree in the garden of Eden.

As an alternative to some form of symbolic expression, this thinking emphasizes the *material expressible*. How materials operate and behave, what roles they can be given; and no longer what materials signify and symbolize, or what could be interpreted from their appearance. The house (οἴκος) is already a city (πολίς [*polis*]), and vice versa: both are assemblages created by economic, social, and political forces. The material building is not a separate consequence of these forces, but an elemental event within them. Its aesthetic lies not (only) in how the house is experienced as an image or a stage by a spectator. Artworks in this new aesthetic regime of a specific economy are like houses connected to a network of forces. In this economy the '-nomy' includes the Greek verb νέμω (*némo*) meaning to 'distribute', 'dispense', 'allot'. Sensitivity to connections is an energy cultivated in the work of art, especially when its ethos is based on the idea of equality between its various components, whether institutional (museum, gallery), technological (machines, equipment, energy sources), or organic (artists, spectators).

In their book *Mille plateaux* (1980) Deleuze and Guattari (1988, 364–365) sketch out two traditions of architectonic thinking: (1) the aesthetic (or Romanesque) tradition, for which the building is both concretely and metaphorically a realization of the preceding 'model'; (2) the emergent (or Gothic) tradition, for which forms are a matter of expressions that have been programmed in various ways. The former emphasizes the appearances of the end product, the latter the process, which in itself has a long temporal duration. The former is "extensive thinking", which tries to understand the world through laws, spaces and representations. It aims to expand outwards from a place and a location. The latter is "intensive thinking", which perceives the world through forces, fluxes and processes. These are not actually opposites or autonomic alternatives, but, again, a continuum that has these two tendencies as its endpoints.

Threshold: assemblage

In order to situate IC-98's animations in the tradition of aesthetic discussion or the architectonic thinking outlined above, they have to find their place within the 'logic of sensation' and the 'intensive thinking' of the Gothic heritage. It seems that both of these directions are further intensified in the most recent animations, *Arkhipelagos* and *Abendland*. Instead of just one slowly transforming duration, the image-space is filled with various speeds. Yet, the goal of recognition prevails: water, earth, and air are still the basic elements, which makes it fairly easy to view the depicted environments as *representing* something. Notwithstanding this representativeness, the key point is still the change that takes place in these archaic elements. Similarly, human actors are yet again absent (as images), and become perceivable only in the form of traces (such as different kinds of constructions) that have been, as it were, 'left behind'.

Nature begins to be more and more a big mass (the ocean, the tree, the desert), in which there is some form of life (usually birds, butterflies or other unidentified flying objects), flows of air, fog, rain, waves, the ongoing changes in nocturnal or diurnal light. The views are still highly detailed, in the shades of black, white and grey, emphasizing in familiar ways the third dimension within the image-space. The sound in these works is an ambient space that resonates with the images like an auditory ground for the visual figures. This further stresses the familiar attitude to change: things, phenomena, events slowly appear and disappear; they come forward and withdraw in cycles. They crystallize into visibility and then again transform to evaporate into the freely floating universe of molecules. The 'imageness' of these works is actualized, and especially in an analogical way: the way in which transformation is audio-visualized is intended to offer analogies to existing events – such as refugees arriving in Europe from Africa in *Navigating the Tides of Time*. The sea that separates Europe (the world of the 'Abendland') from the rest of the universe has become a huge graveyard, and the monuments that stick out of it are both masts and crosses. The 'analogical image' is seen through the interpretation according to which the Earth has been turned into a Company. The rhetoric of ownership, investment, the global exchange market, monetarism, profit, production, and innovation has begun to dictate not only the formation of reality in general, but, above, all its distortion.

The Mediterranean is just one of the bridges. Nevertheless, it does not connect the ancient pitch-black Africa to the twilight of civilized Europe (as was already discussed in Pasolini's film), but much more mundanely to the bare life (Agamben's *vita nuda*) and absolute death. What is left are the boats of the frontier guard that soon arrive to pick up the dead bodies of the drowned wannabe immigrants and refugees. In this respect, the other part of *Arkhipelagos* (*Ebb*) is like an image of the 'terminal beach' where these post-Africans end up. Another work with this same theme is the sound-and-light installation *Okeanos* (2014) devised by IC-98 together with sound designer Max Savikangas. Some refugees have found a (temporary) resting place on this imaginary Raft of the Medusa; the nocturnal space is filled with the sounds of waves, and the only point that is lit and visible is the image of a scorpion.

This is a world clearly already foreseen in the science fiction written, for example, by J. G. Ballard. The audio-visual visions offered by IC-98 can be read almost as analogous to the verbal visions created by Ballard. Many of his short stories and novels published in the 1960s have titles that directly resonate with IC-98's imagery: *The Drowned World* (1962); *The Burning World* (aka *The Drought,* 1964); *The Terminal Beach* (1964); *The Crystal World* (1966), *The Disaster Area* (1967), and so forth. As David Pringle (1984) has observed, *The Drowned World* is a treatment of the past and *The Drought* of the future – even though both books situate their stories in an unspecified near-future context. The fundamental elements are water and sand. In *The Crystal World* the setting is more-or-less contemporary Africa, but the core of the events concentrates on the mysterious transformation process that has seized the jungle: everything in it slowly crystallizes into an eternal immobility. Ballard's sci-fi is very Earthly; there are rarely any space stations or journeys to distant stars. Being Earthly also means nearness; under the circumstances, the worlds described and the stories told seem highly possible. In the imagery of IC-98's animations we can often detect similar intentions: the basic elements of sand and water; the unspecified temporary configuration that is familiar and strange at the same time, and yet seems possible; a hauntingly mysterious element within an otherwise highly realistic environment that is often the most important 'protagonist'.

Meteorological changes have been documented aplenty in the visual arts. One important era in this respect is the 19th century – including the cloud paintings by William Turner (one of whose great admirers was Herman Melville), and the famous text on the "plague-cloud" and the "plague-wind" by John Ruskin. The condensed conclusion of Ruskin's lecture might be something like this: the particular instrumental relationship that human beings developed with machines led to technological progress and, further, to factory-based industrialism. This machinery quickly began to produce so much plague that it changed the entire climate. "And now I come to the most important sign of the plague-wind and the plague-cloud: that in bringing on their peculiar darkness, they *blanch* the sun instead of reddening it" (Ruskin 1884). In *Nekropolis* (2015) IC-98 (together with Markus Lepistö, Juan Duarte and Sink) transform this Ruskinian observation into an audiovisual interpretation that captivates the viewer with a version of the plague-cloud, thus offering a means of imagining what such a blanched sky might look like. And not just look like, but also feel like, since the interactive element built into the work allows the viewer to be 'eaten' by the cloud formation.

The palette of the particular 'industrial paleness' might serve as the basic hues for the colour scheme of IC-98 animations. The colours of these worlds are 'virtual', i.e. not visible as such, but imaginable – as the redness of a sun behind the blanched version actualized in the plague-cloud. Clouds as mobile assemblages of air, water and crystals are a constant element in Ballard's science fiction, too. *The Cloud-Sculptors of Coral D* (1967), for example, describes the ways in which one of the major art forms of an unspecified near future involves carving sculptures out of clouds. During a big show arranged for a celebrity (Leonora Chanel, who has filled her villa with portraits of herself) a visiting artist starts carving her head out of a storm-cloud: "The first outline of a woman's head appeared, satanic eyes lit by the open vents in the cloud, a sliding mouth like a dark smear as the huge billows boiled forward." The cloud, however, explodes into a storm, and throws the carver to the ground with fatal consequences. "As it reached the lake the cloud began its violent end. Pieces of the face slewed sideways, the mouth was torn off, an eye exploded. It vanished in a last brief squall." (Ballard 1985, 332.)

In the Ballardian worldview the past and the future are worlds without human beings. These periods belong to plants, animals, and alien creatures unknown to humankind. In these tales stories about human beings are set in a fairly short period in-between. What particularly seems to interest Ballard in this situation are the signs of intermediary existence that can be discovered, perceived and analysed. In terms of time, there are two major tendencies. In order to satisfy the nostalgia for the past, human beings strive as far as possible to rid themselves of the learned conventions of humanity. Conversely, the more humanity yearns to become rational and instrumental, the further it distances itself from other modes of organic life. In his sci-fi stories Ballard concentrates on the processes of flooding, drought, destruction, and decomposition. The emergence of a particular formlessness that leaves behind half-buried, or drowned and abandoned objects is of special importance to him. In the contemporary world of the in-between illuminated by IC-98 we, too, are, as it were, such half-buried and drowned objects. In their works we can imagine ourselves as having been drowned in the waters of bygone ages and buried in the sands of future times.

IV Room: The Chamber

The idea of reality as a composite of assemblages can be related to other theories about its formation. One option would be to consider the smallest structural units of reality, on the assumption that they are its fundamental building blocks; this would view their interrelationships as external to the units themselves. Another option would shift the emphasis to a wider perspective, by arguing that more important than the units is the configuration that they constitute. These viewpoints value either the components (atomism) or the compounds (hylomorphism).

A third possibility, developed in more detail by Manuel DeLanda (2006, 2010) among others, is to consider neither units nor combinations as being essential. First of all, this means that, whether the question is one of an independent unit or a mixture – both of which can be called 'entities' – the different relations they participate in make the entities perceivable, recognizable and, in this respect, existent. In other words, neither the unit nor the compound (i.e. the entity or a group of such entities *as such*) is primary, but rather the interactions that are actualized in the various assemblages. The crucial relations affecting a given entity can be distinguished by considering qualities and characteristics such as materiality and expression. On the other hand, these relations can be seen as being tendencies such as the *capacity* to be territorialized, deterritorialized, and reterritorialized.

Even this model seems to miss a crucial aspect, change, emphasized, for example, by focusing on the role of media in the assemblages. This 'third dimension' is provided by the notion of *potentiality*. Affect is a matter of potentiality and exemplifies its bidirectional nature: to affect *and* to be affected. Likewise, charging and discharging, or, coding and decoding might be such lines of potentiality that influence a given assemblage. The basic limitation of historical materialism (Marx and Engels) was that matter was, for the most part, only considered from the viewpoint of the economy of production. New materialist thinking, however, views matter in a more direct and concrete manner, for example, as metal: “How could we then best become aware of the *movement as matter?* Deleuze answers: By thinking of it as metal.” (Virtanen 2007, 31); “Metallurgy is the consciousness of thought of the matter-flow, and metal the correlate of this consciousness. […] Not everything is metal, but metal is everywhere. Metal is the conductor of all matter.” (Deleuze & Guattari 1988, 411.)

We have ‘deeper’ layers of reality besides those that have been actualized. Such new layers can form in an emergent way. This notion is here a reason for diverging from explanations relying either on the atomistic units or the wholes of hylomorphism. Constructions cannot be reduced to their basic units without breaking them; the mixture of units *tout court* is not enough to explain the nature of phenomena. Assemblages are, as Graham Harman (2008) explains, ‘trans-actual’: they are actualized in mutual relationships with each other, but never totally and fully. Assemblages are also, as Gilbert Simondon might suggest, ‘trans-individual’: the focus is on the process of individuation in which the pre-individual is the primal factor that is becoming perceivable (Combes 2013). Key questions in this respect are those that focus on the aspects that are *not* actualized; what is the element that still waits, that is hidden, deep or virtual? What ‘outs’ it, where, when, why and how?

At least one of the answers to these questions that is pertinent in this respect can be found in the way that Giorgio Agamben (1999a, 100) writes about *rhythm*. In the etymology of the concept itself, structure is a ‘form’ (ρυθμός, *rithmos*), but also ‘the original cipher’ (ἀριθμός, *arithmos*). The structure, therefore, is a rhythm that causes something to become perceivable as it is. On the other hand, it is also a number and a quantity, with which the form of existence can be crystallized. In rhythmical terms it can be, for example, a series such as ¼ + ¼ + ½, that is, ‘di-di-daa’. To be connected to a rhythm is to draw out one’s territory, to be actualized, to come about, to be expressible. To be is to be in motion, to be part of a transformation process: Ο ρυθμός έχει (*O rithmos ekhei*, ‘rhythm holds’): “The word ‘rhythm’ comes from the Greek ρέω, to flow, as in the case of water. That which flows does so in a temporal dimension: it flows in time.” (Agamben 1999a, 99.) However, the grip of rhythm is again a twofold movement, rhythm gives and holds back; it is a gift with an intense presence:

> To look at a work of art, therefore, means to be hurled out into a more original time: it means ecstasy in the epochal opening of rhythm, which gives and holds back. [--] In this engagement, in this being-hurled-out into the έποχη [*epokhi* = gift and reserve] of rhythm, artists and spectators recover their essential solidarity and their common ground. (Agamben 1999a, 102.)

Rhythm is life, sound, image, language, and intense presence. Poetry connects units of rhythm to ways of moving by referring to ‘feet’. Rhythms and legs belong together. According to Tom Cohen (1994, 7–8) *leg* – as a concept, a limb and a linguistic marker – is a central pre-figural term that stresses the importance of materiality. Cohen connects the word to law (legitimation), tradition (legacy), and reading (from Latin *legere*). The leg is an essential entity in the riddle solved by Oedipus: on four, two, and three legs. Only a portion of a foot is visible in the unknown masterpiece painted by Frenhofer in Balzac’s story. In *The Rings of Saturn* Sebald’s first-person narrator walks, and when he meets the protagonist of his novel *Austerlitz* for the first time at the main railway station in Antwerp, he concentrates on the “heavy walking boots” that Austerlitz had on his feet that day “as on all our later meetings” (Sebald 2011, 6). As a physiological member of the body, as a limb, the leg is a mixture of several components such as bones, joints, muscles, tendons, etc. The foot plays its part in poetry, but it is, of course, also a measuring unit of length: twelve inches.

A View from the Other Side constructs a temporary process of change as a big movement that is filled with smaller zones of mobility and transformation. Their slow change can be witnessed either as a singular act or as a group of intersecting smaller moves. The oceanic swell in the installation piece *Oikoumene* reveals the archetype of the city to be an imaginary spatial construction. At the same time it gets dipped into a kind of digital swell. The movement caused by the spectator and recorded by a live camera can be viewed on a monitor. The viewer is cleverly captivated to produce the mutual gesture of tying and untying. In *Navigating the Tides of Time* the undulating mass is so enveloping that the boats that have 'sunk' into it can be seen only as various kinds of masts that are like needles in some cosmic flesh. An open question is whether these 'needles' are healing, infecting, or perhaps only indifferent. *The Descent* as a description of stumbling on one's (sound-minded) feet is also a visualization of what the swell caused by economic-political bondage might look like. Finally, the waters of oblivion rise and fall underneath the tree in *The Place That Was Promised*.

The first publication in the series of 'artist's books' created by IC-98 was *"Administration Building"* (1998), which refers directly to the main building of the University of Turku. Together with the installation that the book was designed for, this was a study of the ways in which public space tends to set the seal on the structures of power hidden inside the chambers of administration. Fifteen or so years later, IC-98's 'chambers' are no longer for board meetings. This used to be a recurrent theme in the past (in the books, drawings and installations), and a topic discussed in other volumes, such as *Foucault's Sleep. A View from the Other Side* is a good case in point to compare with the first book. The theme – shifts happening in public space – is the same, but the means of expression are very different. Rather than studies on the architectonics of social power formations, IC-98's animations, as invitations to enter into the rhythmic and affective screens of audio-visual expression, are versions of chamber music. One side of the absolute (*absolutus*) lies in the form and the style as it always has, but the other side, the potential to be absolved (*absolvō*), is intensified, multiplied, and constantly renewed. The enigma of the absolute exists in IC-98's multifarious ability to maintain this double play.

Resources

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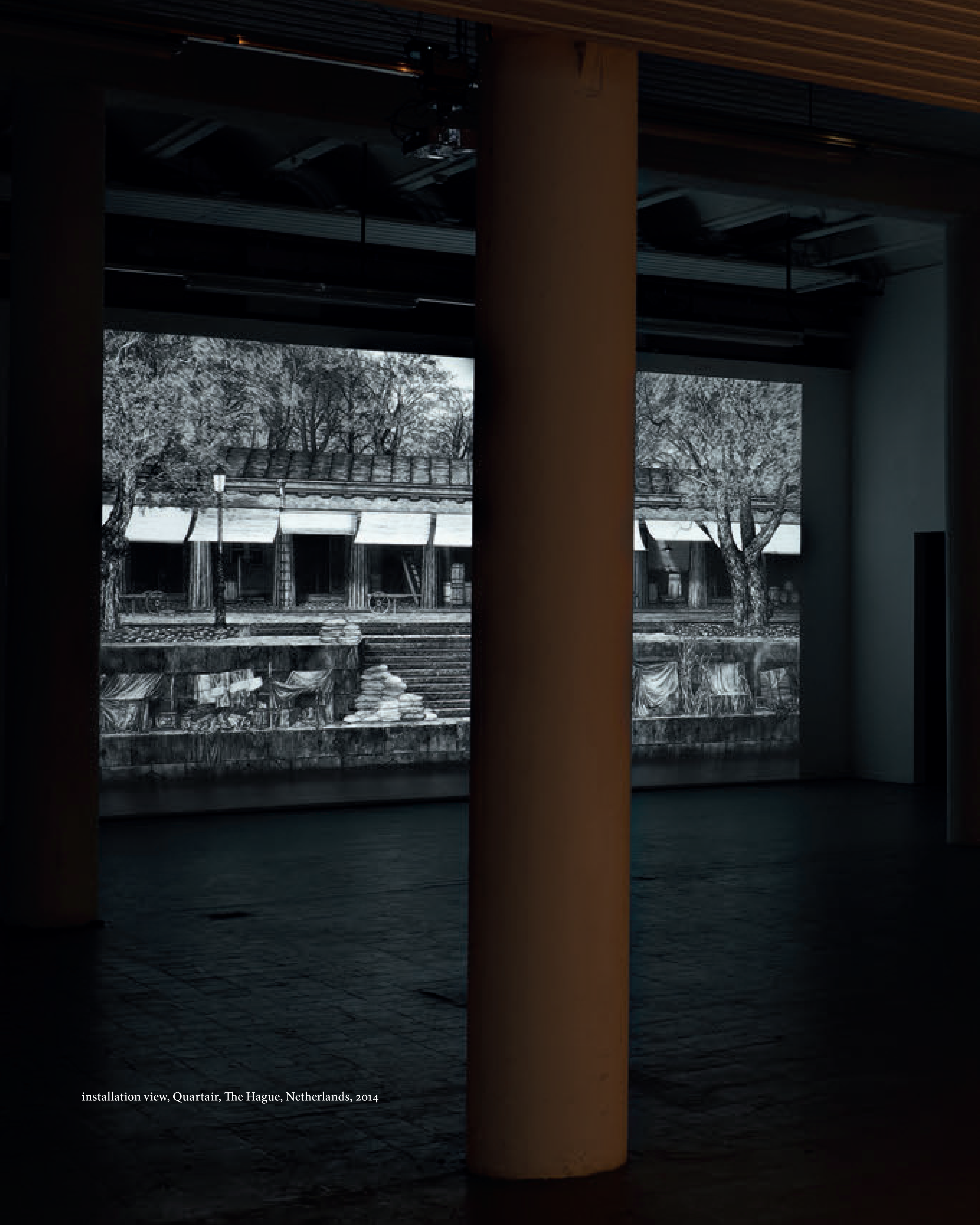
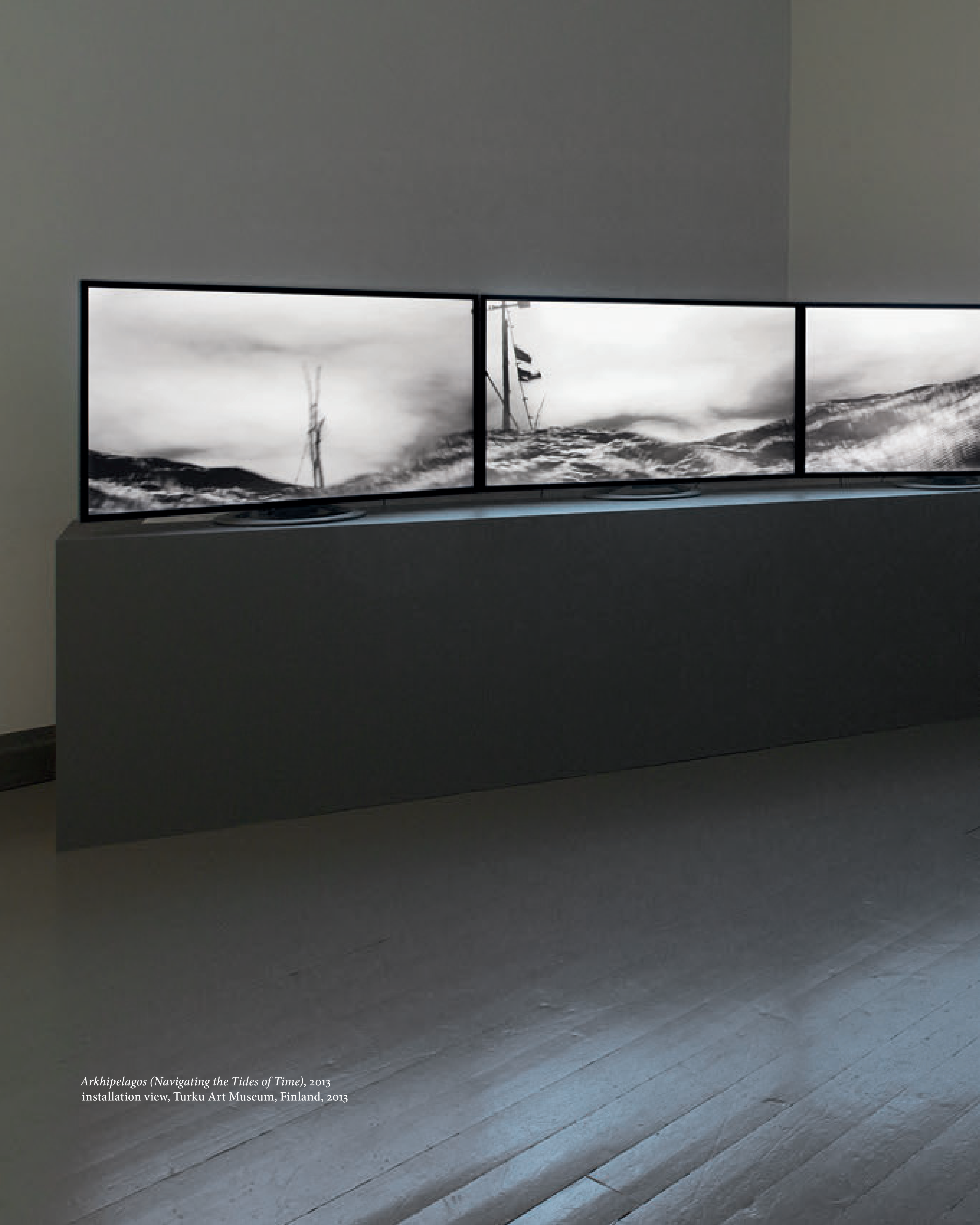
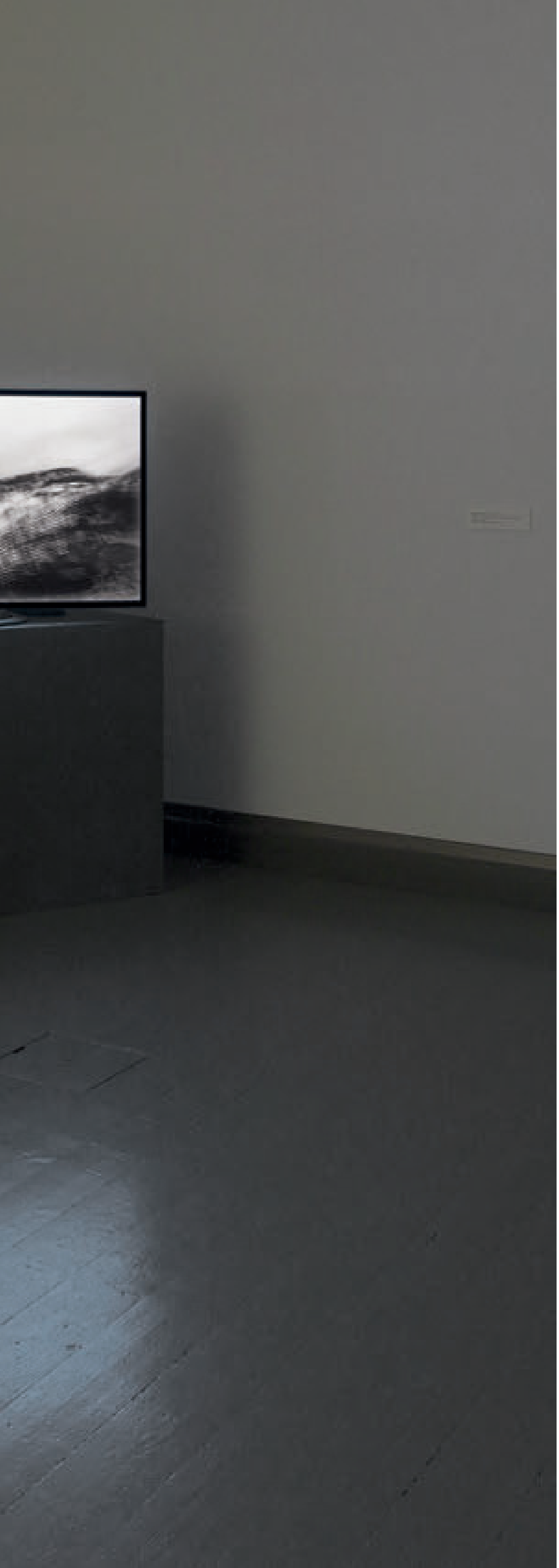


installation view, Quartair, The Hague, Netherlands, 2014



Arkhipelagos (Navigating the Tides of Time), 2013
installation view, Turku Art Museum, Finland, 2013



Moving Images

Theses on the Body Politic (Vicious Circles 1–3)

A thick forest is gradually cut down. A wooden figure is erected in the middle of some barren land, where it suddenly catches fire and burns to ashes; A giant open-pit mine eats its way into a landscape and an optical telegraph is erected. Smoke begins to rise from the mine, transforms into a vortex, and sucks the groundwater upwards. Soon, only an archipelago is left, then an open sea; Water springing from the mountains carves a canyon into a landscape. A dam is built – or, a bridge. The terrain dries up and sand dunes cover the construction. It rains, and water flows into the desert again.

In *Vicious Circles* – the title refers to Finnish author Pentti Haanpää's 1931 novel *Noitaympyrä. Romaani pohjoisesta* (Vicious Circle. A Novel from Northern Finland) – the human bodies have disappeared. Instead, three animated pencil drawings make visible the effects of human activity in a spatio-temporal, multi-rhythmic landscape. Nature, raw materials, work, life and the economy are in a state of constant change. The ecology of the world and the "ecology of the mind" (Guattari) come together as "all that is solid melts into air" (Marx & Engels).

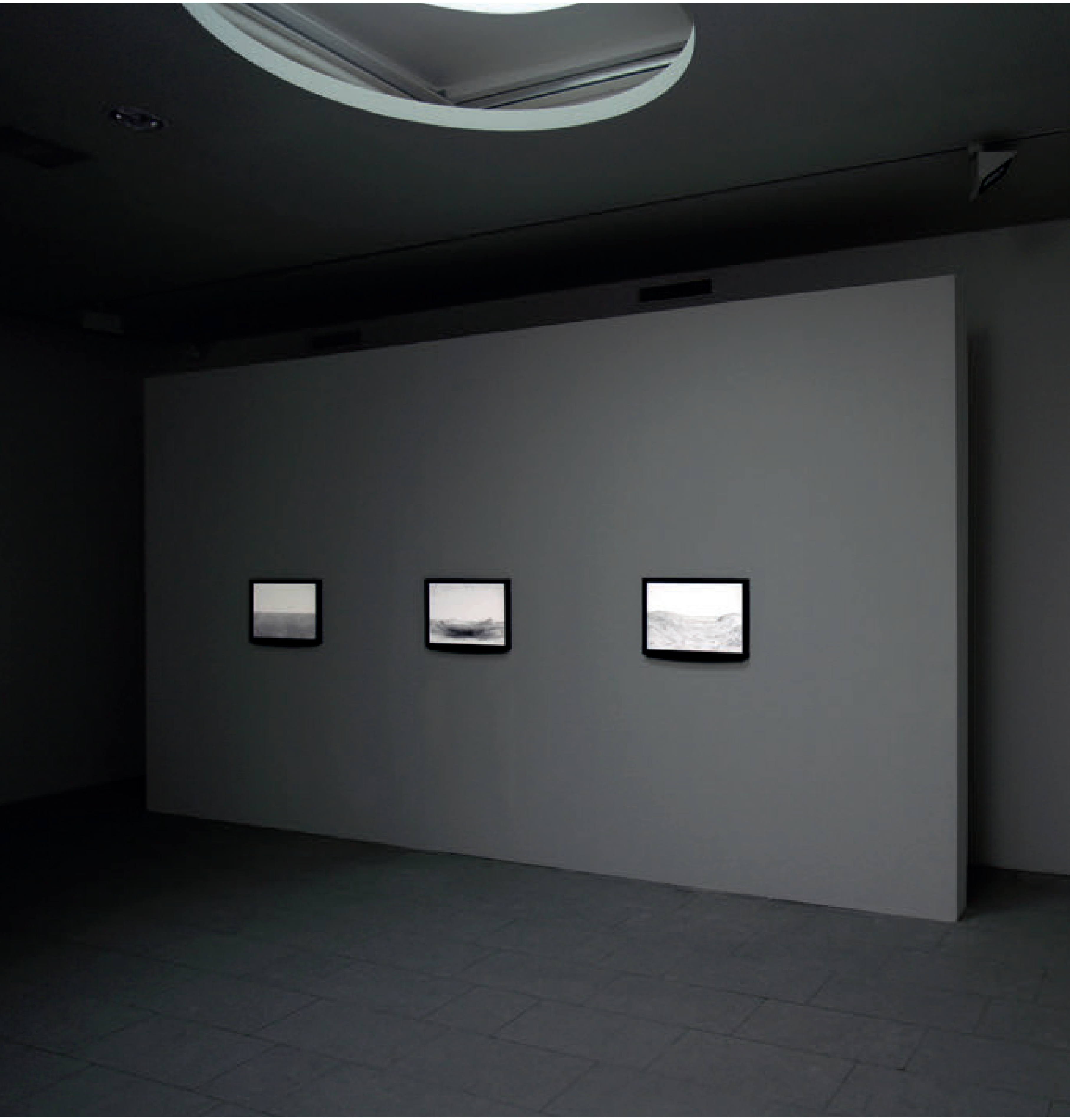
The animations were accompanied by a free-distribution book, *The Place of Mutation. Vagus, Nomos, Multitudo*, which contained a commissioned essay by economist Akseli Virtanen.

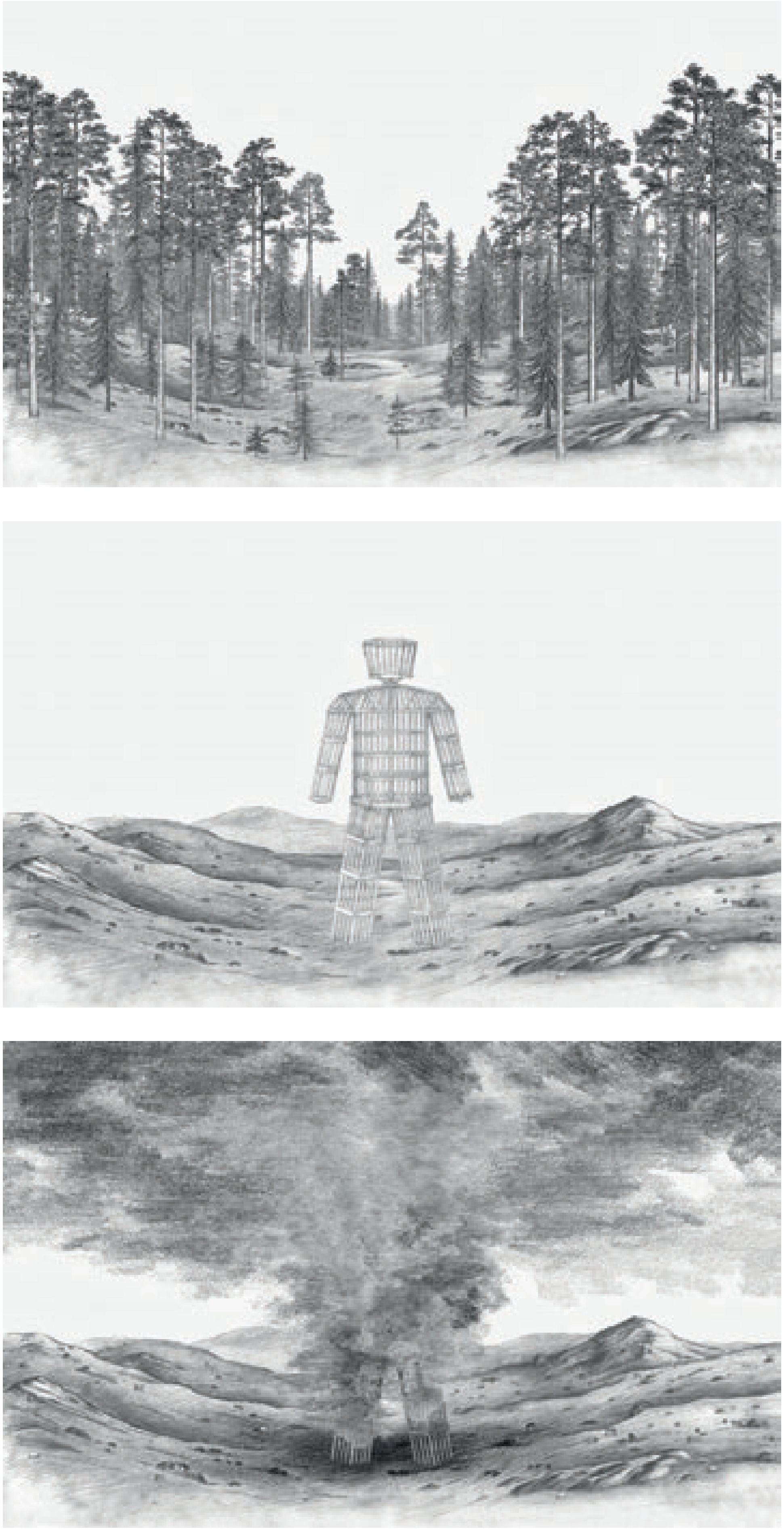
2006/2007
a triptych of three unsynchronized HD animations
35'10" | 35'10" | 32'32", seamless loops
silent
written, directed and drawn by IC-98
animated by Heikki Sillanpää

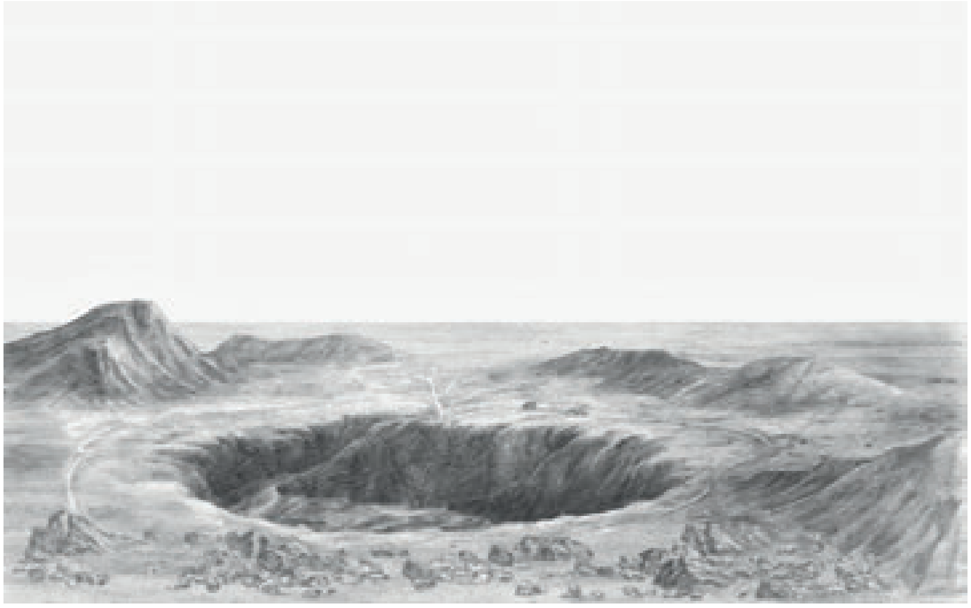
‹ *The Place of Mutation. Vagus, Nomos, Multitudo*, 2007, publication

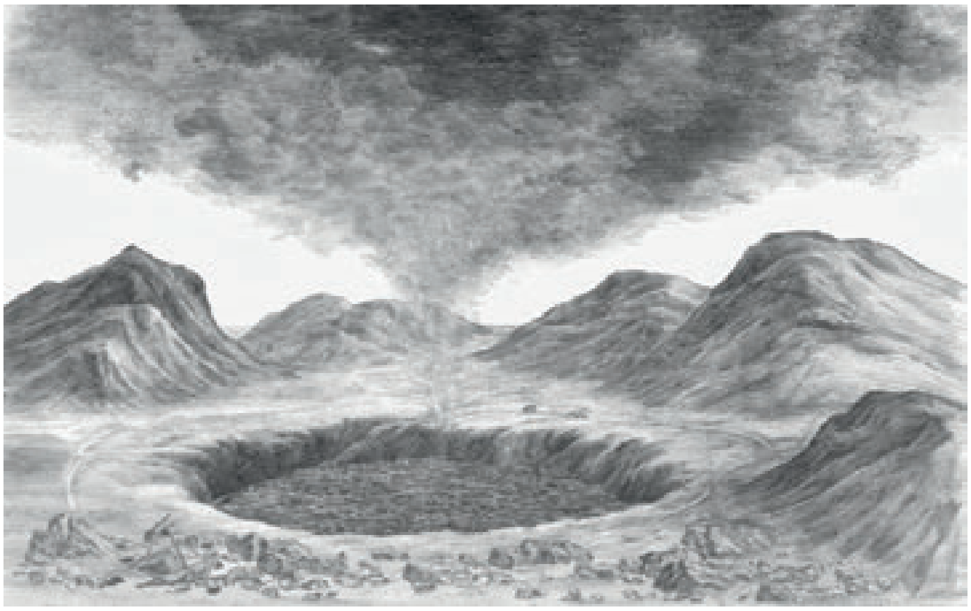
› *Theses on the Body Politic (Vicious Circles 1–3)*, 2006/2007 installation view, Pori Art Museum, Finland, 2007

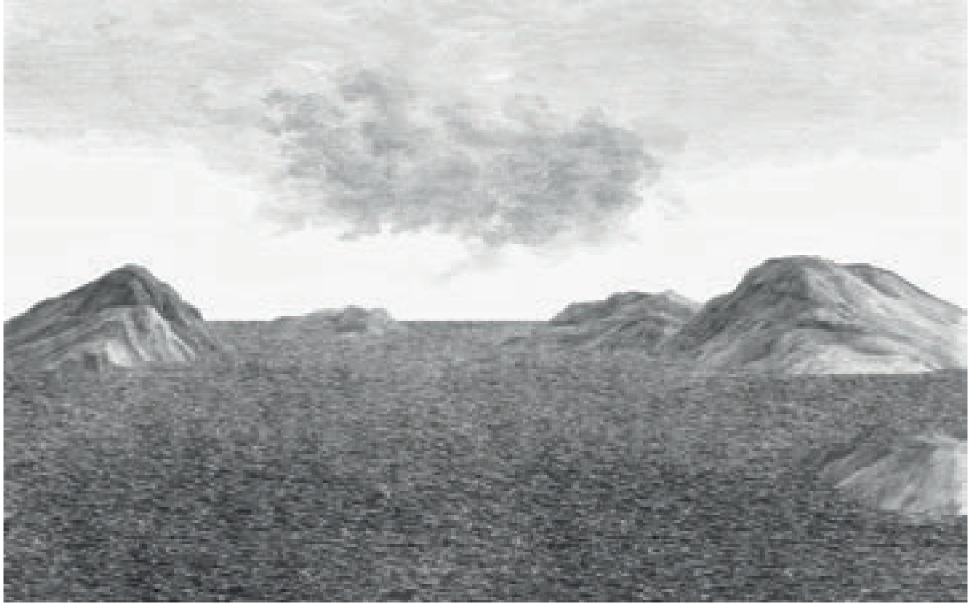
» *Theses on the Body Politic (Vicious Circles 1–3)*, 2006/2007, still images

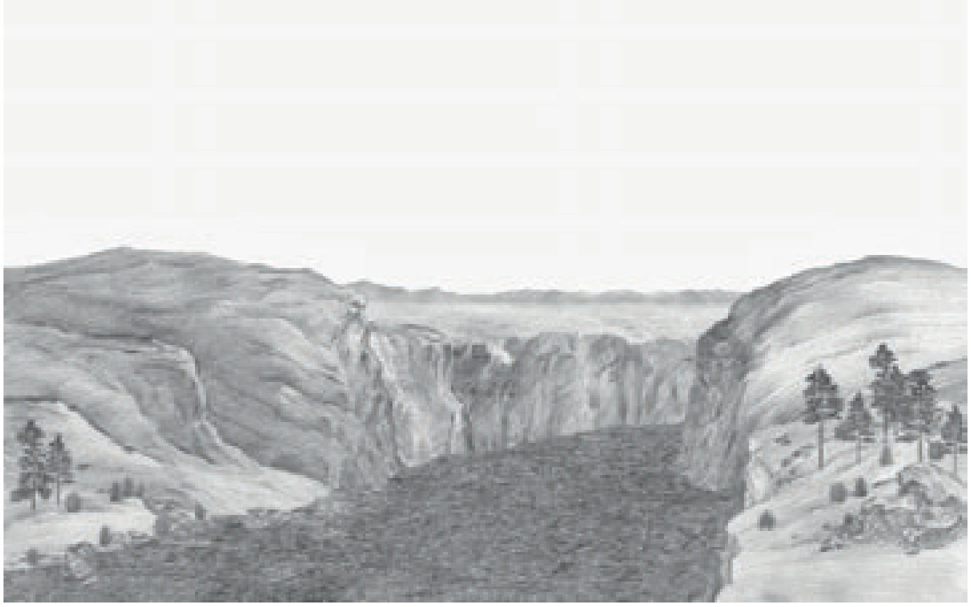


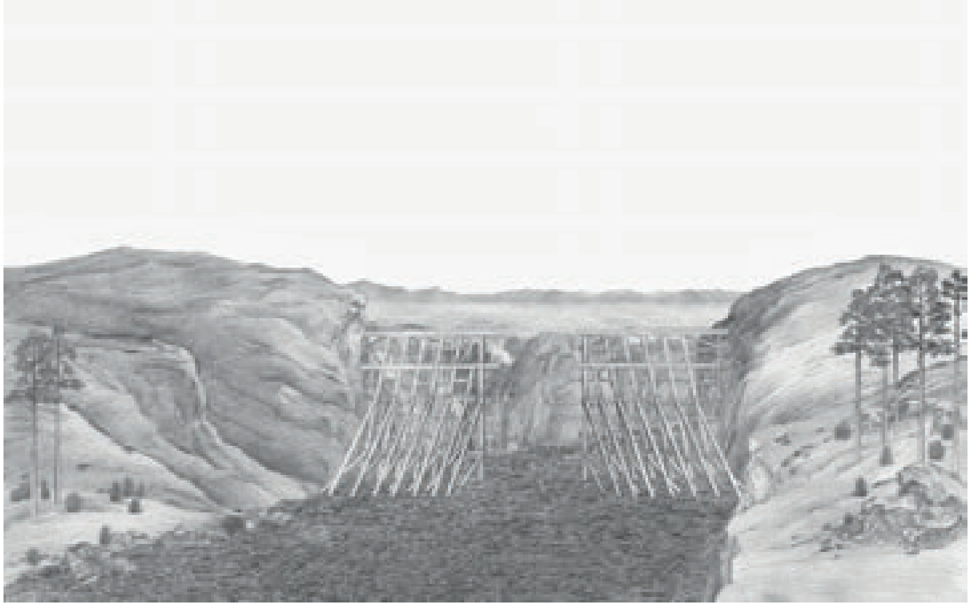


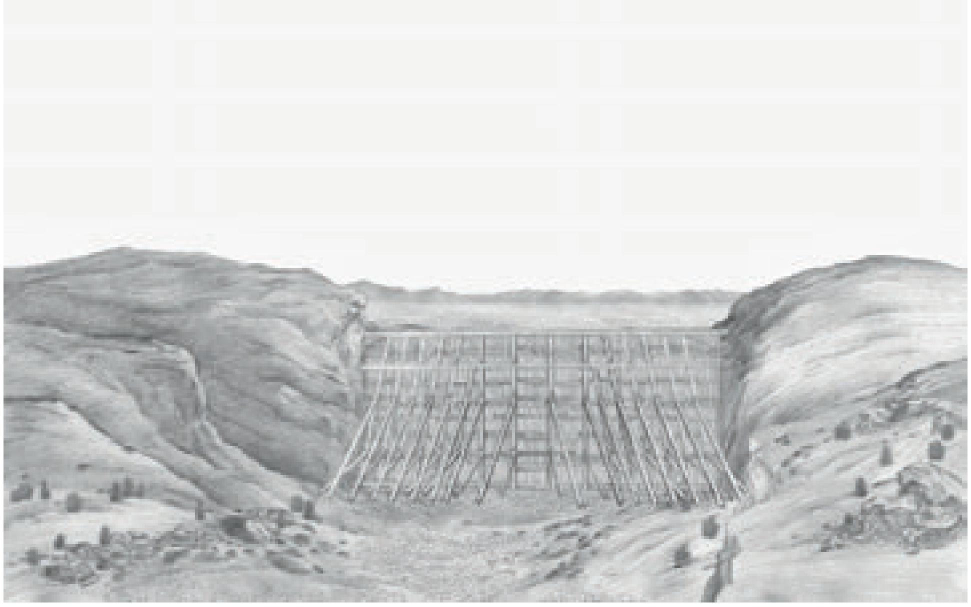












‹ *Theses on the Body Politic (Vicious Circles 1–3)*, 2006/2007, still images

› *Auri Sacra Fames*, 2005, publication
A site specific free distribution booklet commenting on the closure of a plywood factory in Kuopio, Finland. *Auri Sacra Fames* is a close predecessor of *Vicious Circles*, where its themes were developed further.

Theses on the Body Politic (Shadows)

Shadows is set in a large, romantic landscape. It is an elegiac portrait of a twilight world where everything centres on the dual movement of exploitation and opportunism: there are attempts to exploit the land, attempts to flee the land, and – above all – futile attempts to forecast the ever-changing weather conditions so as to be able to adjust human actions to suit them.

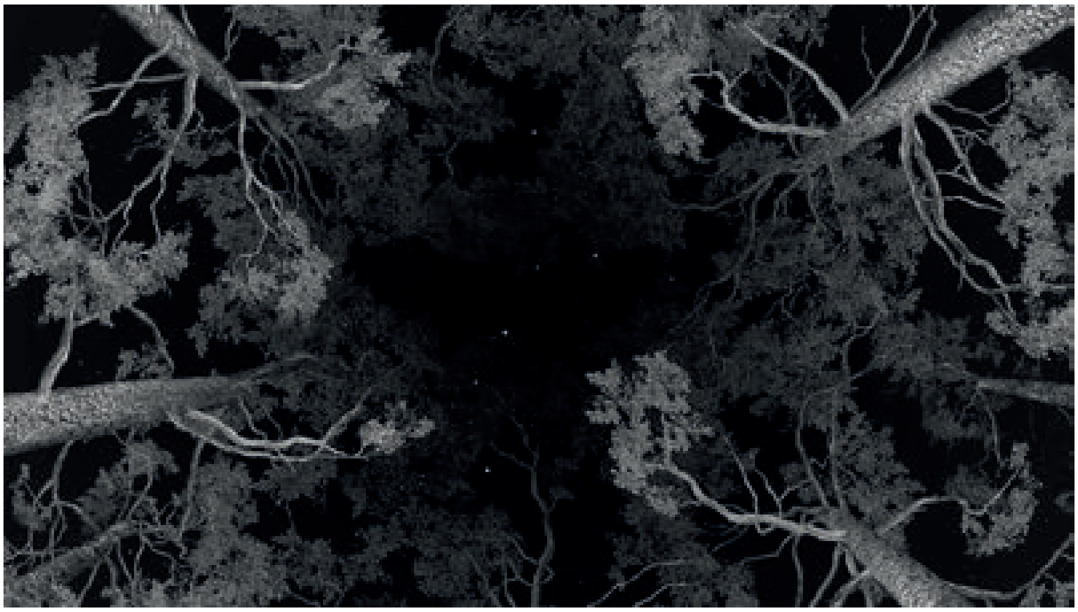
The story is based on the writings of Pentti Haanpää, especially the novel *Isännät ja isäntien varjot. Romaani talonpojan sortumisesta* (Masters and masters' shadows. A novel about a peasant's downfall). The novel – like much of Haanpää's oeuvre – deals with the material and psychological effects of global capitalism on people. In IC-98's interpretation of these texts, originally written during the depression years of the 1930s, the natural phenomena (shadows and light, clouds, rain, mist, floods, storms, thunder and fire) are juxtaposed with man-made devices for flight and reconnaissance: airships and kites.

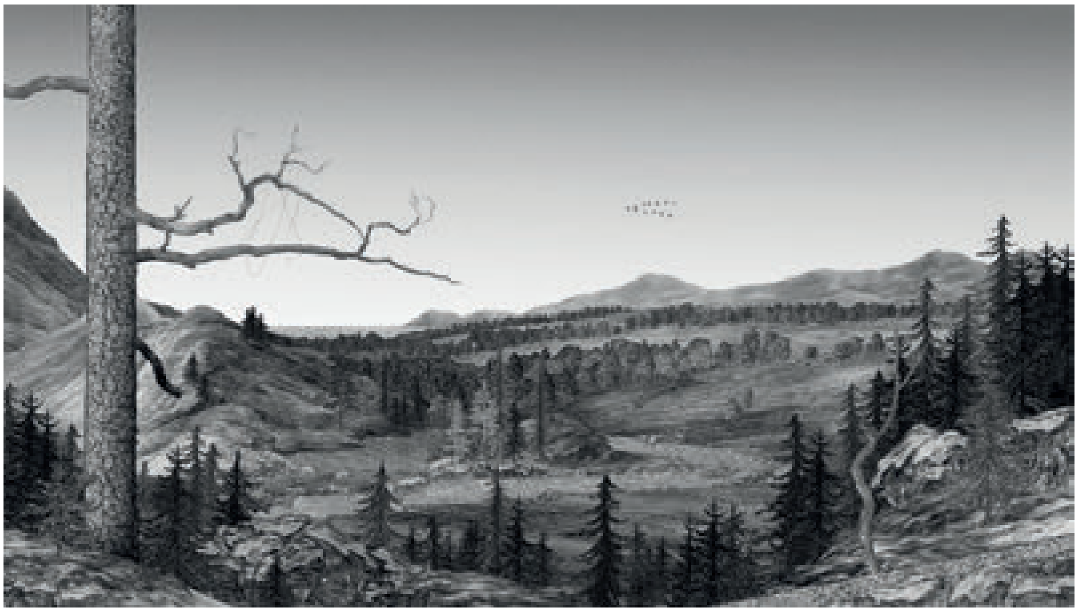
2008/2009
HD animation
45'00''
stereo sound
written, directed and drawn by IC-98
animated by Heikki Sillanpää and Markus Lepistö
Sea of Dee, composed by Harri Kerko, performed by Nicholas Söderlund (baritone), Eva Alkula (concert kantele), Harri Kerko (drawbar organ)
mixed by Kuisma Eskola
harp in the epilogue by Ossi Alisaari
sound effects by Kari Kuusela

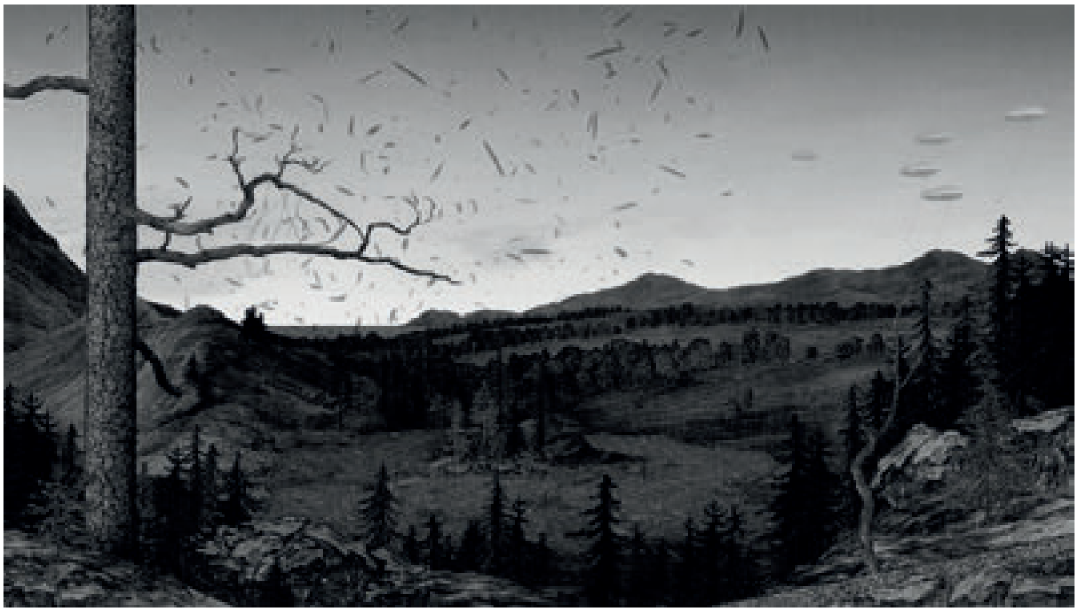
‹ *Theses on the Body Politic (Shadows)*, 2008/2009
installation view, Rauma Art Museum, Finland, 2011

› *Theses on the Body Politic (Shadows)*, 2008/2009
installation view, Kino Säde, Mänttä Art Festival, Finland, 2010

» *Theses on the Body Politic (Shadows)*, 2008/2009, still images







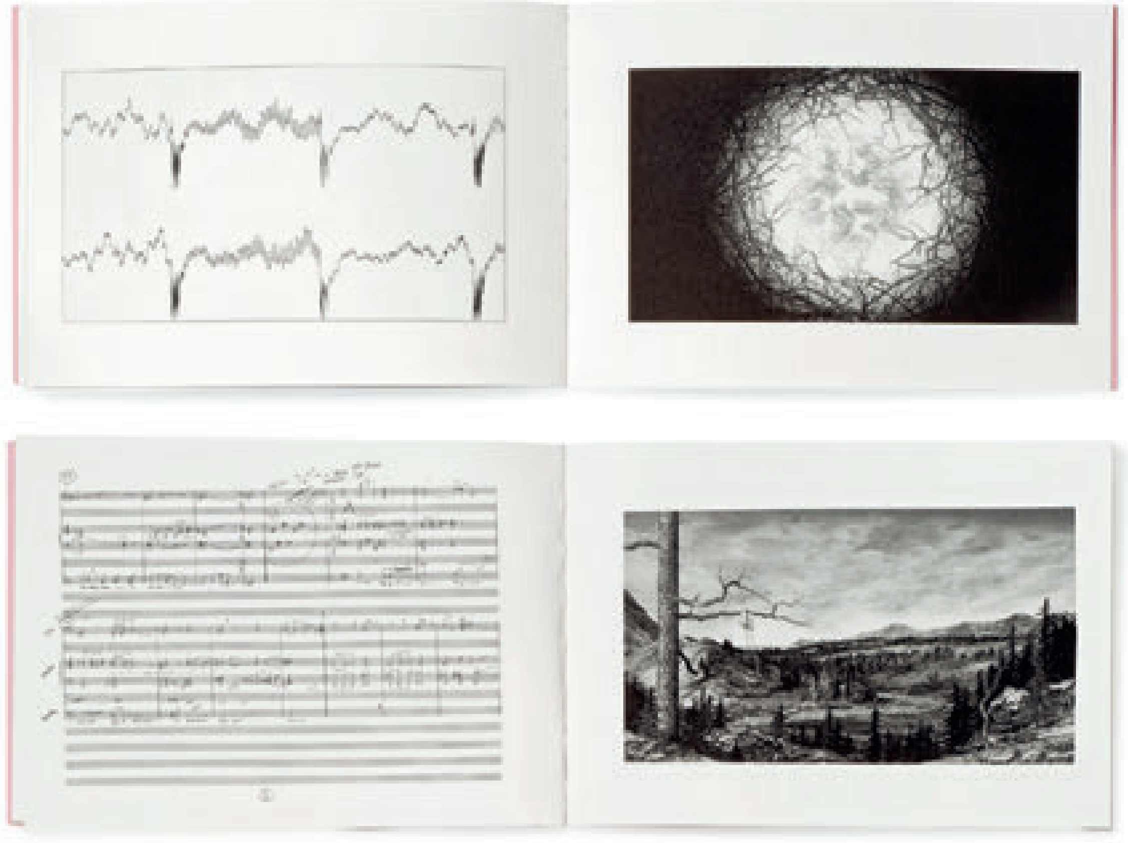
Theses on the Body Politic (The Descent)

The Descent was originally a companion piece to *Shadows*. It is based on the mental breakdown of the protagonist in Pentti Haanpää's novel *Isännät ja isäntien varjot* (Masters and masters' shadows). If *Shadows* is an objective, albeit metaphorical, depiction of the larger-than-life processes of capitalism, then *The Descent* shows the effects of those same processes on the psyche.

The animation is a short, vortex-like plunge – a descent, a reverse Genesis inspired by Robert Fludd's *Utriusque Cosmi* (1617–24), into madness, triggered by the forces of capitalism. Though the form is quite hermetic, the story itself draws on the tradition of murder ballads.

Shadows and *The Descent*, with their visual renditions of the soundtracks, were documented in the publication *Shadows in the Sea of Dee – Evidence of the Descent*.

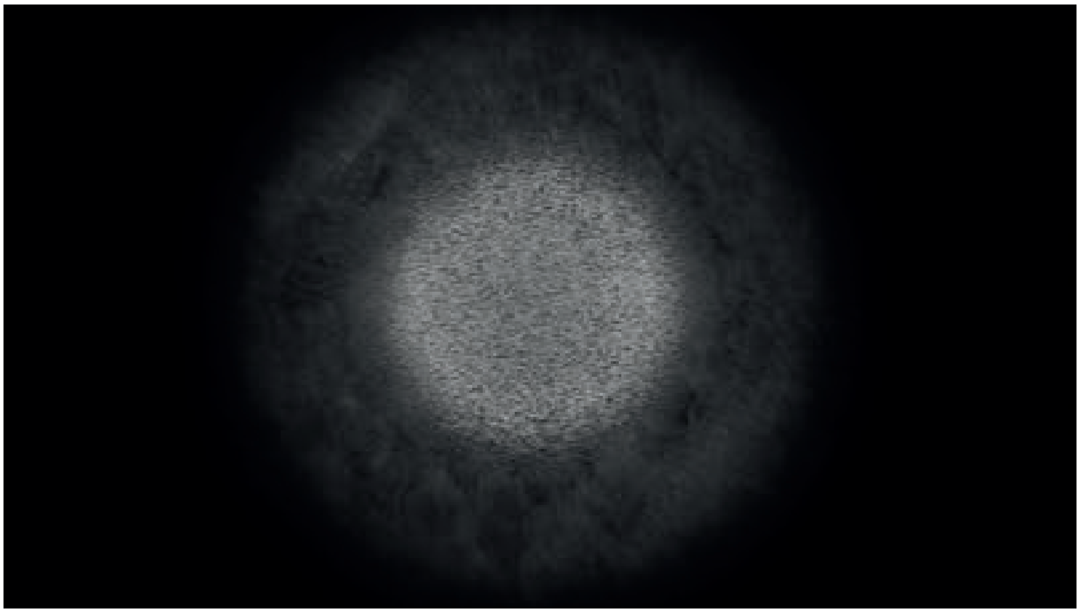
2008
HD animation
6'11"
stereo sound
written, directed, drawn and animated by IC-98
Evidence produced by Marko Laine for Mind Records

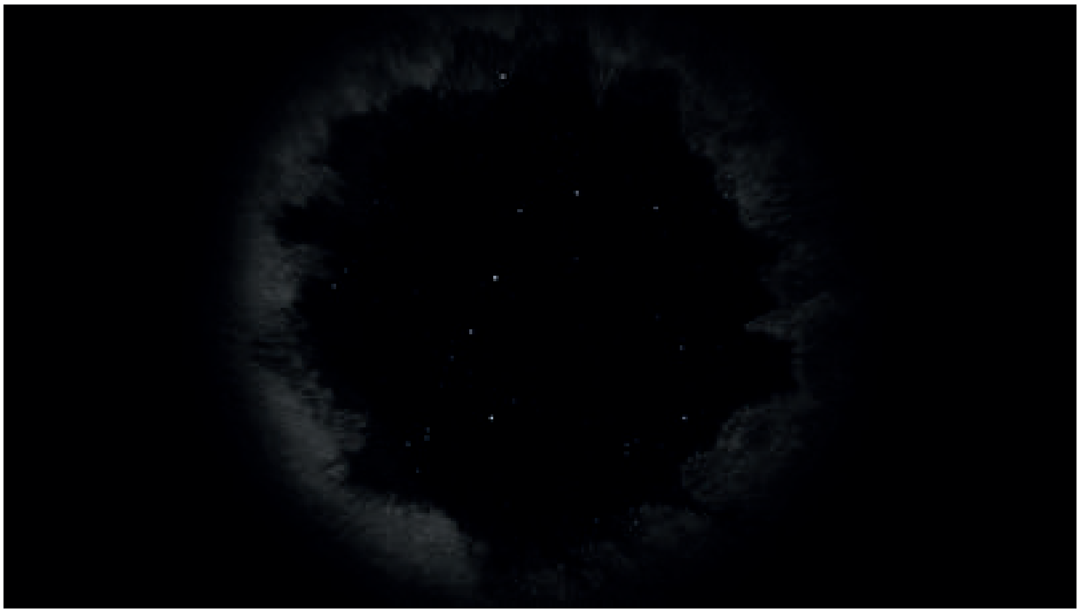


< *Shadows in the Sea of Dee – Evidence of the Descent*, 2008, publication

> *Theses on the Body Politic (The Descent)*, 2008 installation view, Turku Art Museum, Finland, 2013

» *Theses on the Body Politic (The Descent)*, 2008, still images





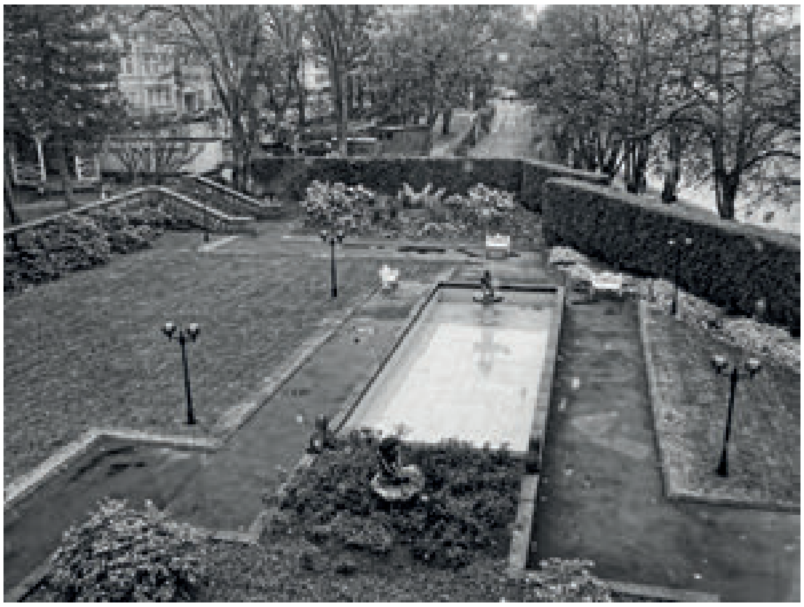
Theses on the Body Politic (Riket)

Riket (Swedish for the *state* or *empire*) is a circular-screen animation set in the garden of the The Rettig Palace, built by the Rettig family of ship owners and tobacco manufacturers in 1920s Turku. Nowadays, it houses the Aboa Vetus & Ars Nova museum.

The site-specific installation reflected on the history of the museum building, with the focus on the person and the profession of Hans von Rettig, the head of the family, who built the house. At the architectonic heart of the animation lies the museum's garden, which could be viewed from the windows of the exhibition room, and yet remained otherwise inaccessible to visitors. In the animation the moonlit, night-time garden, pool, cypresses and sculptures come alive. The dream scene acted out in the garden deals with themes related to merchant shipping and tobacco manufacture: the prevailing uncertainties in seafaring; the obsessive monitoring of time, weather and nature; the contamination of the Baltic Sea; as well as Northern bourgeois longing for Mediterranean light.

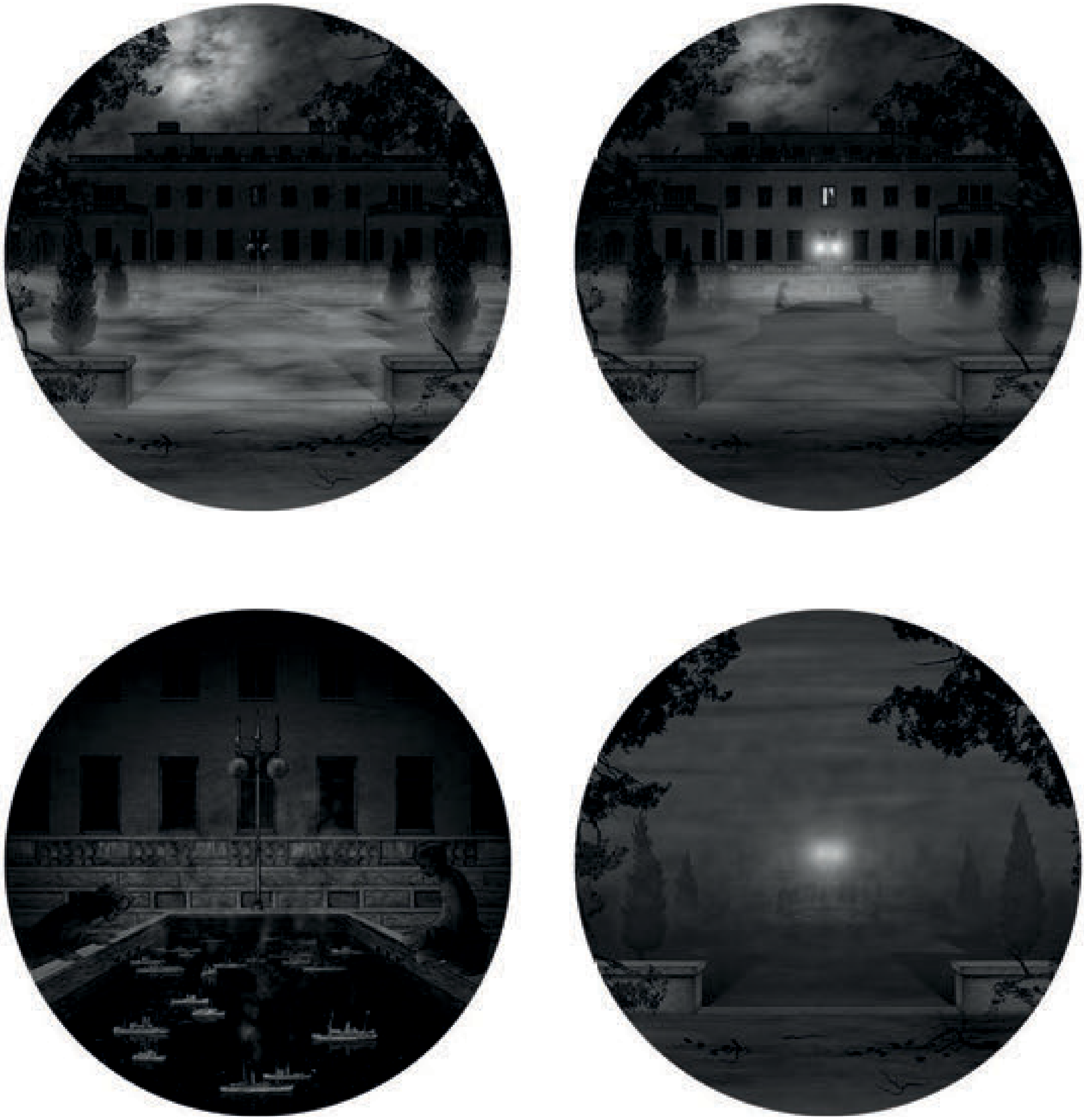
In the installation, the viewer is faced with an animated projection of the museum's inner courtyard, and occasionally a dark figure in one of the museum windows. The figure in the animation stands in the very same place as the viewer does in the room. The observer is positioned somewhere between the real and the imaginary.

2009
HD animation
13'40'', seamless loop
silent
written, directed and drawn by IC-98
animated by Markus Lepistö

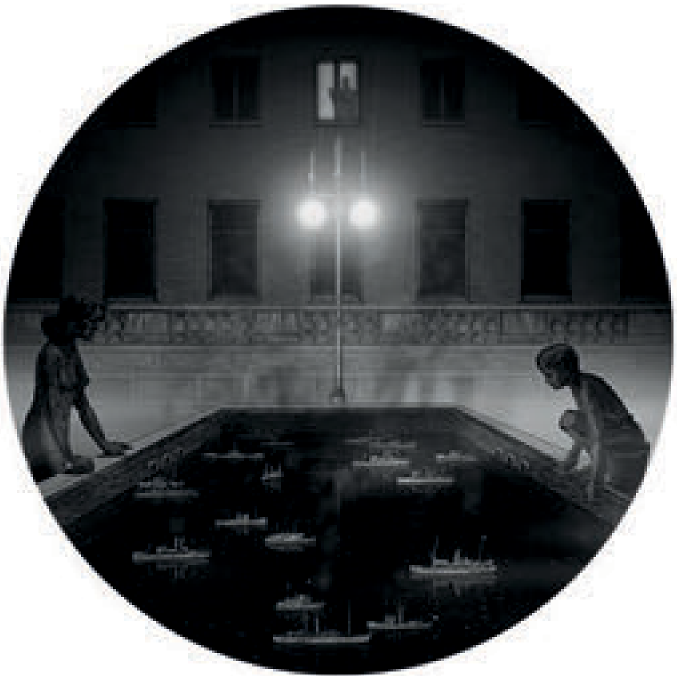


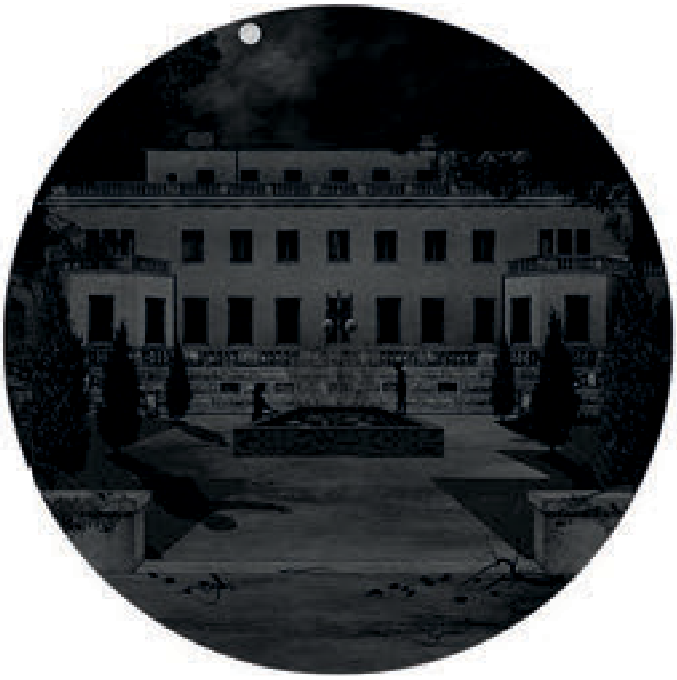
< a view from the gallery window towards the closed garden of the Rettig Palace

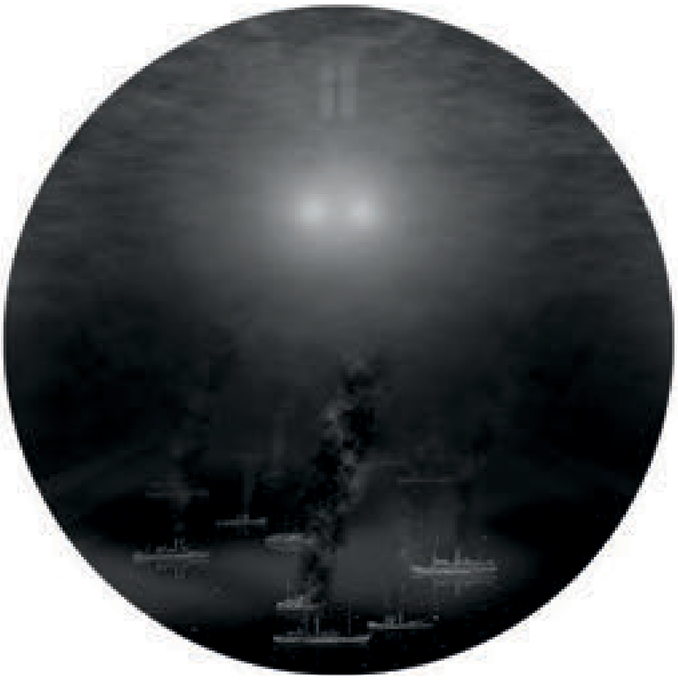
> *Theses on the Body Politic (Riket)*, 2009
installation view, Aboa Vetus & Ars Nova, Turku, Finland, 2012

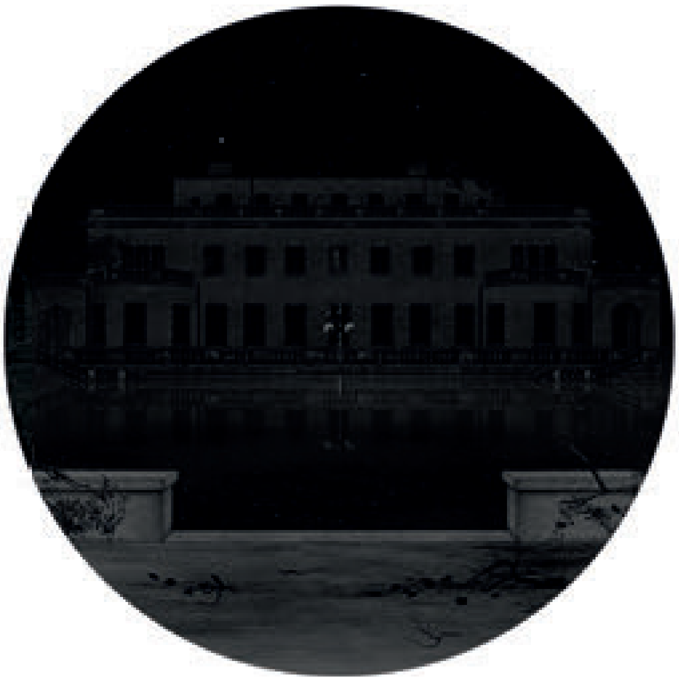


Theses on the Body Politic (Riket), 2009, still images







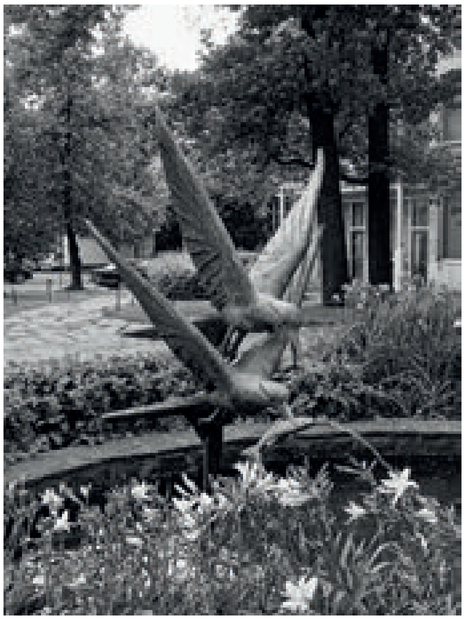


Theses on the Body Politic (Colony)

Colony was originally a site-specific work made for the Purnu exhibition venue, the former atelier of Finnish sculptor Aimo Tukiainen (1917–1996). The installation at Purnu incorporated an aluminium cast of Tukiainen's sculpture *Profit* (1953), which shows a bird attempting to steal a fish from another's beak. The final sculpture, a fountain cast in bronze, was erected in front of Helsinki School of Economics in 1954.

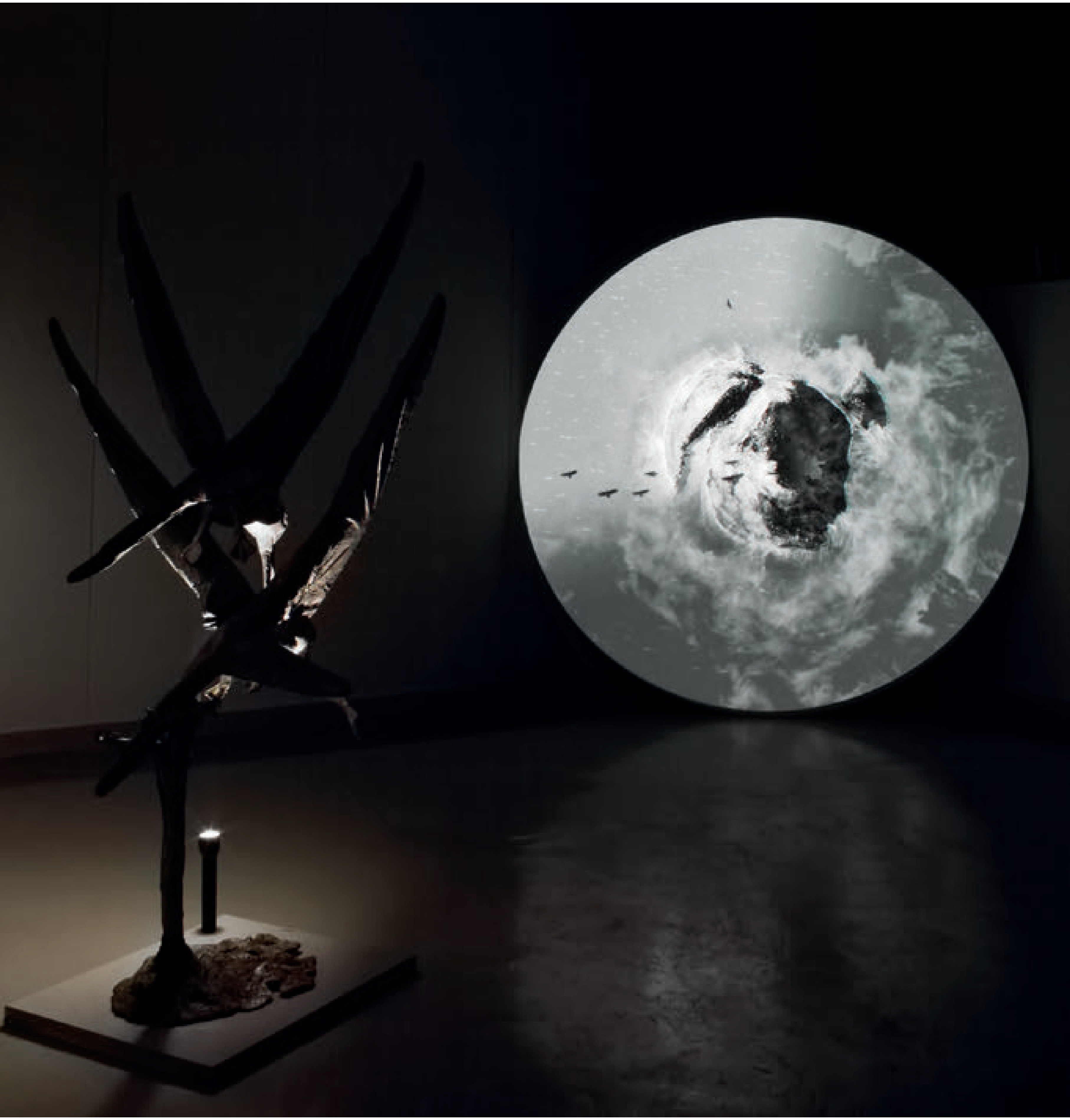
The circular-screen animation shows – as if seen from high above the clouds – a lonely sea-bird colony in the middle of a vast ocean, circled by flocks of black birds who bring with them storms and destruction. This allegorical tale had its starting point in the history of Tukiainen's "artist colony", but is universalized to refer to all sanctuaries, as closed worlds faced with outside influences. The work is closely related to the earlier IC-98 publication *Foucault's Sleep* and the later installation *Oikoumene*.

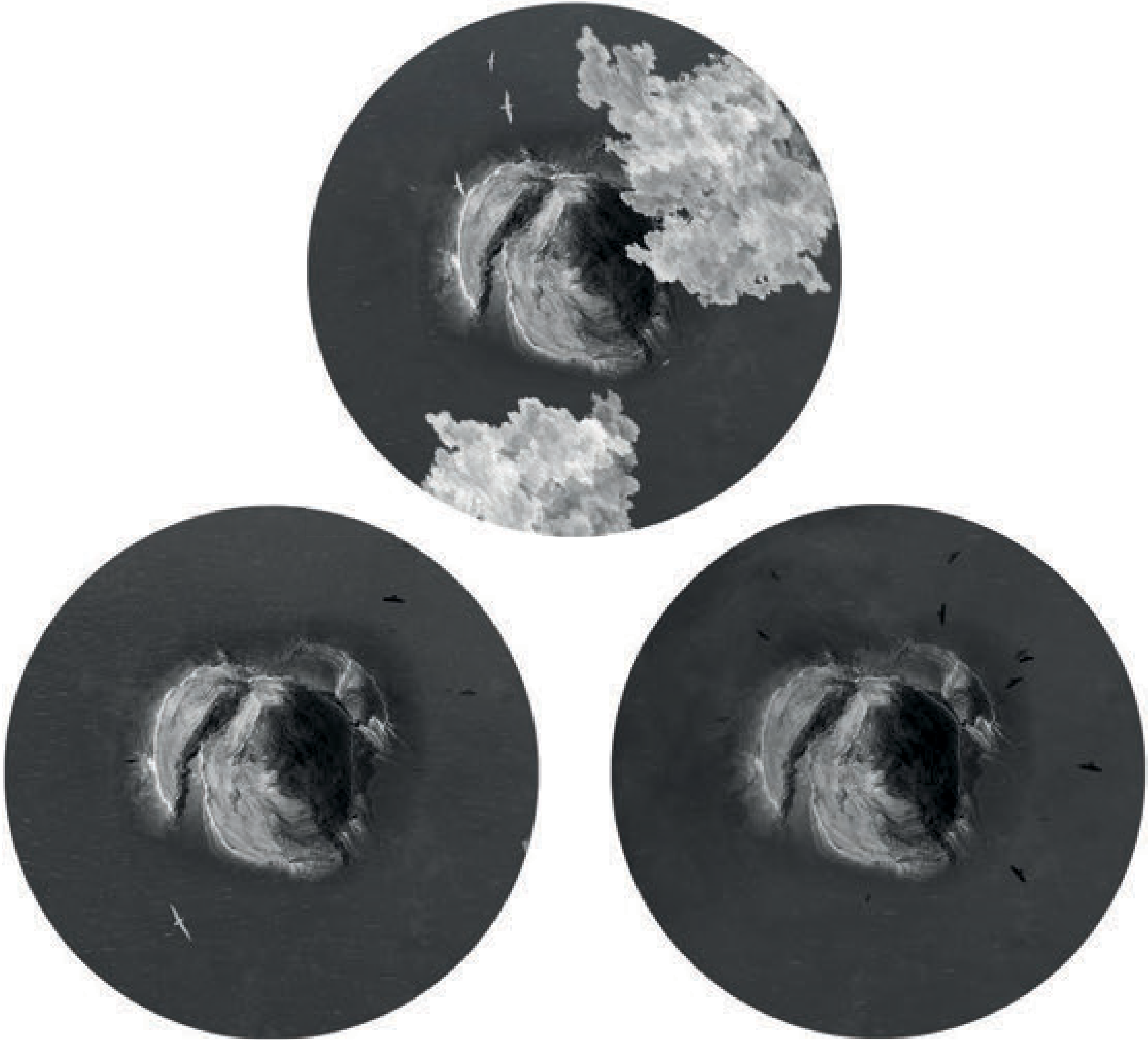
2010
HD animation & site-specific installation
10'50", seamless loop
silent
written, directed and drawn by IC-98
animated by Markus Lepistö
3D modeling by Kari Kuusela



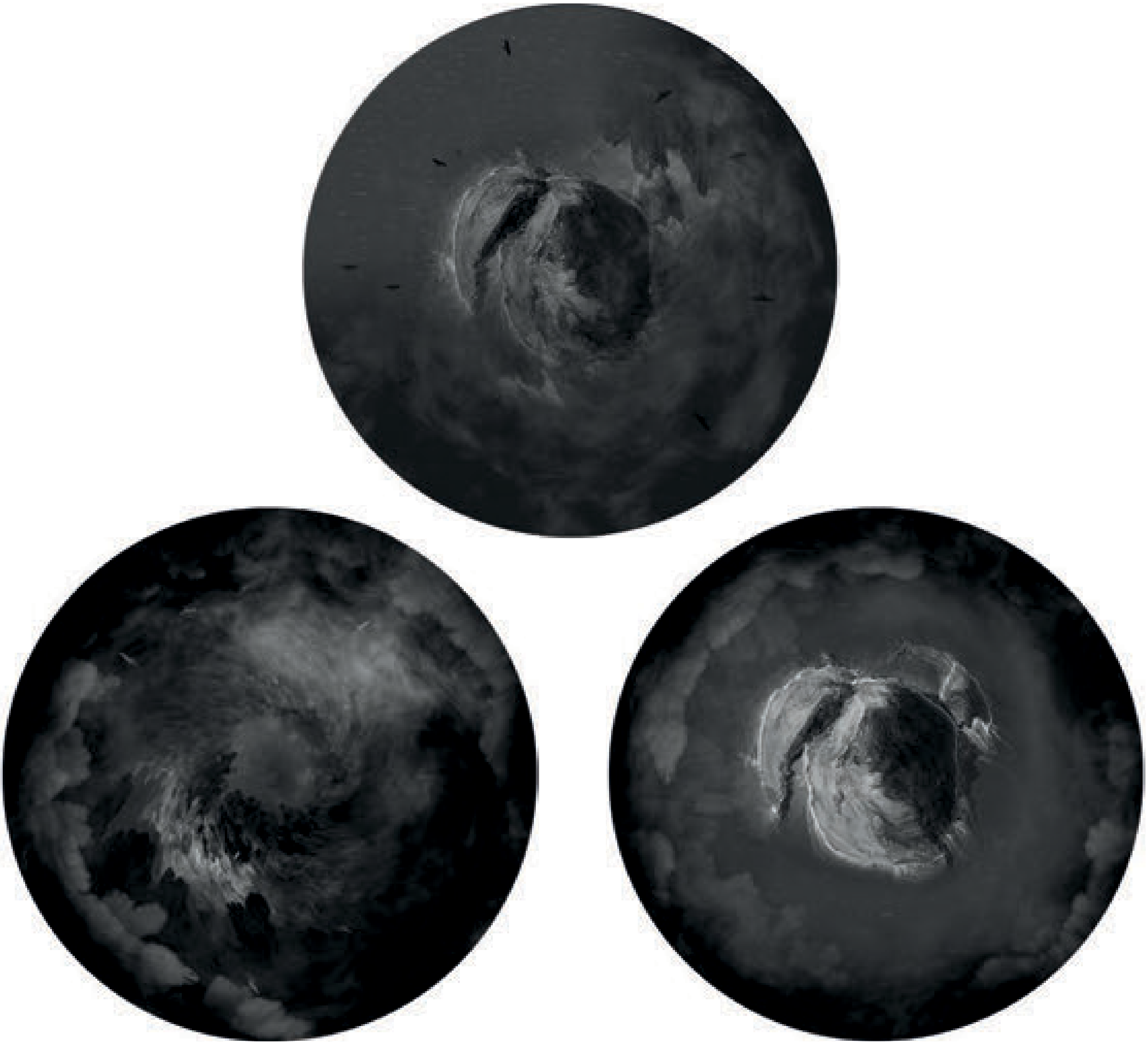
‹ Aimo Tukiainen, *Profit*, 1954

› *Theses on the Body Politic (Colony)*, 2010
installation view, Purnu, Finland, 2010





Theses on the Body Politic (Colony), 2010, still images



installation view, Conde Duque, Madrid, Spain, 2014

A View from the Other Side

A View from the Other Side shows Gylich's Doric colonnade in Turku, built in 1836, and its transformations across the centuries. Originally, stalls operated behind the columns selling produce caught by the local fishermen. Subsequently, the space has served, amongst other things, as a bazaar, a restaurant, a café, and a petrol station. In the early 2010s the city sold the property to private owners.

The portico was modelled on the ancient Greek *stoa*, the only public building in the agora, which had no predefined use. The stoa could thus be seen as a model for free civil society. The work is based on this interconnection between architecture and politics.

The portico, the river, and the street between them, form a stage without dramatis personae. The idea was to create a play with time, weather and nature as its protagonists. In this narrative, in which multiple temporal rhythms are overlaid to form a seamless moving image, humans are only a fleeting presence – even though humanity's imprint on the environment is constantly visible. The ceaseless flow of time is a central theme in the work, alongside the persistent presence of history. Here, the present and the future of the city are intertwined with the diverse ecologies of the built environment and nature. The conditions underlying public space are also revealed here as they relate to migration and homelessness.

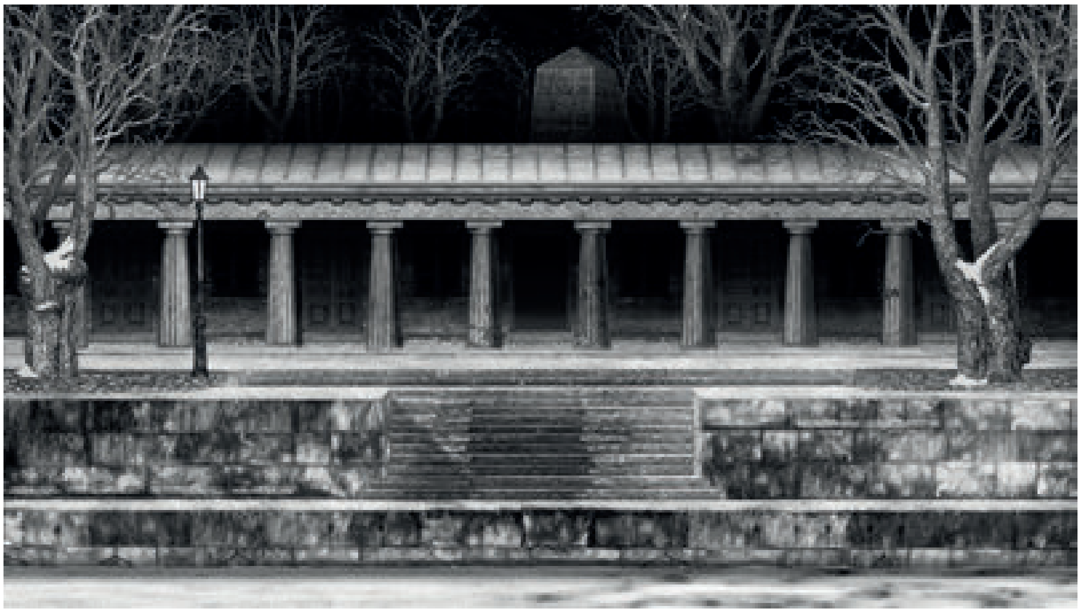
The animation is accompanied by *Näkymä vastarannalta – A View from the Other Side | Näkymiä – Views*. This volume includes 14 prints based on the key scenes in the animation. Rather than mere still images, the prints add an extra narrative layer to the story by integrating human and animal figures into the setting.

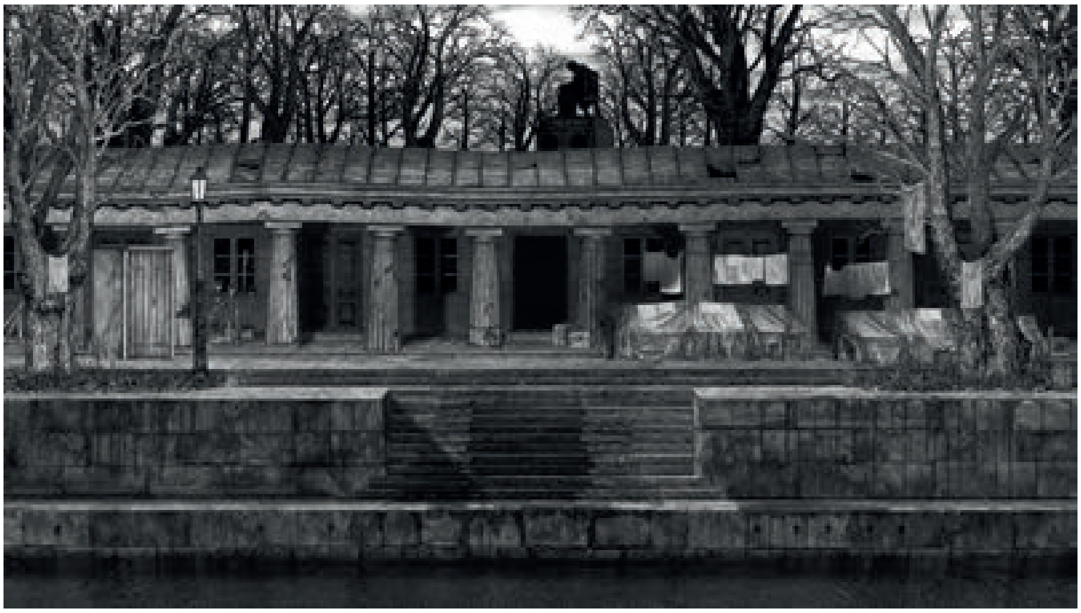
2011
HD animation
70'00", seamless loop
stereo sound
written, directed and drawn by IC-98
animated by Markus Lepistö
music by Markku Hietaharju, improvised on
the grand organ of Turku Cathedral

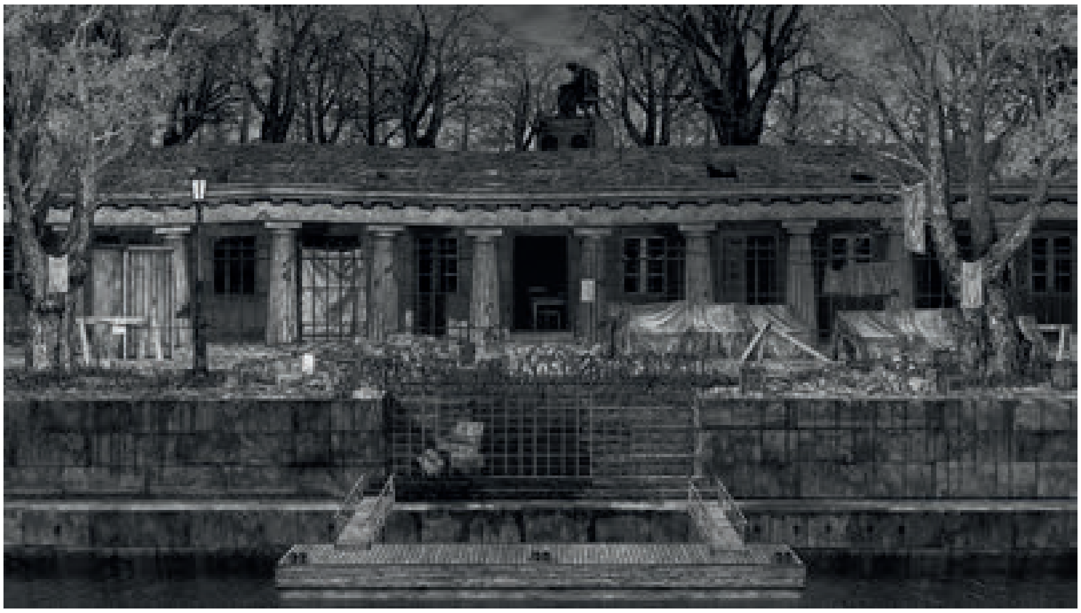
‹ *Näkymä vastarannalta – A View from the Other Side | Näkymiä – Views*, 2012, publication

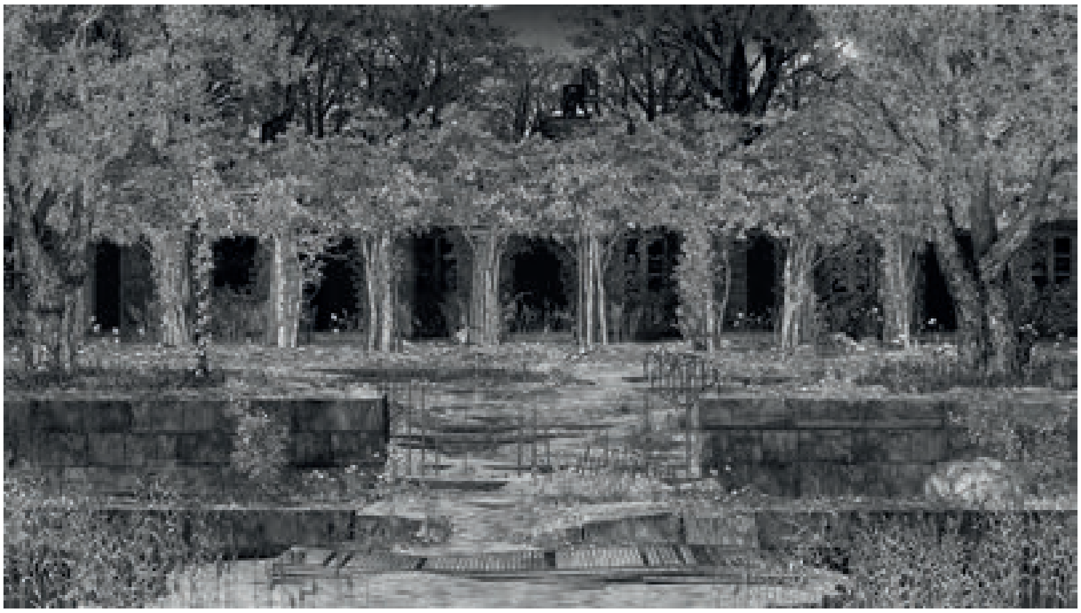
› *A View From the Other Side*, 2011 installation view, Frankfurter Kunstverein, Germany, 2014

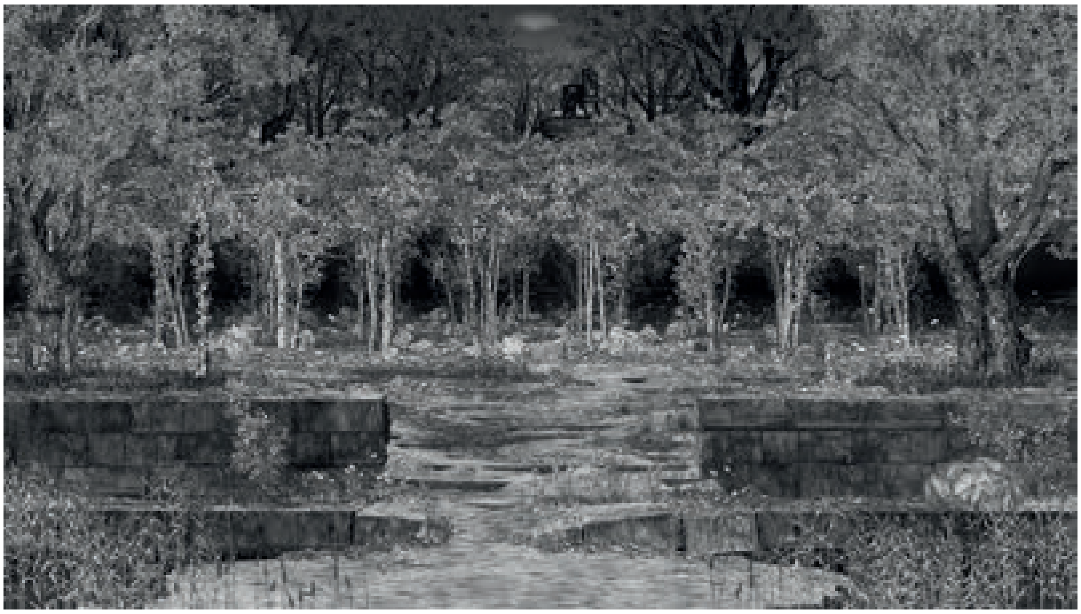
» *A View From the Other Side*, 2011, still images

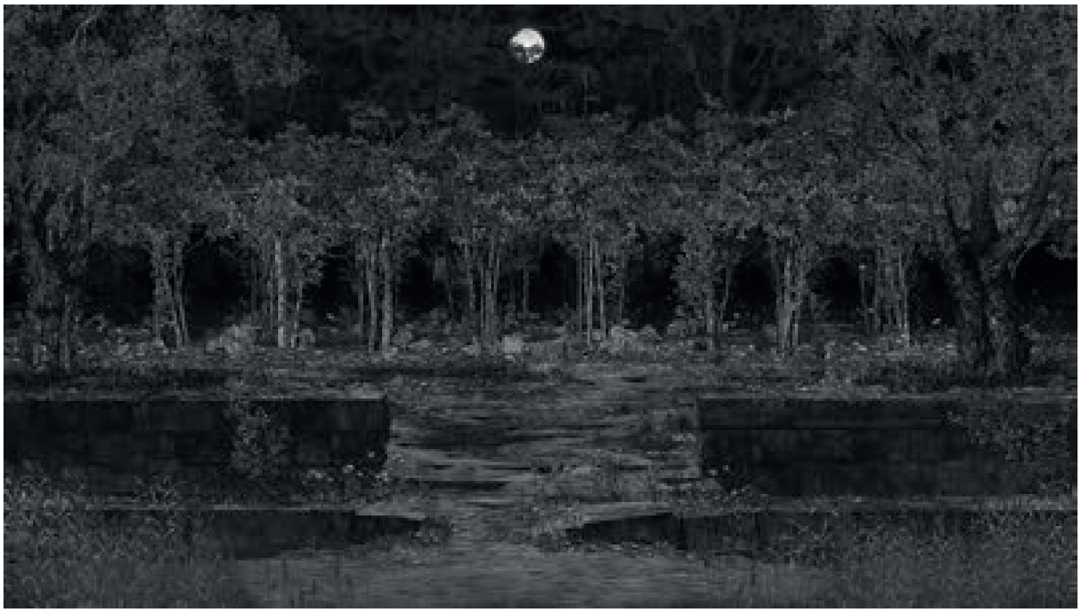


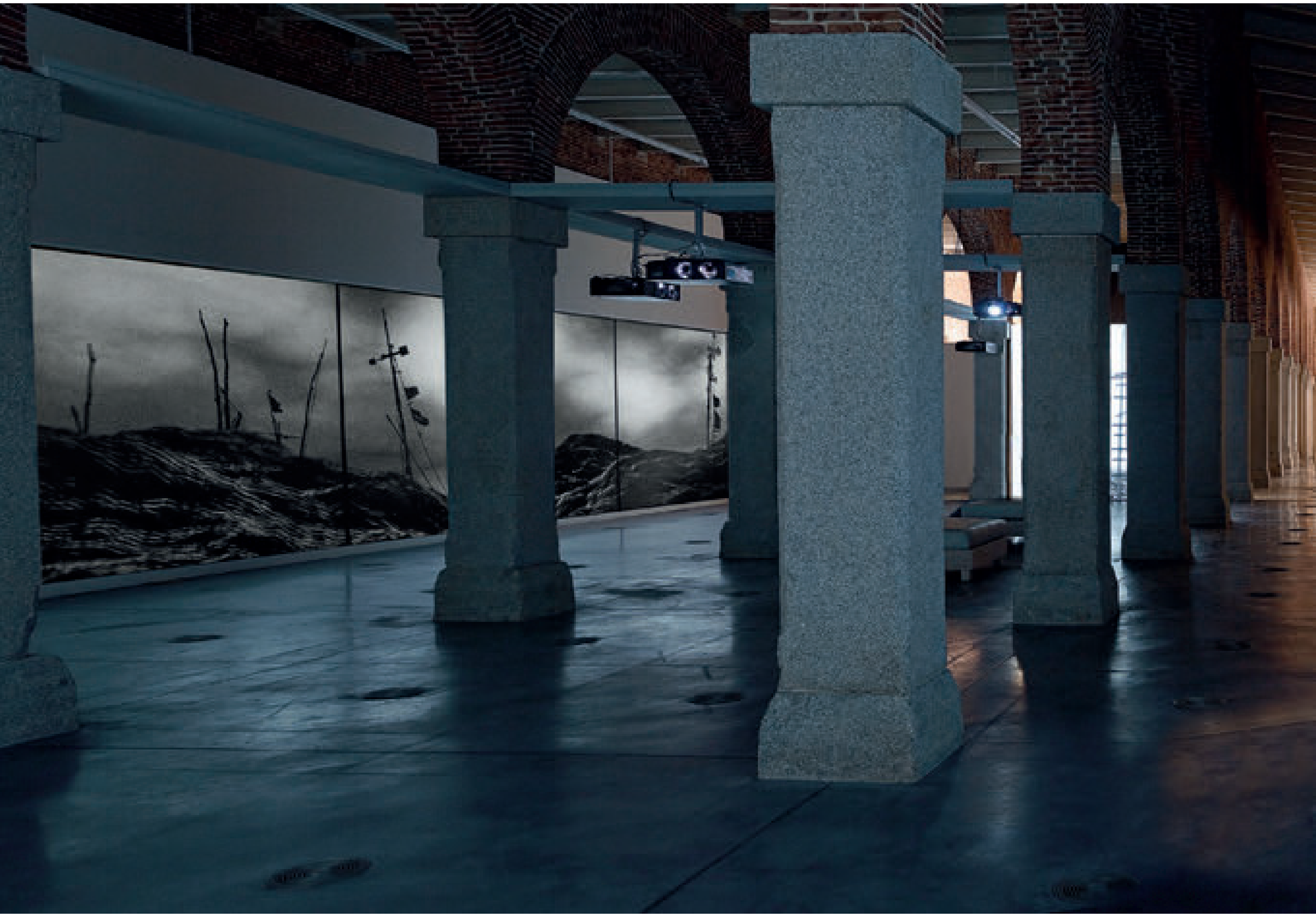




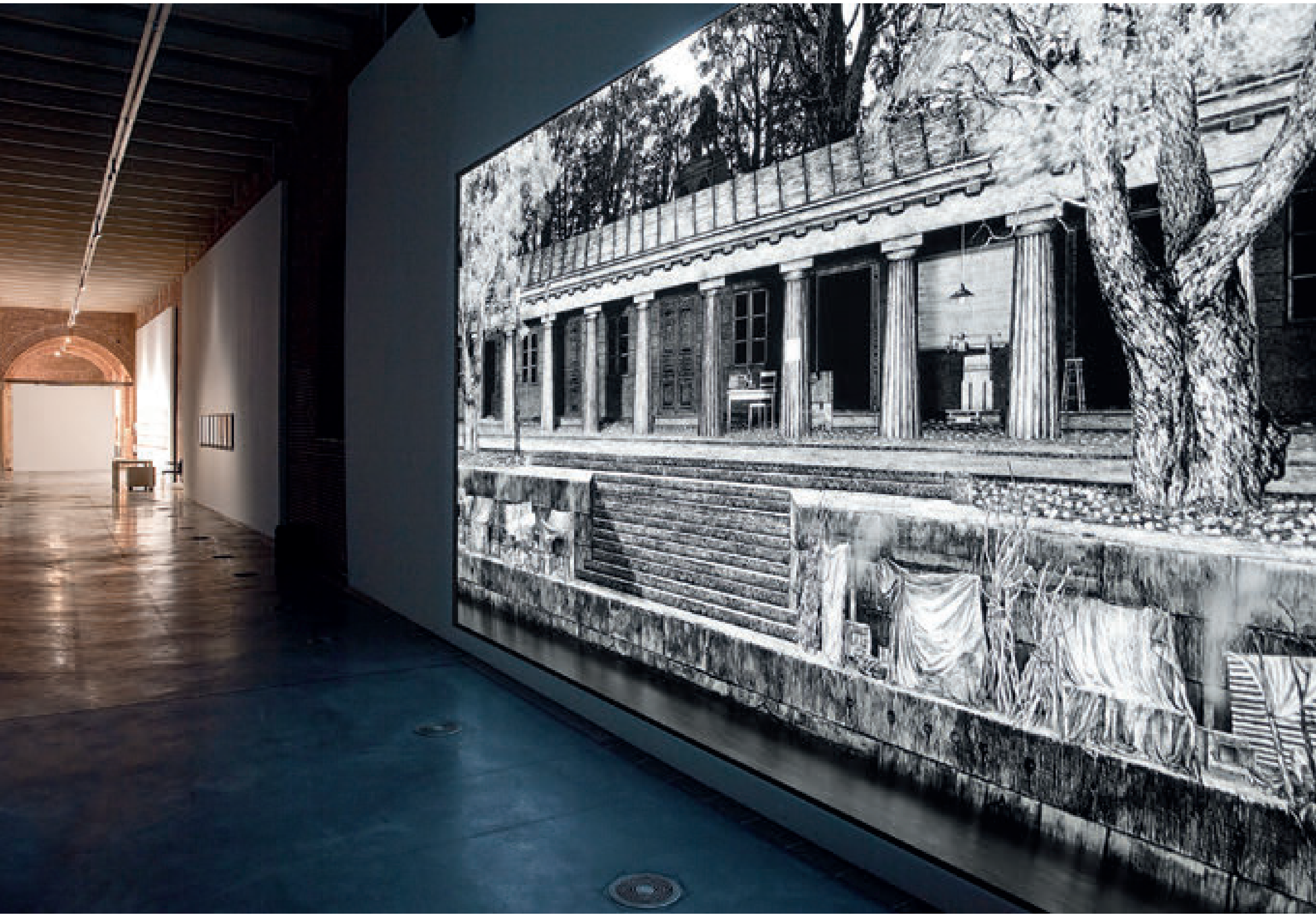








installation view, Conde Duque, Madrid, Spain, 2014



installation view, Conde Duque, Madrid, Spain, 2014

Arkhipelagos (Navigating the Tides of Time)

Navigating the Tides of Time suggests the aftermath of a possible future catastrophe. The pile of debris in the riverside stoa in *A View from the Other Side* has been washed away from the linear flow of history. A loose community without roots, the rafts built from the debris create temporary groupings, which gravitate towards each other, only to part again, carried away by the winds and currents. Without geographical coordinates, the only means of locating oneself and, simultaneously, a precondition for creating a new community, is the ability to relate to the cosmos – that is, to navigate by the stars.

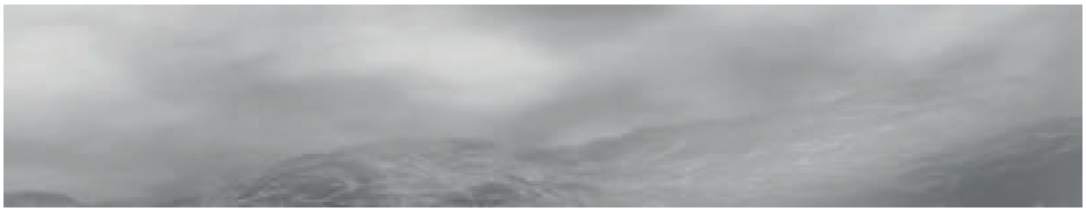
Looking at this scene within the framework of the installation *Oikoumene*, the same rafts could just as well be sailing in the Mediterranean – heading for a promised land. Climate, the economy, social and political struggle – all are present in this reimagining of the Raft of Medusa.

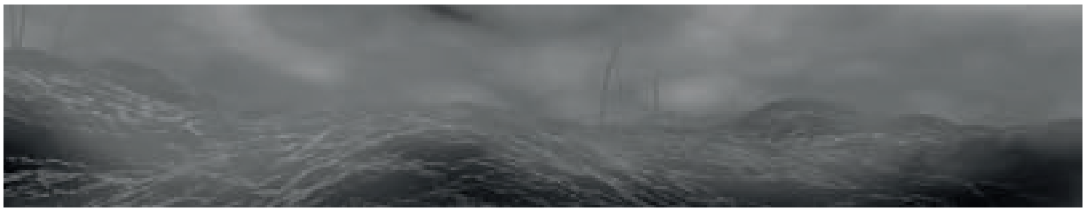
2013
3-channel synchronized HD animation
20'00", seamless loop
silent
written, directed and drawn by IC-98
animated by Markus Lepistö

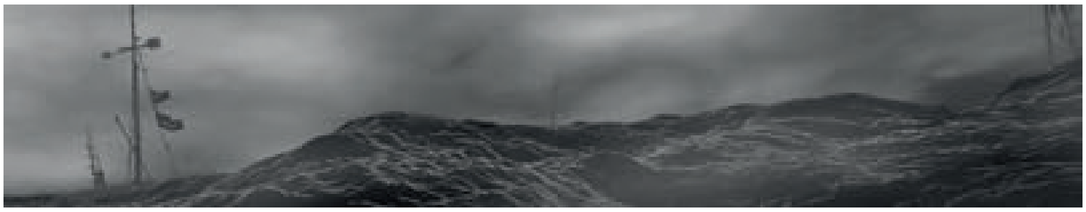
› *Arkhipelagos (Navigating the Tides of Time)*, 2013
installation view, Frankfurter Kunstverein, Germany, 2014

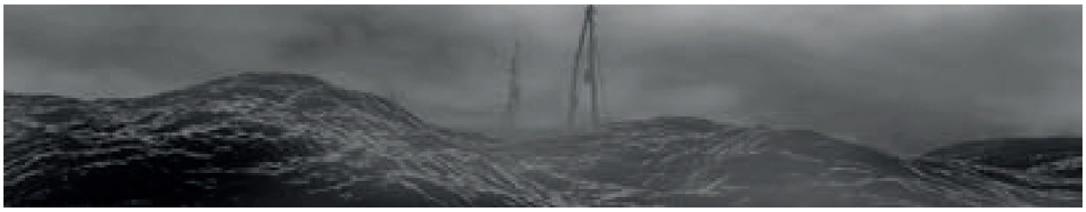
» *Arkhipelagos (Navigating the Tides of Time)*, 2013,
still images

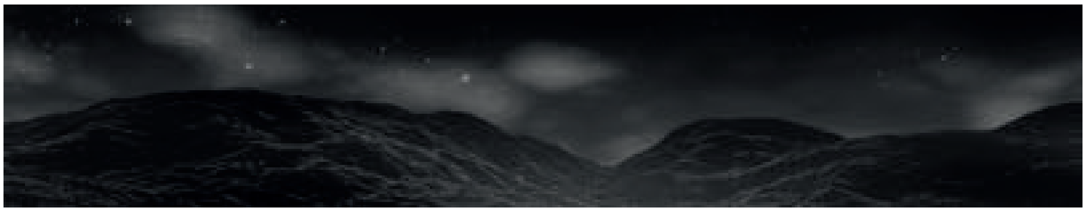
»› *Arkhipelagos (Navigating the Tides of Time)*, 2013
installation view, Conde Duque, Madrid, Spain, 2014

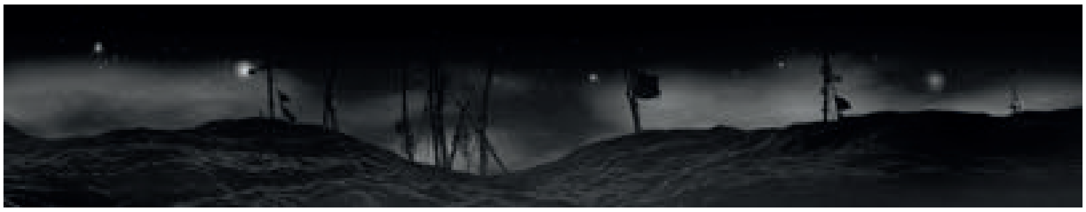


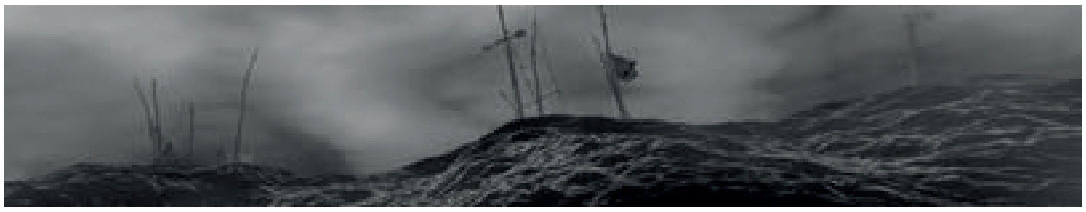


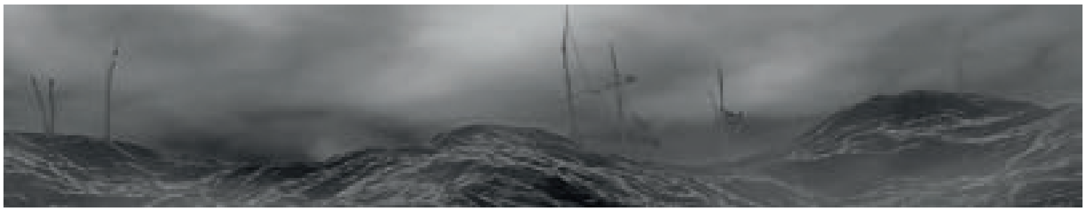


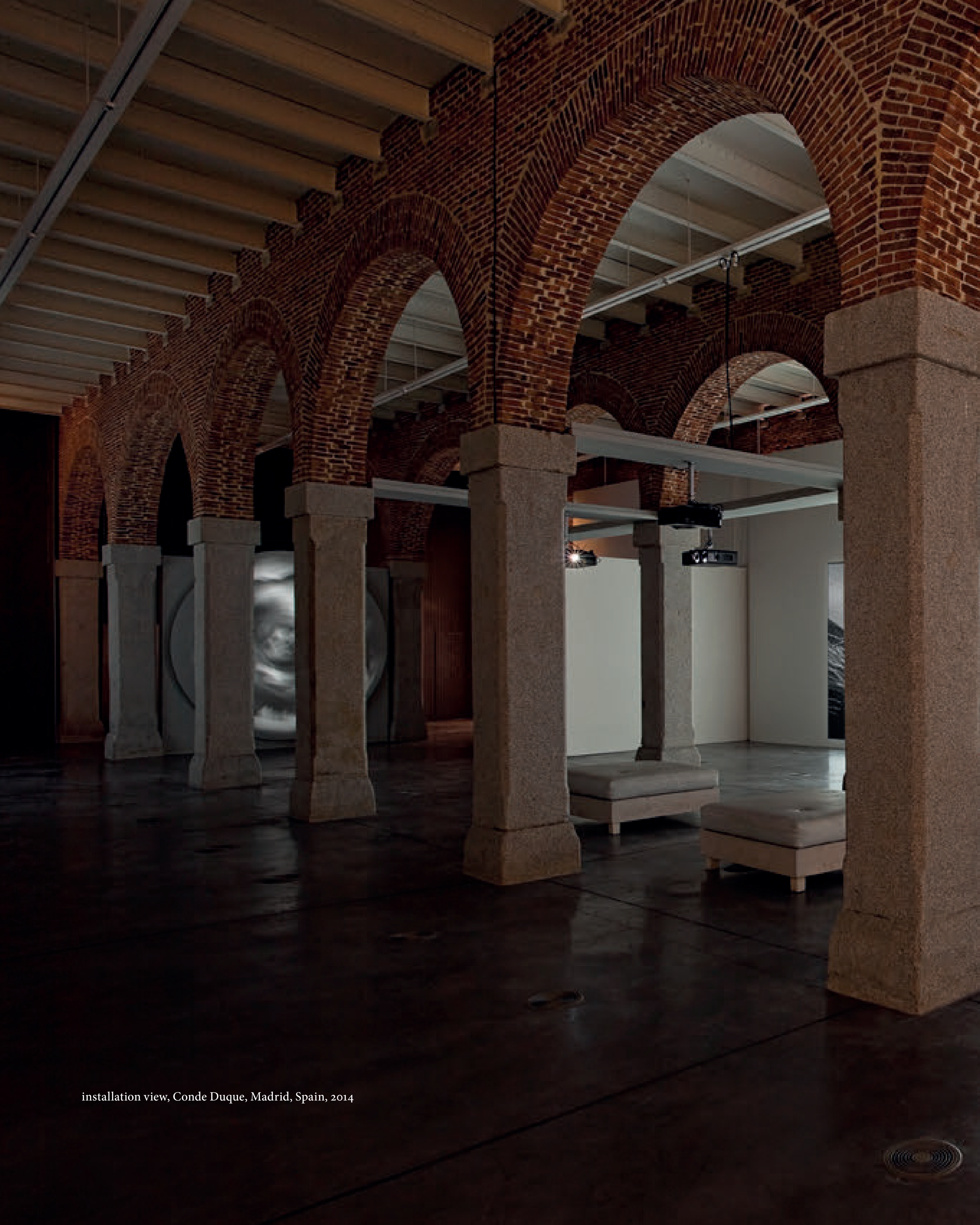




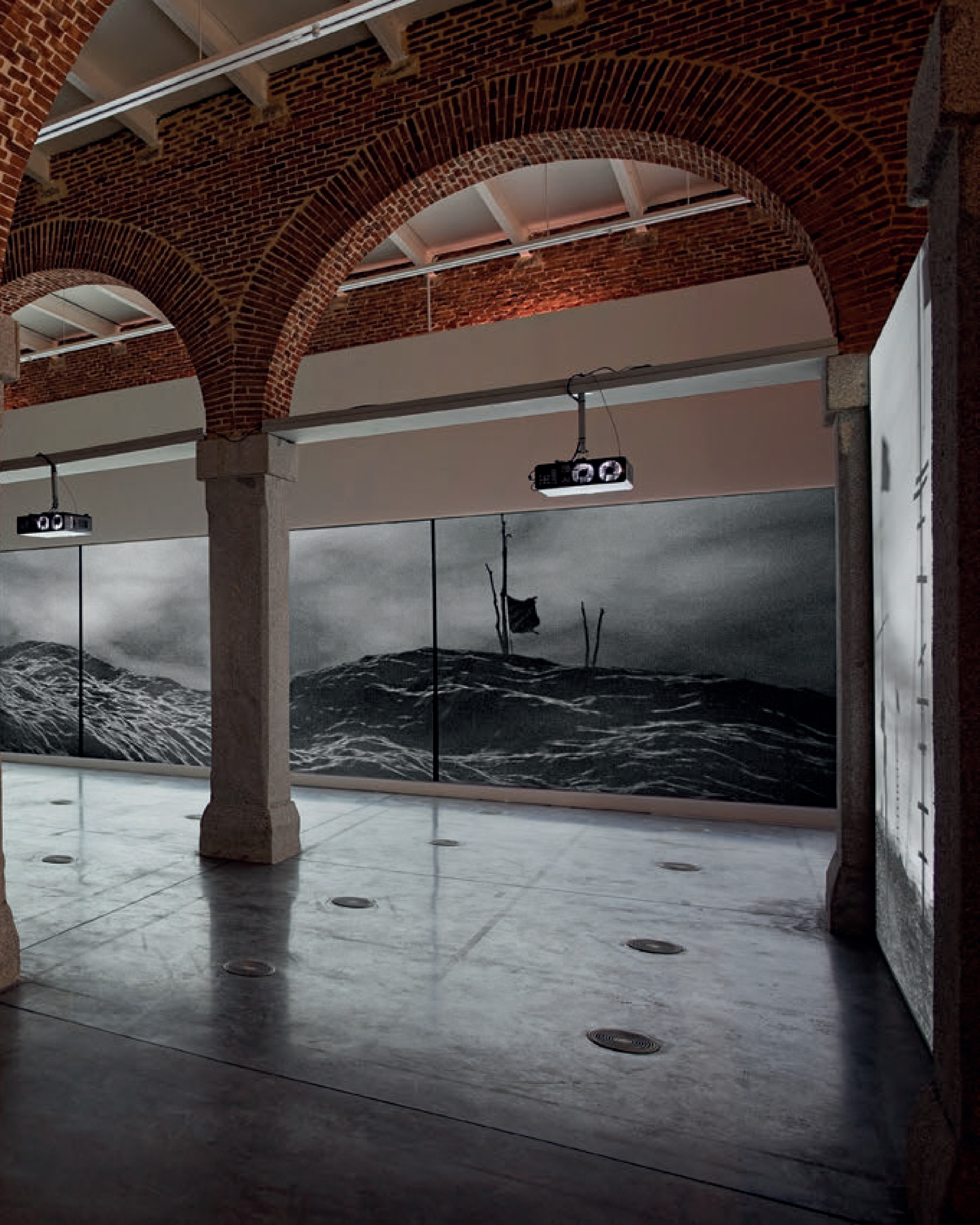








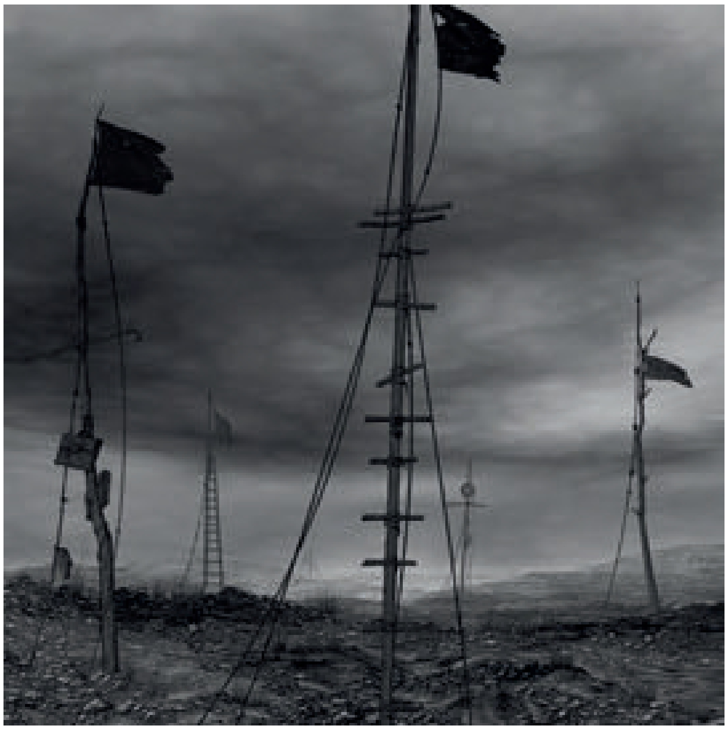
installation view, Conde Duque, Madrid, Spain, 2014



Arkhipelagos (Ebb)

Ebb serves as an epilogue to *Navigating the Tides of Time*, and presents an alternative scenario to the deluge. The roaring sea has abated. Masts stick out of the ground like mysterious tomb monuments in the valley of the dead. Maybe it is just low tide – or, perhaps it reflects a more fundamental petrification, reminiscent of H.G. Wells' description of the last beach at the end of his novel *The Time Machine* (1895).

2013
HD animation
10'00", seamless loop
silent
written, directed and drawn by IC-98
animated by Markus Lepistö



< *Arkhipelagos (Ebb)*, 2013, still image

> *Arkhipelagos (Ebb)*, 2013
installation view, Beaconsfield, London, UK, 2014

Abendland

I: The Vaults of Dreams & The Waters of Oblivion 2015

II: The Place That Was Promised 2013

III: The Edge That Was Set 2014

Abendland is a three-part, four channel animation about the containment of ecological disasters in general, and about repositories for spent nuclear fuel in particular (the case in point being Onkalo at Olkiluoto, Finland). This highly metaphorical work is set in a mythologized, distant future, a twilight world after the age of Man. It reminds us of the long and sometimes circular passages of time, putting the anthropocentric view of history into a new perspective.

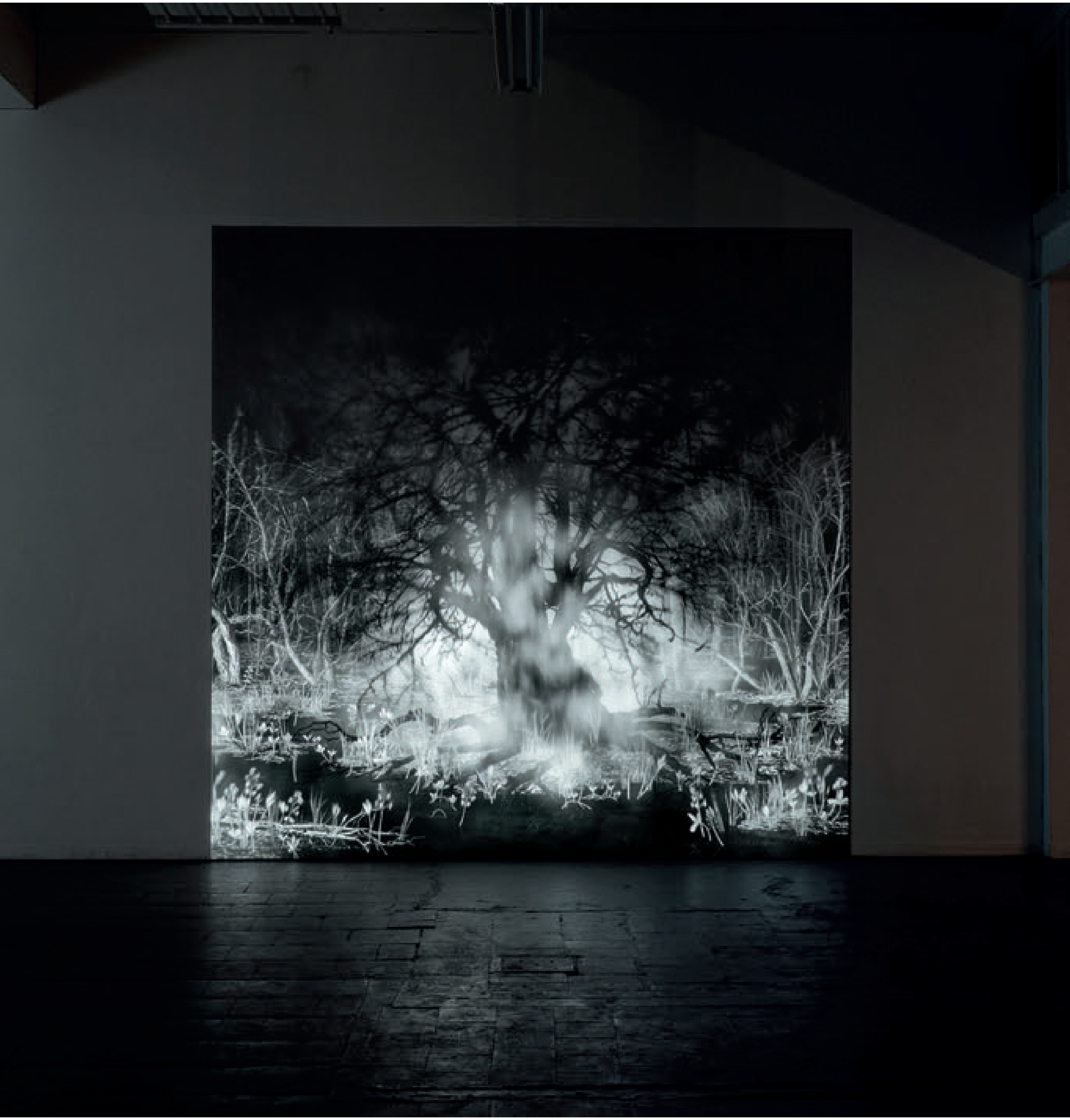
The Place That Was Promised and *The Edge That Was Set* are shown in two projections facing each other. The installation transports viewers into the ruin of a walled garden dominated by the looming shape of an overgrown fruit tree, which undergoes parasitic transformations. It appears that the wall might not have been built to protect the garden, but the world outside.

The Vaults of Dreams and *The Waters of Oblivion* depict the subterranean world directly beneath the garden. The tree's roots absorb the poison leaking from something that was buried under the tree aeons ago. Below the wall flows a stream reminiscent of the River Lethe running through the cave of Hypnos.

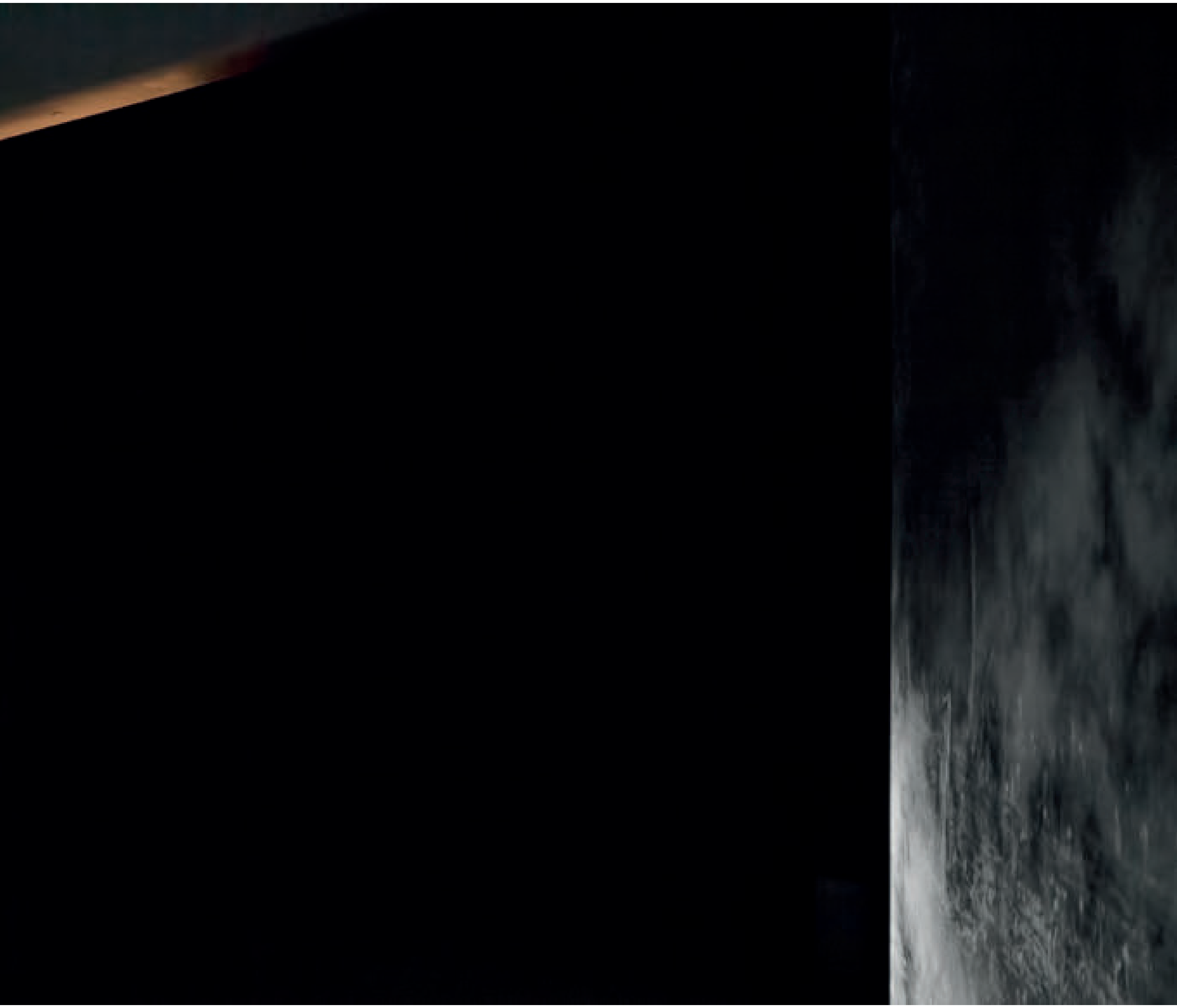
Thus, the work as a whole demonstrates the circulation of pollutants, the mutations they cause, and a certain cultural amnesia about the distant future: something is buried and forgotten – but it never disappears completely.

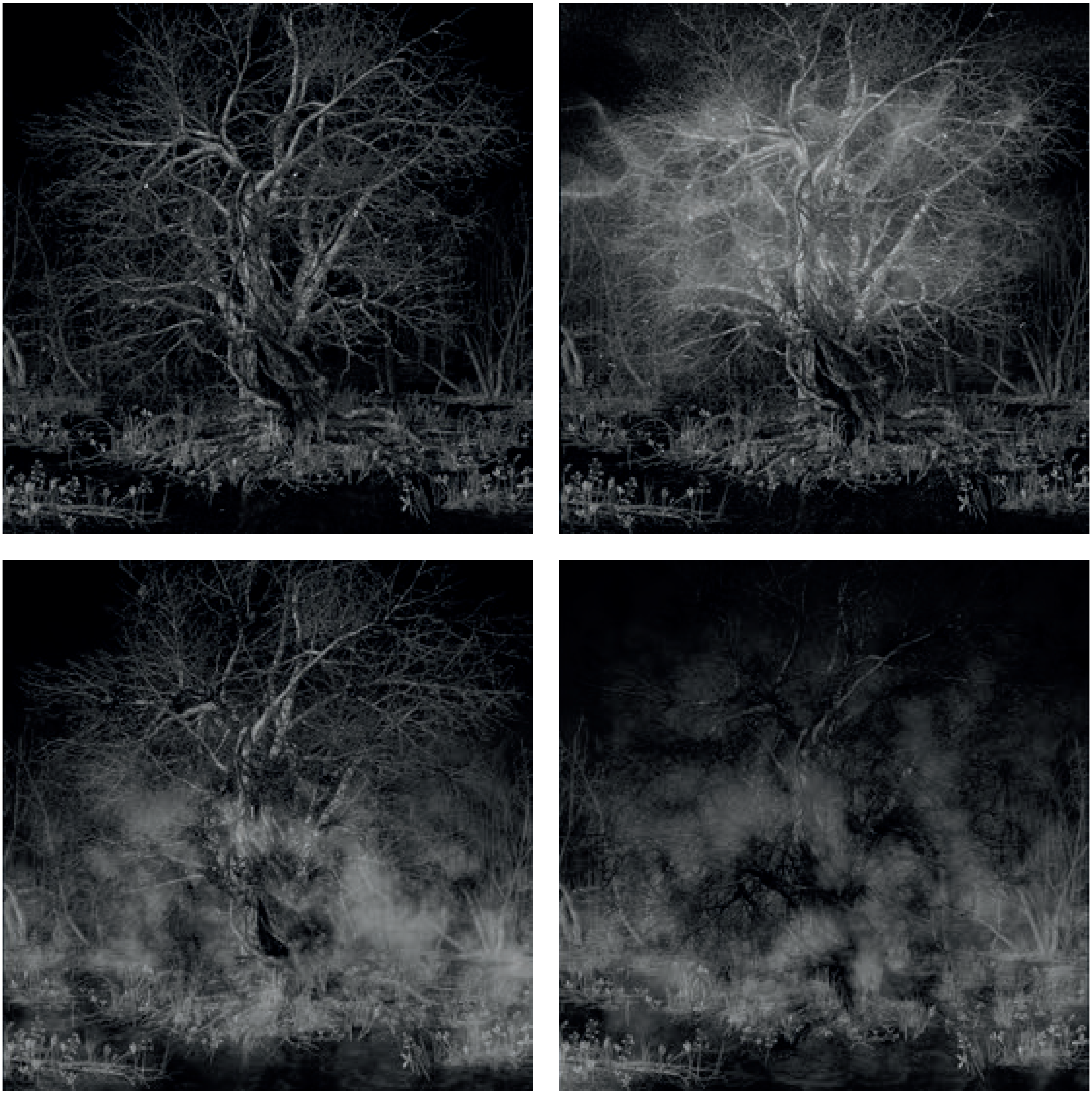
4-channel synchronized HD video installation
16'00", seamless loop
stereo sound
written, directed and drawn by IC-98
animated by Markus Lepistö (*Abendland II–III*),
Markus Lepistö and Leo Liesvirta (*Abendland I*)
music composed by Max Savikangas
double bass by Juho Martikainen
contrabass clarinet by Marko Portin
recording by Pekka Mikael Laine (double bass),
Pentti Männikkö (contrabass clarinet)

Abendland (II: The Place That Was Promised), 2013
installation view, Quartair, The Hague, Netherlands, 2014

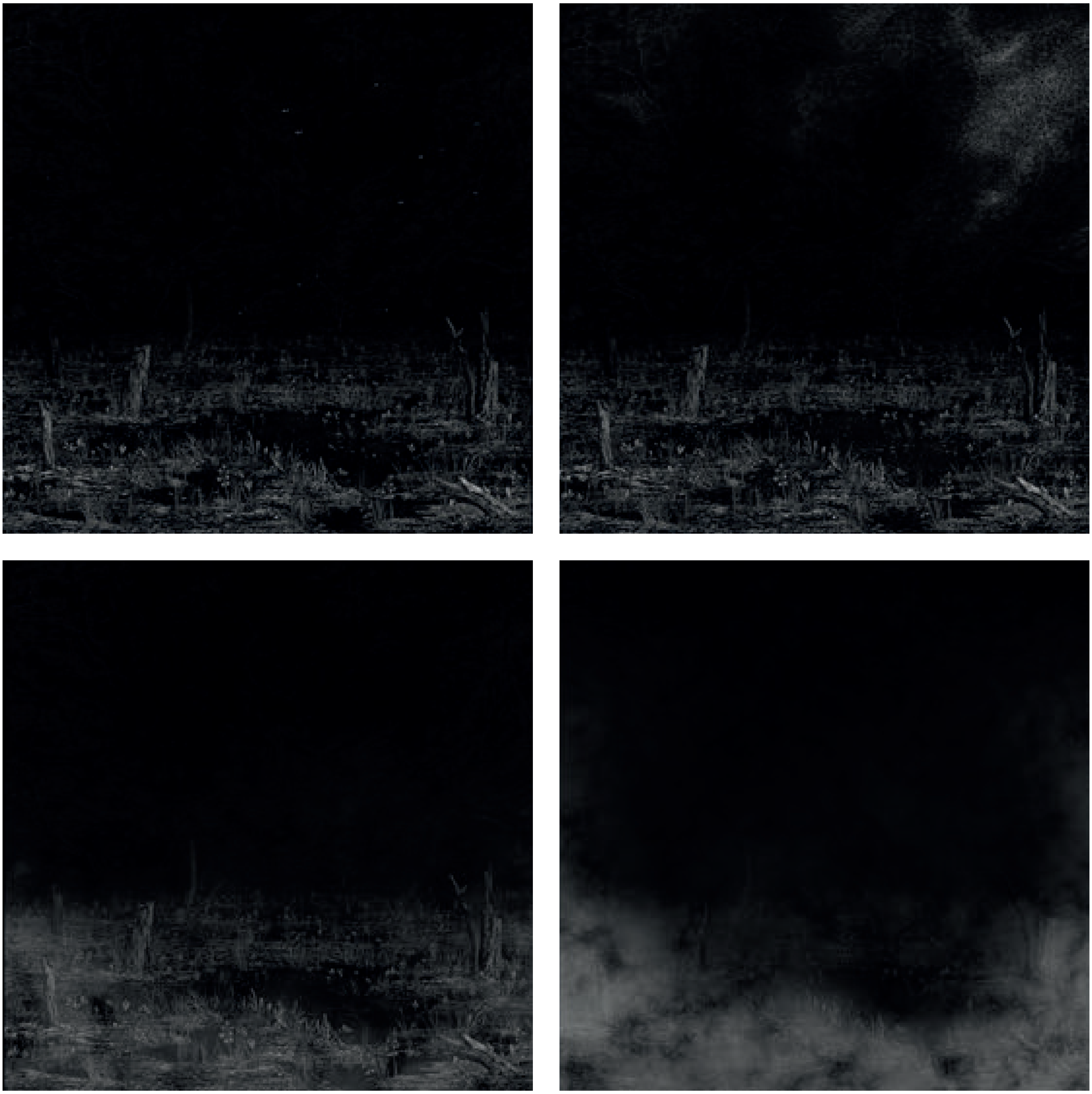


Abendland (II: The Place That Was Promised; III: The Edge That Was Set), 2013–2014
installation view, Museum of Contemporary Art Kiasma, Helsinki, Finland, 2014

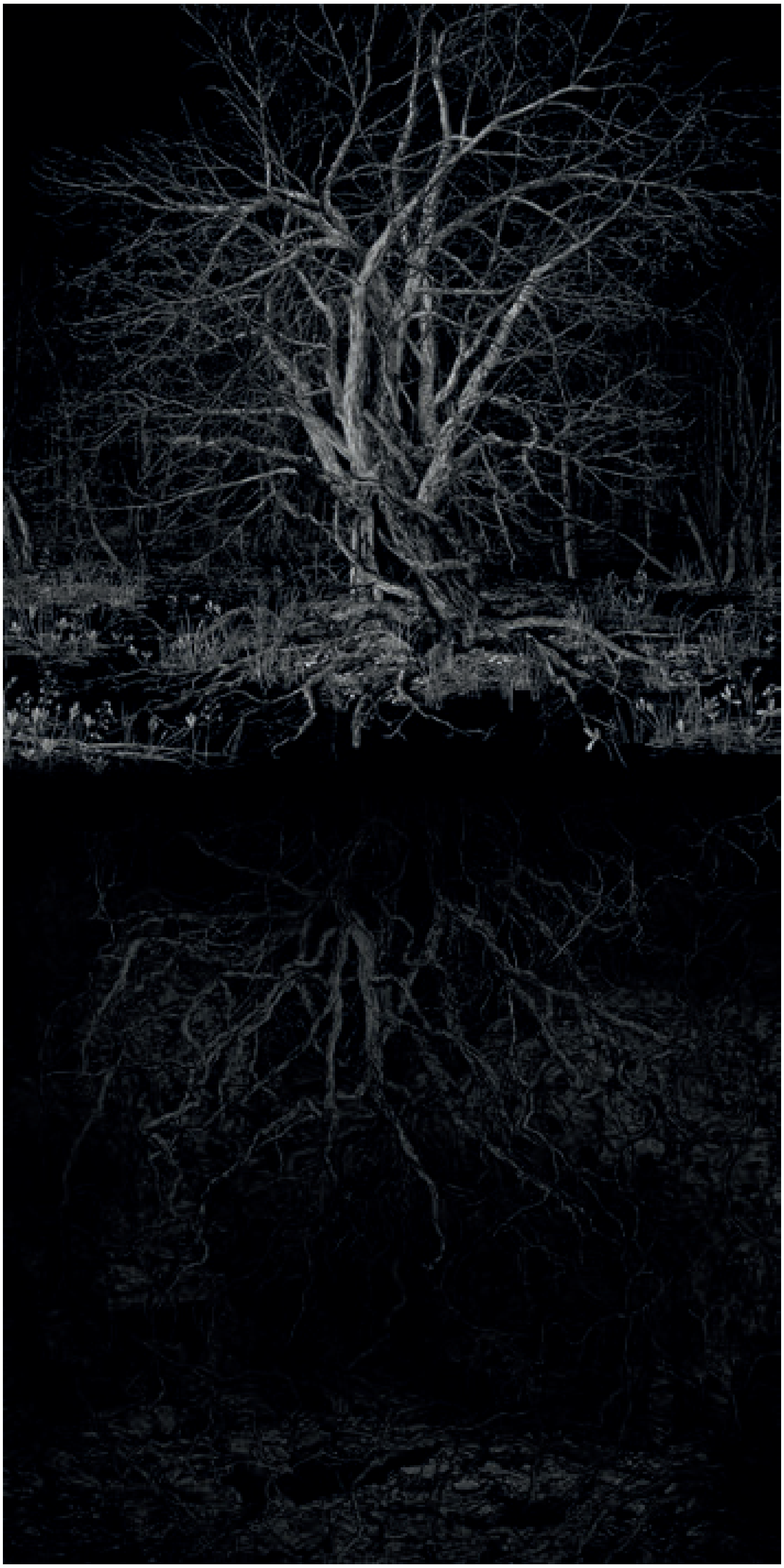




Abendland (II: The Place That Was Promised), 2013, still images



Abendland (III: The Edge That Was Set), 2014, still images



Abendland (II: The Place That Was Promised; I: The Vaults of Dreams), 2013–2015, still images

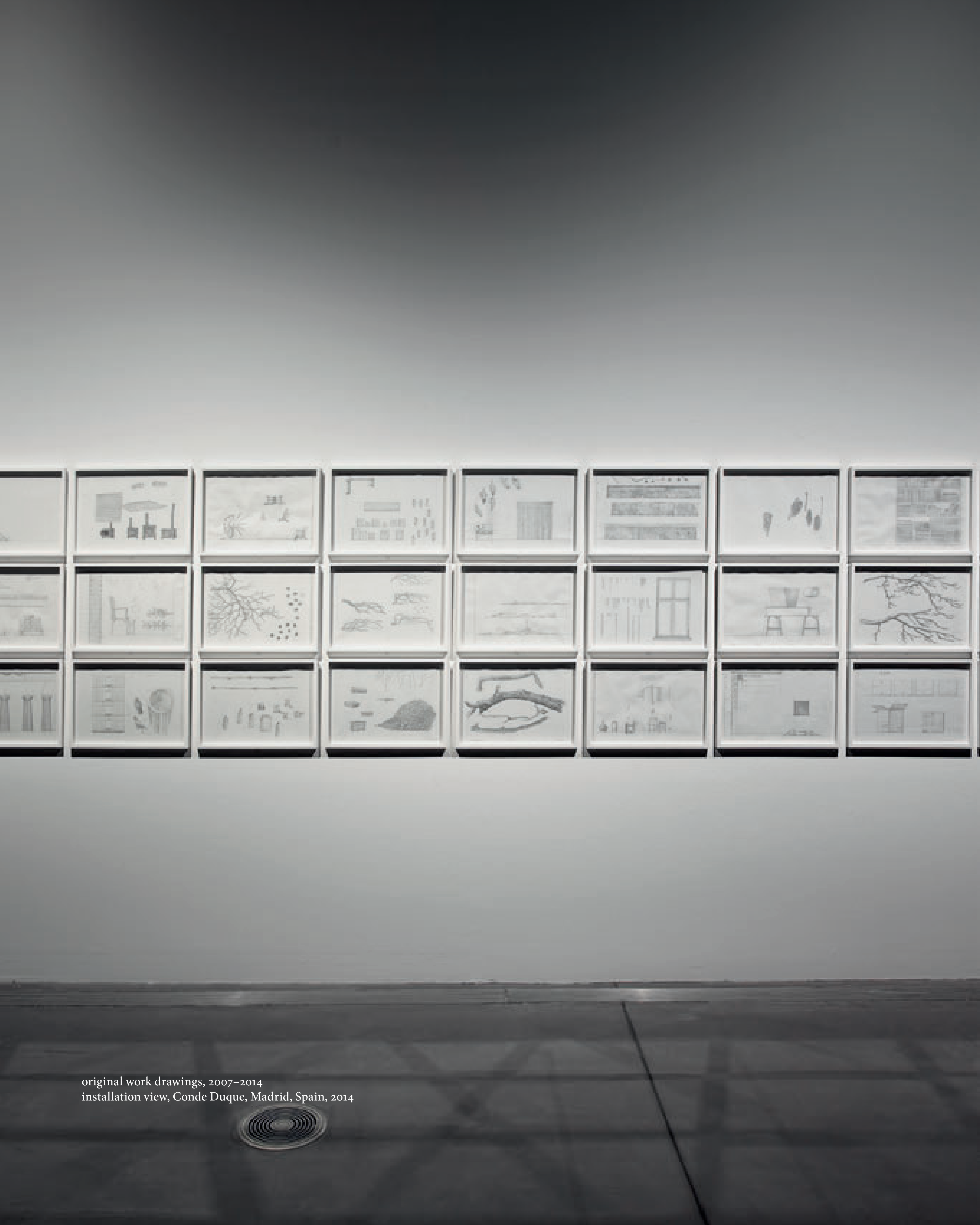
Abendland (III: The Edge That Was Set; I: The Waters of Oblivion), 2014–2015, still images

Nekropolis

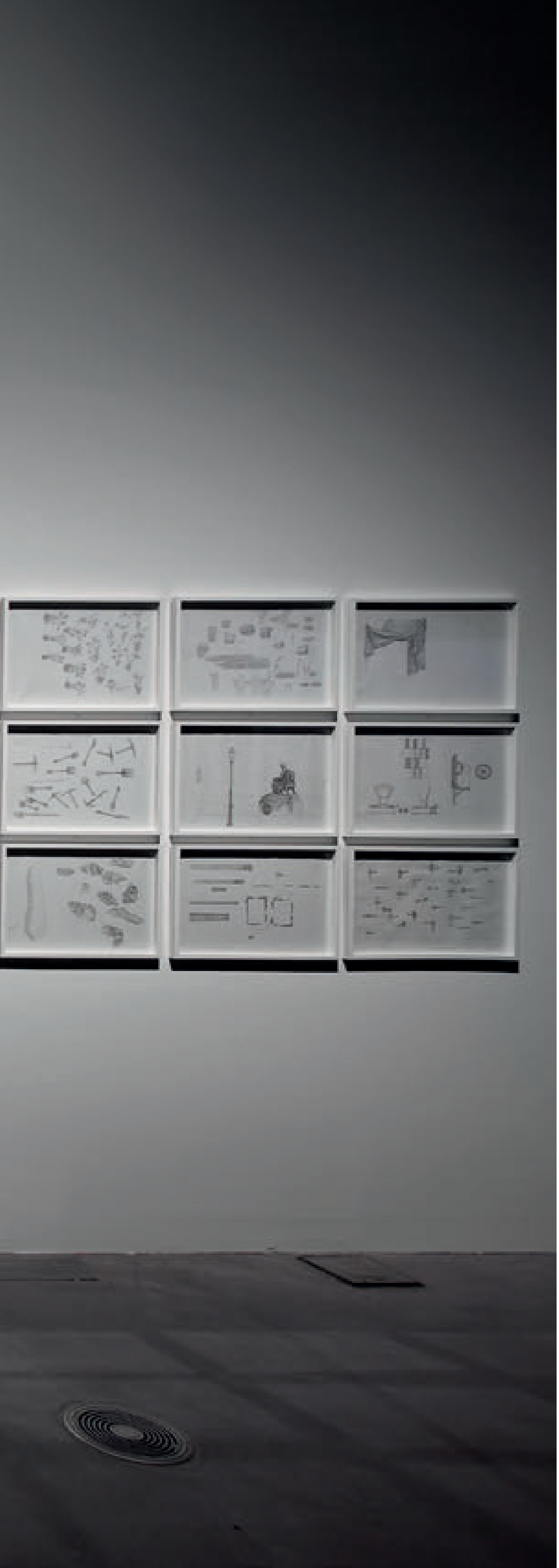
Nekropolis is loosely based on John Ruskin's lecture *The Storm-Cloud of the Nineteenth Century* (1884), in which he describes in metaphors the intensifying smog caused by the industrial revolution. In the animation a cloud body hovers above an archetypal landscape, a valley of the dead. The cloud reacts subtly to movements, growing larger as the viewer approaches, until it appears to engulf everything. The soundscape matches the cloud, as if hearing its ever-deeper breathing, accompanied by flocks of swallows that nest in the ruins of civilization.

with Markus Lepistö, Juan Duarte and Sink
2015
interactive algorithmic HD animation
written, drawn and produced by IC-98
directed by IC-98 and Markus Lepistö
animated by Markus Lepistö and Juan Duarte Regino
programming and user experience design
by Juan Duarte Regino
music composed and performed by Sink

Nekropolis, 2015, still image from work in progress



original work drawings, 2007–2014
installation view, Conde Duque, Madrid, Spain, 2014



Other Projects

“Administration Building”

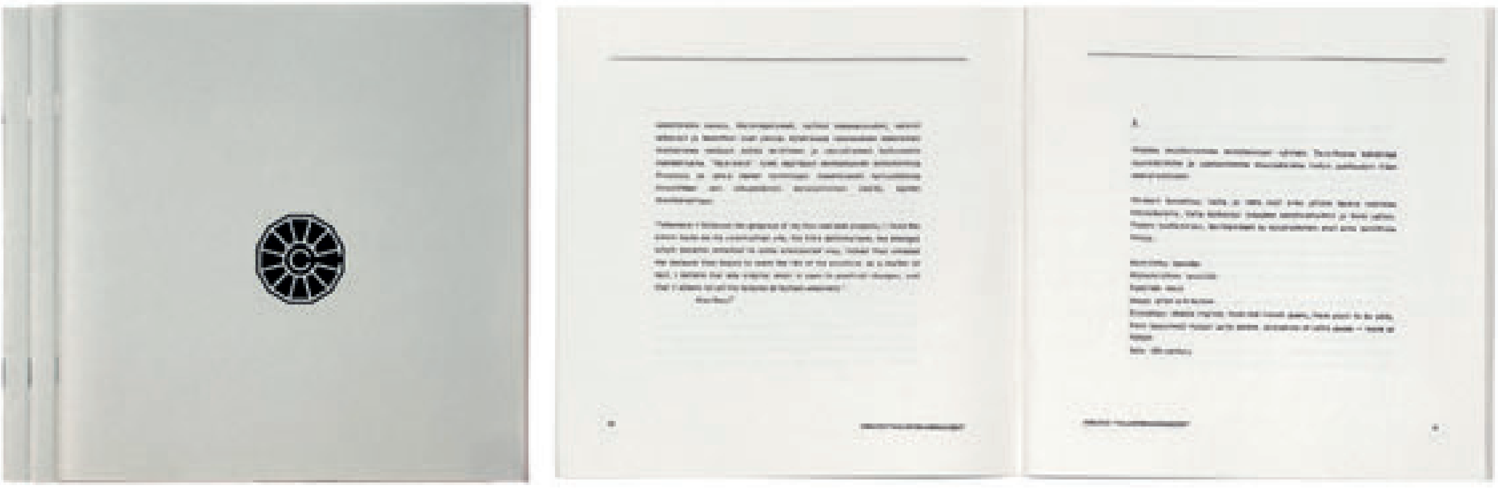
The *“Administration Building”* was a comment on the renovation of the University of Turku Administration Building. As a result of the renovation of this prime example of 50s modernist architecture, the space became more closed and surveilled. The intervention consisted of an information board erected in the concourse, across the main entrance. In addition to the “legitimate” information, it offered a detailed floor plan depicting the open and closed spaces in the building (and some fantastical additions to the architecture). Next to the floor plan, a little “pedagogical fascist” – *Aarne*, after the architect Aarne Ervi (1910–1977) – exclaimed: “A gift from a free people to free science”, repeating the motto on the façade of the building.

A set of three accompanying publications (Iconoclast Publications 1) gave a detailed description of the critique embedded in the work.

1998
installation / intervention
(digital print in custom-made stand, booklets)
information board designed by IC-98
Assembly Hall of the University of Turku Administration Building, Finland

> *“Administration Building”*, 1998
installation view, University of Turku Administration Building, Finland, 2014

˅ *“Administration Building”*, 1998, publication



"hallinto
rakennus"
3.
2.
1.
0.
VAPAAN KANSAN LAULU
VAPAALLE TIETEELLE!

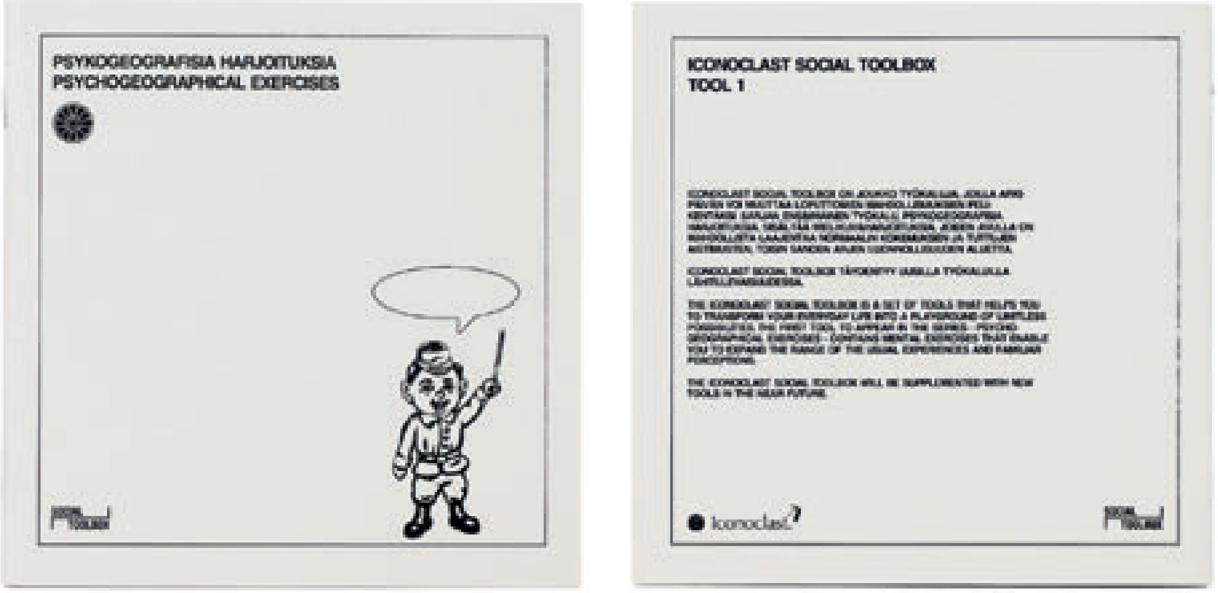
Psychogeographical Exercises

The mental exercises (total of 30) were recorded and broadcast on a local radio station in the middle of the flow of programmes, under the title *Päivän psykomaantieteellinen harjoitus* (*Today's Psychogeographical Exercise*). The exercises dealt with perception and imagination. They challenged the listener to see the surrounding city of Turku in novel ways: the city appeared as a phenomenological space of experience, which is composed of layers of the concrete and the imaginary, the dominant *dispositifs* and individual utopias.

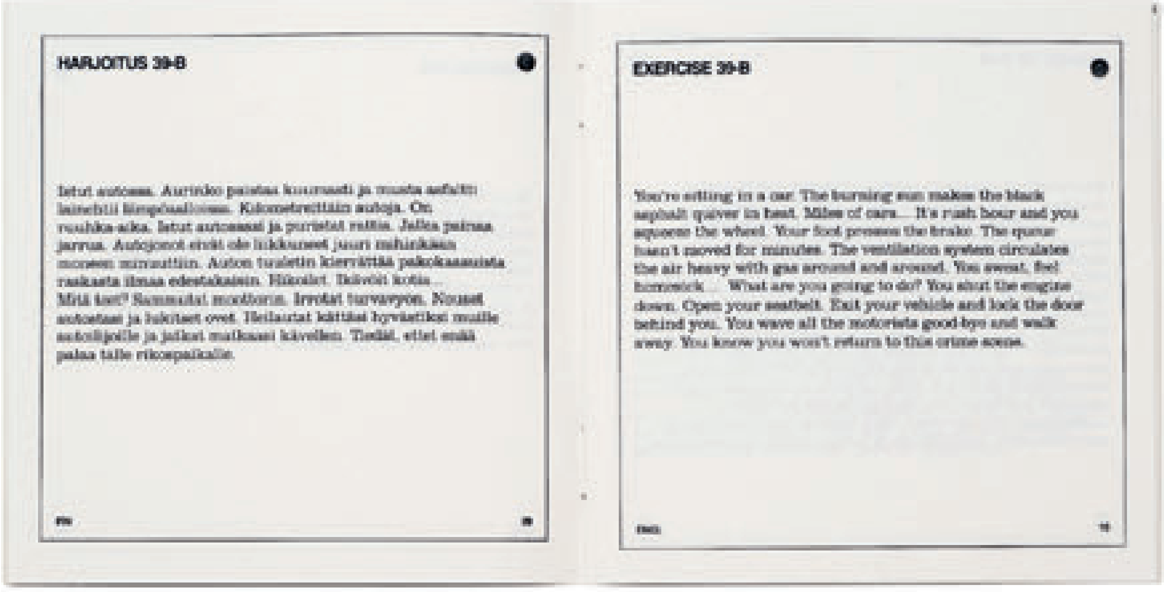
Twelve exercises were later chosen for a free-distribution booklet *Psykogeografisia harjoituksia / Psychogeographical Exercises*. The radio and the booklet experimented with two very different ways of using the produced material: radio reaches people unannounced, wherever they happen to be listening, whereas printed material depends on the intention of the reader to use the booklet at a chosen moment.

2000
intervention, Turun Radio, 94,3 MHz,
Turku, Finland

2001
free distribution book
12 × 12 cm
28 p.
edition of 1000
graphic design by IC-98
Iconoclast Publications 2


PSYKOGEOGRAFISIA HARJOITUKSIA
PSYCHOGEOGRAPHICAL EXERCISES
ICONOCLAST SOCIAL TOOLBOX
TOOL 1
Iconoclast

Psychogeographical Exercises, 2001, publication



HARJOITUS 39-B

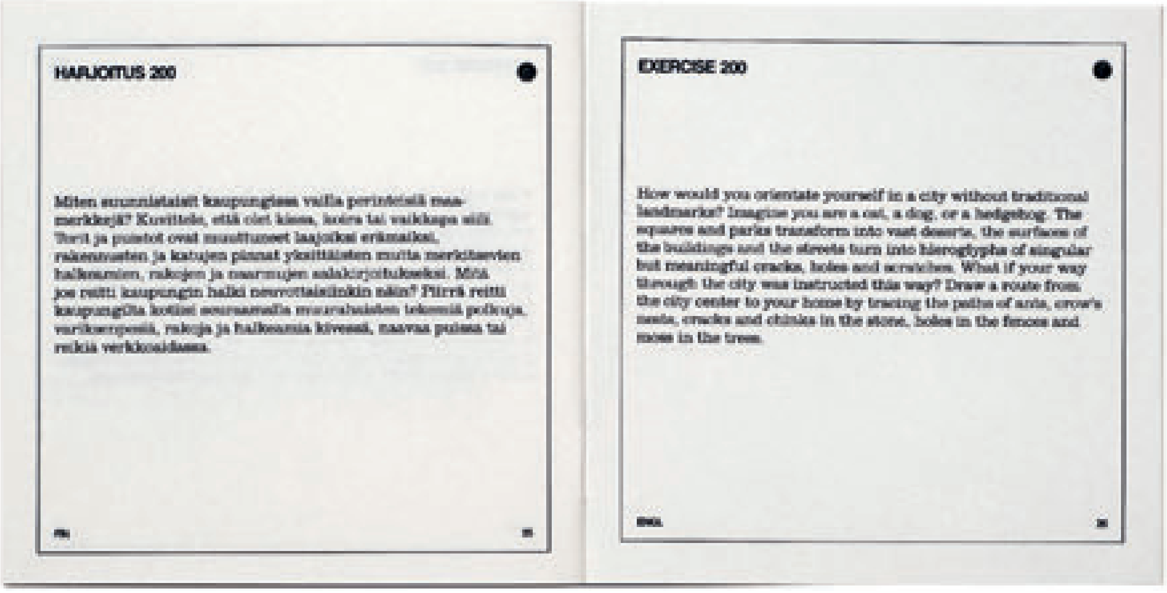
Istut autossa. Aurinko paistaa kuumasti ja musta asfaltti lainehtii lämpöaalloissa. Kilometreittäin autoja. On ruuhka-aika. Istut autossasi ja puristat rattia. Jalka painaa jarrua. Autojonot eivät ole liikkuneet juuri mihinkään moneen minuuttiin. Auton tuuletin kierrättää pakokaasuista raskasta ilmaa edestakaisin. Hikoilet. Ikävöit kotia... Mitä teet? Sammutat moottorin. Irrotat turvavyön. Nouset autostasi ja lukitset ovet. Heilautat kättäsi hyvästiksi muille autoilijoille ja jatkat matkaasi kävellen. Tiedät, ettet enää palaa tälle rikospaikalle.

FIN

EXERCISE 39-B

You're sitting in a car. The burning sun makes the black asphalt quiver in heat. Miles of cars... It's rush hour and you squeeze the wheel. Your foot presses the brake. The queue hasn't moved for minutes. The ventilation system circulates the air heavy with gas around and around. You sweat, feel homesick... What are you going to do? You shut the engine down. Open your seatbelt. Exit your vehicle and lock the door behind you. You wave all the motorists good-bye and walk away. You know you won't return to this crime scene.

ENG.



HARJOITUS 200

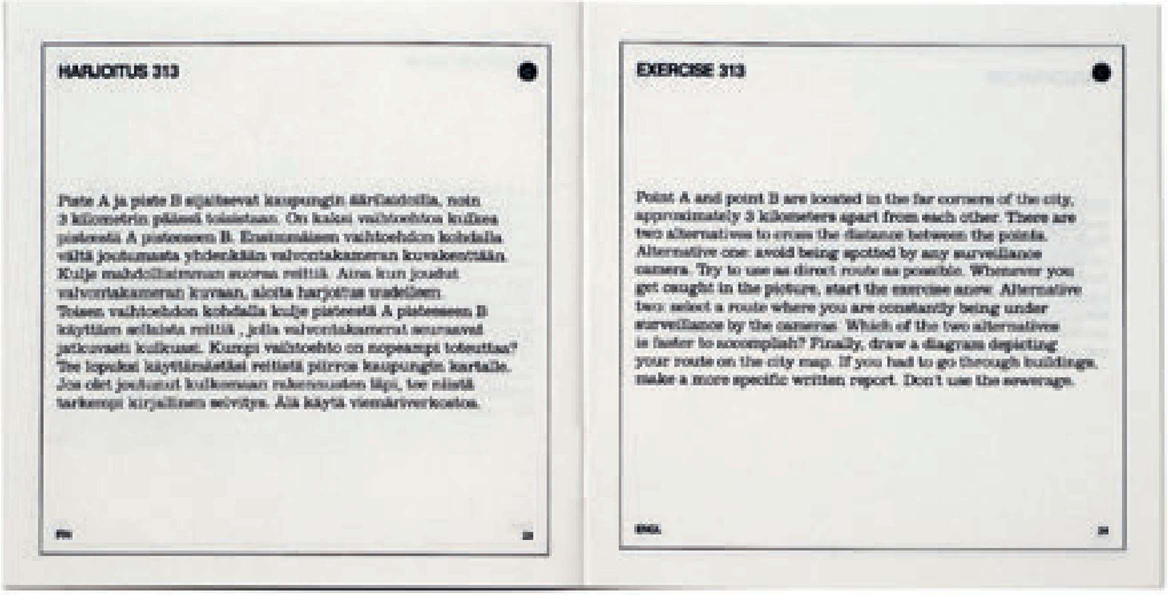
Miten suunnistaisit kaupungissa vailla perinteisiä maamerkkejä? Kuvittele, että olet kissa, koira tai vaikkapa siili. Torit ja puistot ovat muuttuneet laajoiksi erämaiksi, rakennusten ja katujen pinnat yksittäisten mutta merkitsevien halkeamien, rakojen ja naarmujen salakirjoitukseksi. Mitä jos reitti kaupungin halki neuvottaisiinkin näin? Piirrä reitti kaupungilta kotiisi seuraamalla muurahaisten tekemiä polkuja, varikonpesiä, rakoja ja halkeamia kivessä, naavaa puissa tai reikiä verkkoaidassa.

FIN

EXERCISE 200

How would you orientate yourself in a city without traditional landmarks? Imagine you are a cat, a dog, or a hedgehog. The squares and parks transform into vast deserts, the surfaces of the buildings and the streets turn into hieroglyphs of singular but meaningful cracks, holes and scratches. What if your way through the city was instructed this way? Draw a route from the city center to your home by tracing the paths of ants, crow's nests, cracks and chinks in the stone, holes in the fences and moss in the trees.

ENG.



HARJOITUS 313

Piste A ja piste B sijaitsevat kaupungin äärilaidoilla, noin 3 kilometrin päässä toisistaan. On kaksi vaihtoehtoa kulkea pisteestä A pisteeseen B. Ensimmäisen vaihtoehdon kohdalla vältä joutumasta yhdenkään valvontakameran kuvakenttään. Kulje mahdollisimman suoraa reittiä. Aina kun joudut valvontakameran kuvaan, aloita harjoitus uudelleen.
Toisen vaihtoehdon kohdalla kulje pisteestä A pisteeseen B käyttäen sellaista reittiä , jolla valvontakamerat seuraavat jatkuvasti kulkuasi. Kumpi vaihtoehto on nopeampi toteuttaa? Tee lopuksi käytännöstäsi reitistä piirros kaupungin kartalle. Jos olet joutunut kulkemaan rakennusten läpi, tee niistä tarkempi kirjallinen selvitys. Älä käytä viemäriverkostoa.

FIN

EXERCISE 313

Point A and point B are located in the far corners of the city, approximately 3 kilometers apart from each other. There are two alternatives to cross the distance between the points. Alternative one: avoid being spotted by any surveillance camera. Try to use as direct route as possible. Whenever you get caught in the picture, start the exercise anew. Alternative two: select a route where you are constantly being under surveillance by the cameras. Which of the two alternatives is faster to accomplish? Finally, draw a diagram depicting your route on the city map. If you had to go through buildings, make a more specific written report. Don't use the sewerage.

ENG.

Third Way

Third Way was a functional installation – an assemblage of discursive objects available for use – in a display-window-like space in the State Office Building. The glass box contained the minimum required to accommodate three people in need of shelter (or rehabilitation so as to become “good citizens”). The context, together with the objects contained in the installation (army beds, blankets, clocks showing both local and GMT time, candy, urine-collection containers, water bottles, cleaning equipment, a poster of the human vascular system and folders for in and outgoing petitions and resolutions), offered perspectives on the economies of power, knowledge and the market that converge in the human body.

2003
installation / intervention
State Office Building, Turku, Finland

Third Way, 2003
installation view, State Office Building, Turku, Finland, 2003

Theses on the Body Politic (In the Labyrinth) (Inverted Labyrinth)

In the Labyrinth is composed of 29 digitally assisted pencil drawings, printed on separate cards. Each card represents a room in a large, fictitious building, with a small story or a situation being played out in each room. The individual cards can be organized into an almost infinite set of combinations. As the order of the rooms changes, so the narrative and its interpretation are transformed. Thus, the rooms create an ever-changing labyrinth in the manner of Alain Robbe-Grillet and Jorge Luis Borges. Unlike traditional labyrinths, this maze is not designed to be solved.

The drawings are full of detail – the wandering eye can discover relationships, affinities and repeated themes referring to mining, processing, communication and the use of information.

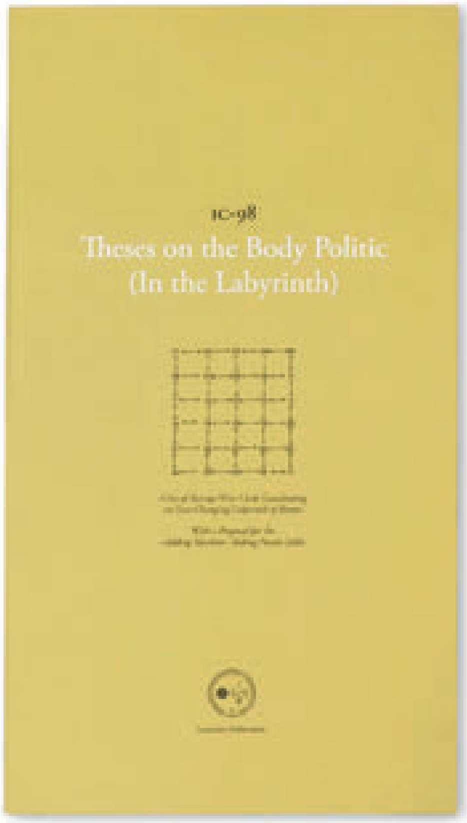
Inverted Labyrinth is a series of 11 prints all depicting the façade of the same building. It adds to the narrative by introducing themes of blockage and leakage, of secret messages and intercepted signals.

Within IC-98's oeuvre, these works can be read as reflections of cultural processes and political decisions, whose effects are made visible in the landscapes of the animations.

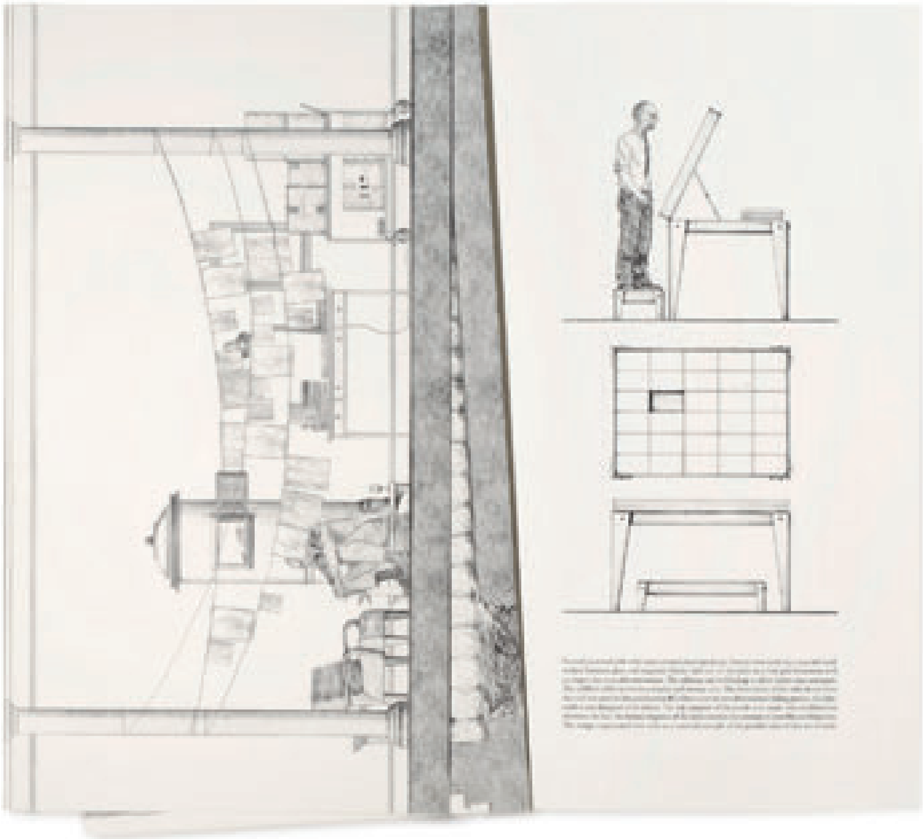
In the Labyrinth
2008
a set of 29 offset prints, cardboard case
19,4 × 35,0 cm
edition of 200
graphic design by IC-98
Iconoclast Publications 12

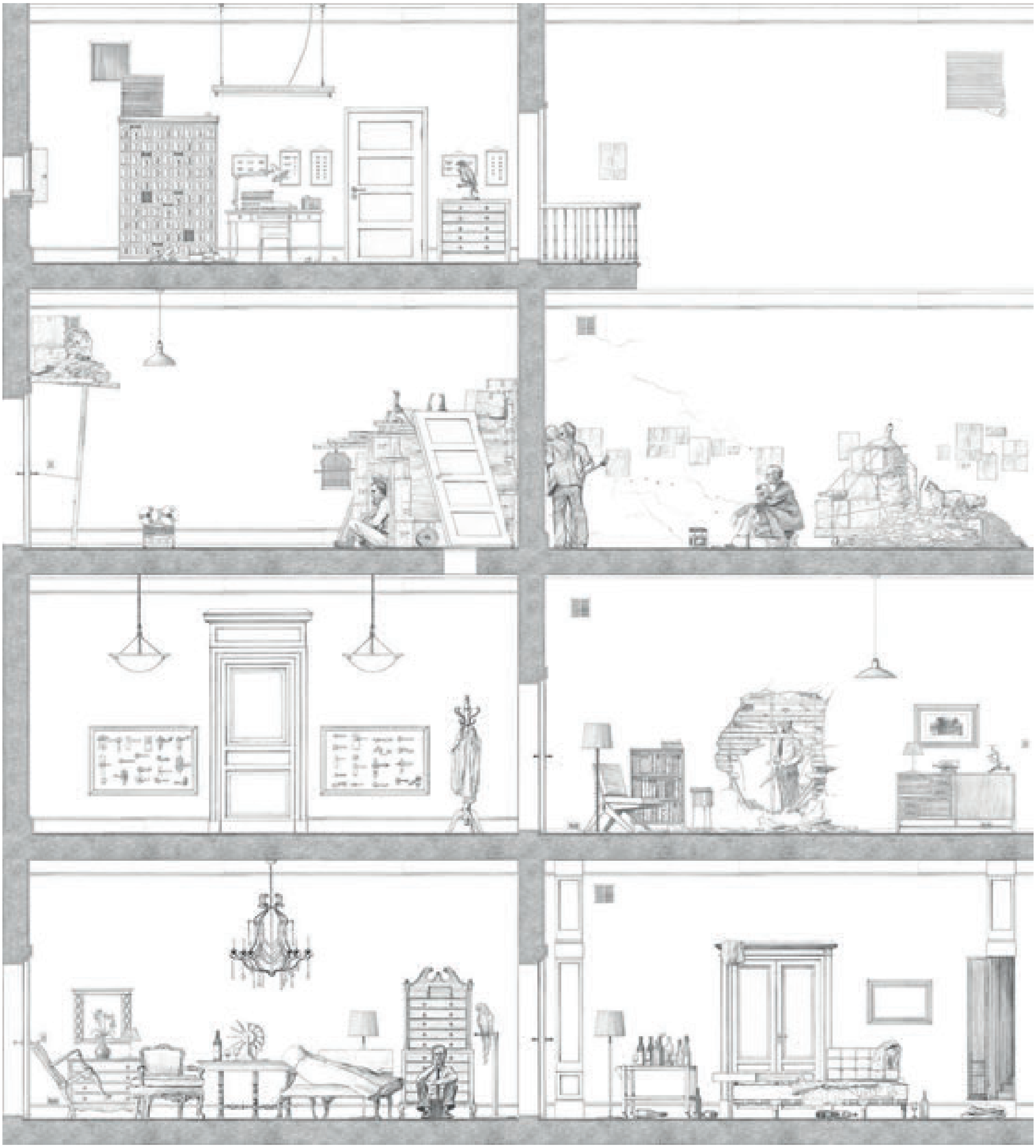
Inverted Labyrinth
2010
a set of 11 pigment prints
19,4 × 35,0 cm
unique edition

Theses on the Body Politic (In the Labyrinth), 2008, case and prints

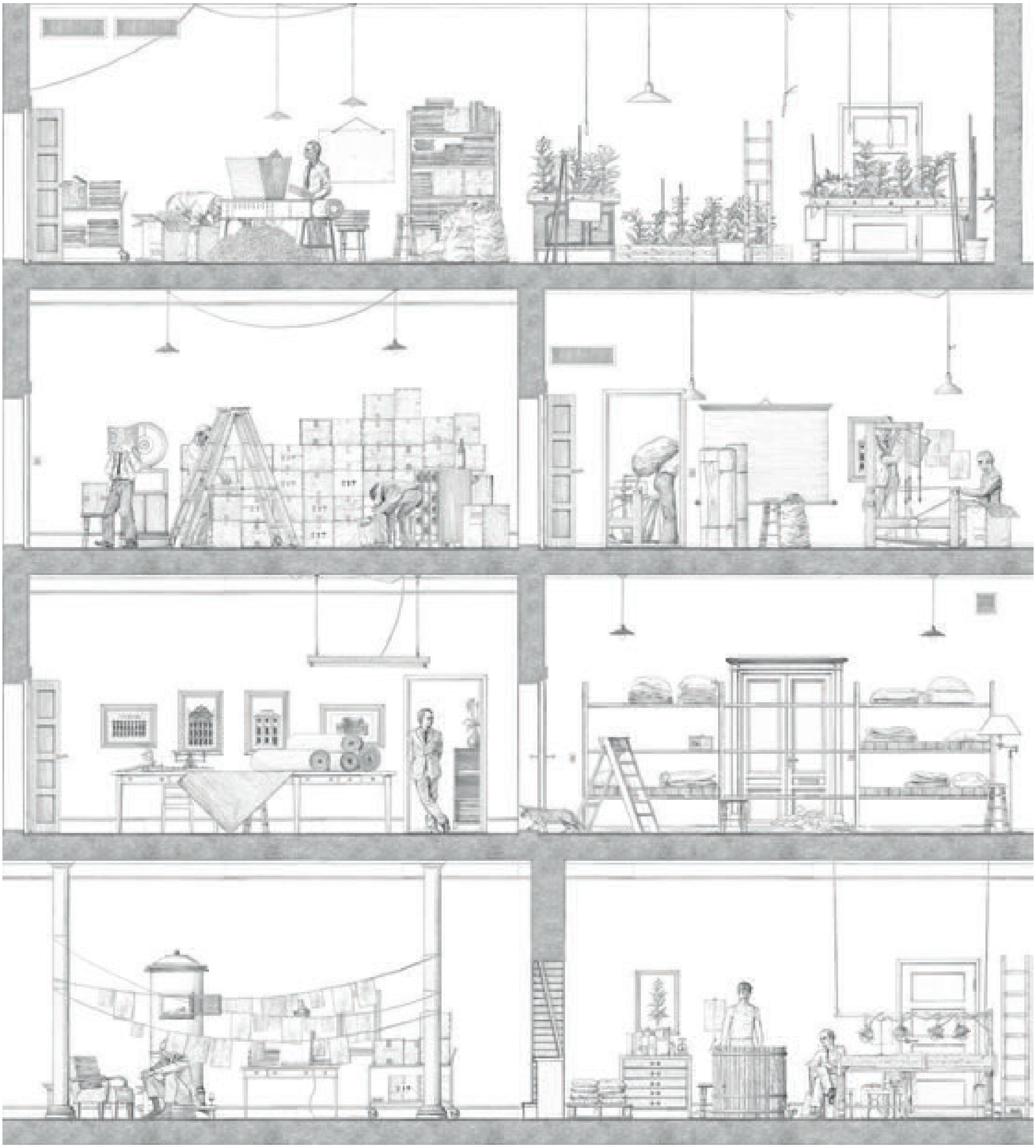


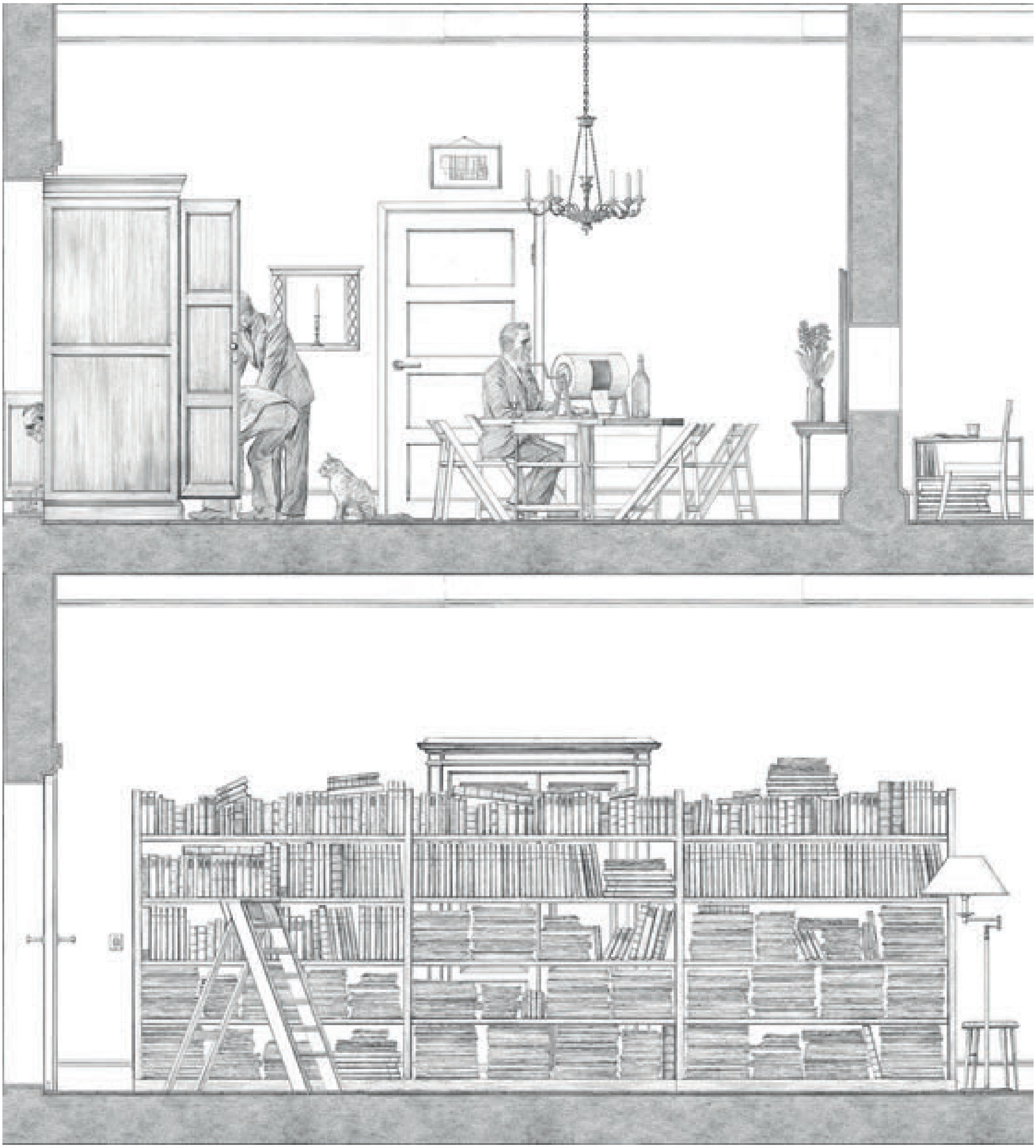
IC-98
Theses on the Body Politic
(In the Labyrinth)



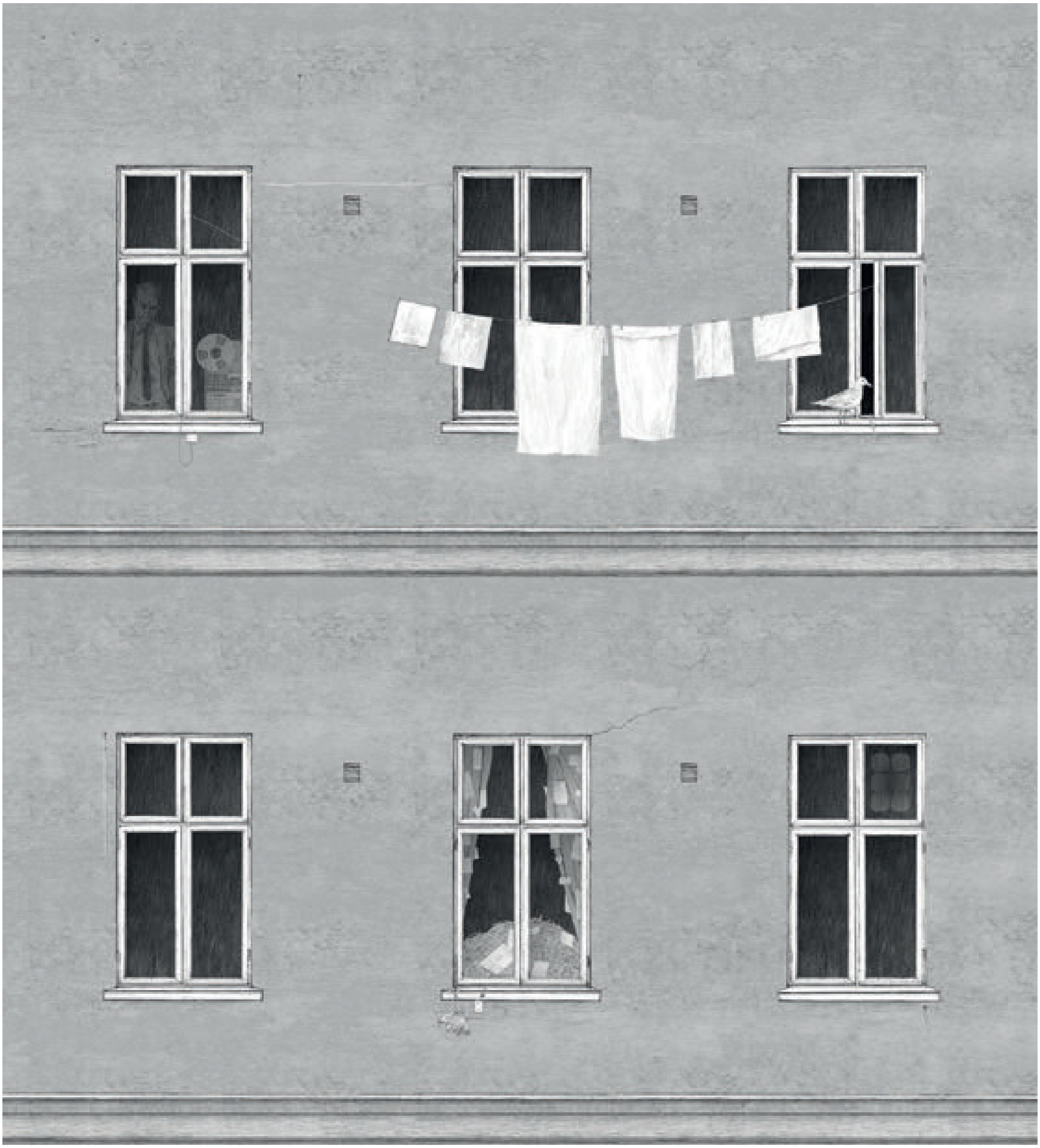


Theses on the Body Politic (In the Labyrinth),
2008, combination of prints





Theses on the Body Politic (In the Labyrinth),
2008, combination of prints



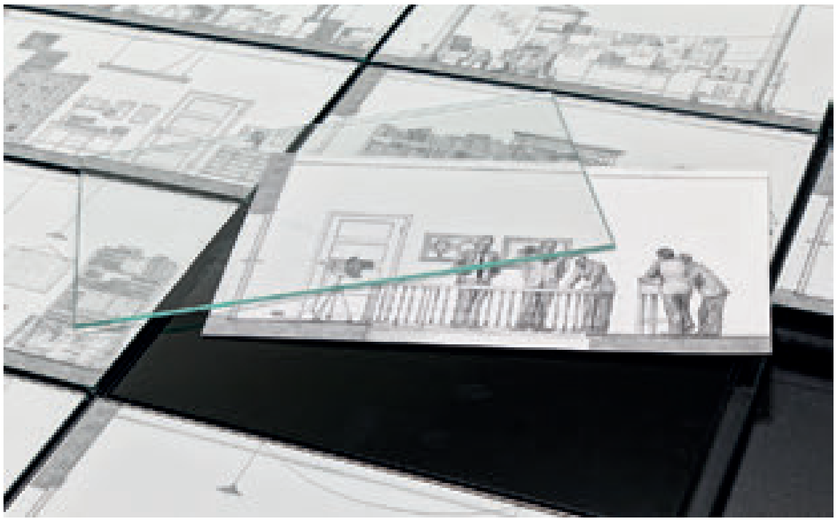
Theses on the Body Politic (Inverted Labyrinth),
2010, combination of prints

Adding Machine for Theses on the Body Politic (In the Labyrinth & Inverted Labyrinth)

The *Adding Machines* are interactive sliding-puzzle tables constructed to display the above-mentioned print series. There are two sizes of table: one for 29 cards (*Adding Machine*) and one for 11 (*Little Adding Machine*). The prints are removable, sandwiched between steel trays and glass plates. The sliding picture-blocks have been set in a grid, with one square left empty. The blocks can be moved relative to each other, thus creating a range of combinations. The tables animate the images in a proto-cinematic manner, demanding active participation from viewers, similar to the *Oikoumene* installation.

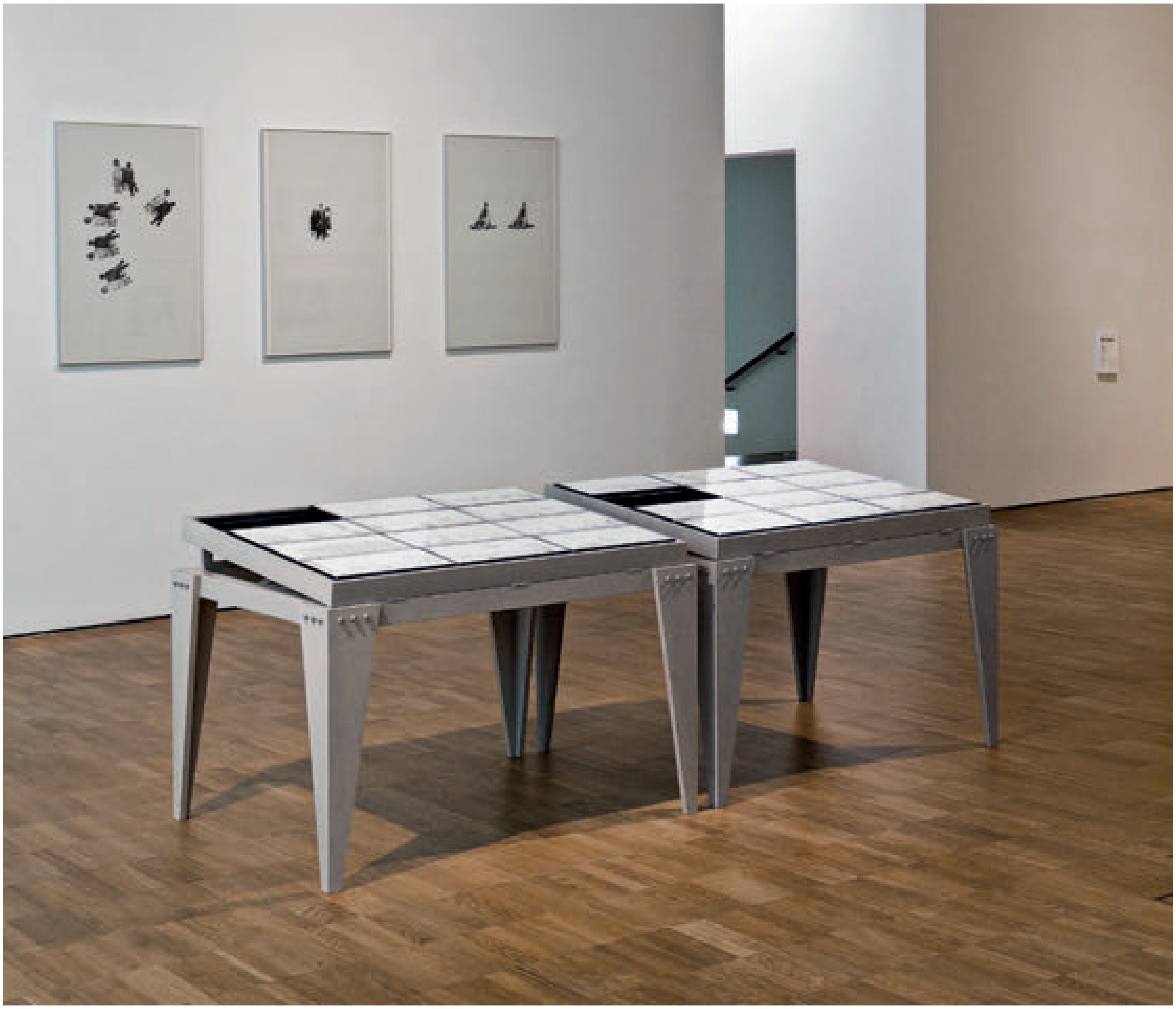
2008/2010 (prints 2008, table 2010)
custom-made sliding puzzle table: maple, laminate, steel, glass, offset prints
185 × 128 × 75 cm
table designed by IC-98, built by master cabinetmaker Antti Markkanen and cabinetmaker Jesse Mustonen

2008/2010 (prints 2008 & 2010, tables 2010)
custom-made sliding puzzle table: maple, laminate, steel, glass, offset and pigment prints
115 × 88 × 75 cm (one table)
tables designed by IC-98, built by master cabinetmaker Antti Markkanen and cabinetmaker Jesse Mustonen



< *Adding Machine for Theses on the Body Politic (In the Labyrinth)*, 2008/2010, detail

> *Adding Machine for Theses on the Body Politic (In the Labyrinth)*, 2008/2010
installation view, Turku Art Museum, Finland, 2013



^ *Little Adding Machines for Theses on the Body Politic (In the Labyrinth)*, 2008/2010
installation view, Kumu Art Museum, Tallinn, Estonia, 2011

> *Little Adding Machines for Theses on the Body Politic (In the Labyrinth & Inverted Labyrinth)*, 2008/2010

In large, well-organized termite colonies

The publication *Tekstinauhoja – In large, well-organized termite colonies*, made in collaboration with the poets Mikael Brygger and Henriikka Tavi, is part book of poetry, part manual for the installation of the same name. The lyrical labyrinth consists of text fragments relating to nature and natural science. The book invites the reader to investigation and disorientation via different possible directions of reading, while touching on the themes of public space and control, the permanent state of emergency, and dreams of escape.

The installation *In large, well organized termite colonies* forms an interactive labyrinth constructed out of 81 retractable belt stanchions bearing printed text fragments. It can also be presented as an intervention of variable dimensions to be navigated by opening and closing the belts onto shifting access paths.

with Mikael Brygger & Henriikka Tavi

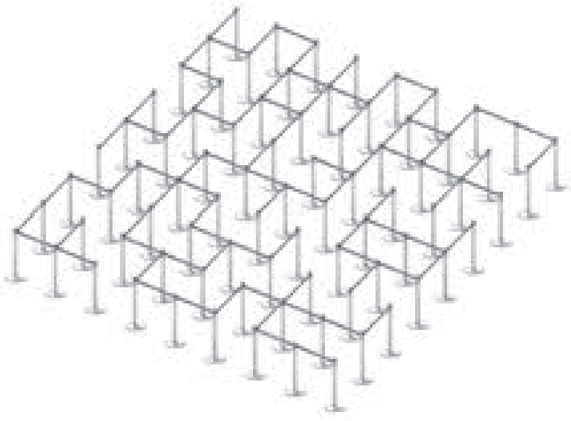
publication, 2011
14,8 × 16,2 cm
96 p.
edition of 400
graphic design by IC-98
Iconoclast Publications 12 & Poesia

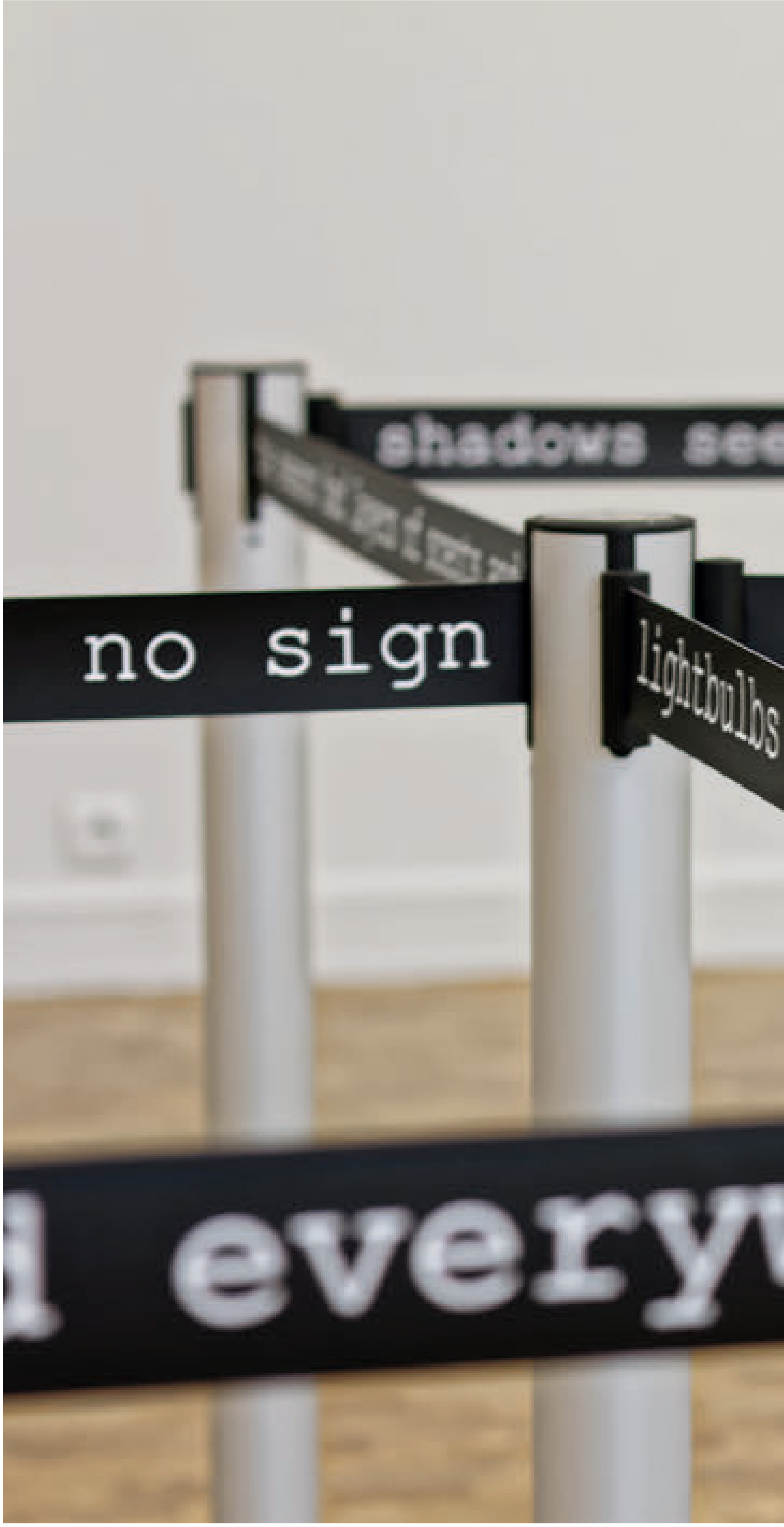
installation, 2012
81 customized retractable belt stanchions,
UV printing
900 × 900 cm

› *In large, well-organized termite colonies*, 2012
installation view, National Gallery of Iceland, Reykjavik, Iceland, 2012

˅ *Tekstinauhoja – In large, well-organized termite colonies*, 2011, publication

a seachart - a place
a nest of grass, wool,
woods this bright
tiny objects
let the clearing be
save our souls...
the energy of sunlight,
to dusk
chitin fields - foam-crested -
ions of arthropods
organisms repopulating
evolving
a storm rises, the deep breath
f shores
eventually she would recov
this reaction - the follo
excess
every day
sing sign sing sign - sing sign
-fingers rake at the wind, fall away




shadows see
no sign
lightbulbs
everyw

^ *In large, well-organized termite colonies*, 2012, concept drawing

› *In large, well-organized termite colonies*, 2012 installation view, detail, National Gallery of Iceland, Reykjavik, Iceland, 2012

, another world in the shadows
striped
weary statue-seasons fall as
and headlights, sunshinelo
where
inside

Ante camera

Ante camera is a site-specific installation created for the office of the Svenska kulturfonden (Swedish Cultural Foundation in Finland) in Helsinki. The work is built into the door of a space serving as a general storage and server room. This door is the only one that visitors to the office see on entering the lobby. Looking through the peephole carved into the door the viewer peers in onto a series of changing scenes built out of cardboard boxes and corresponding to the actual dimensions of the space they replace. Whenever the door handle is turned, the image is also unintentionally changed.

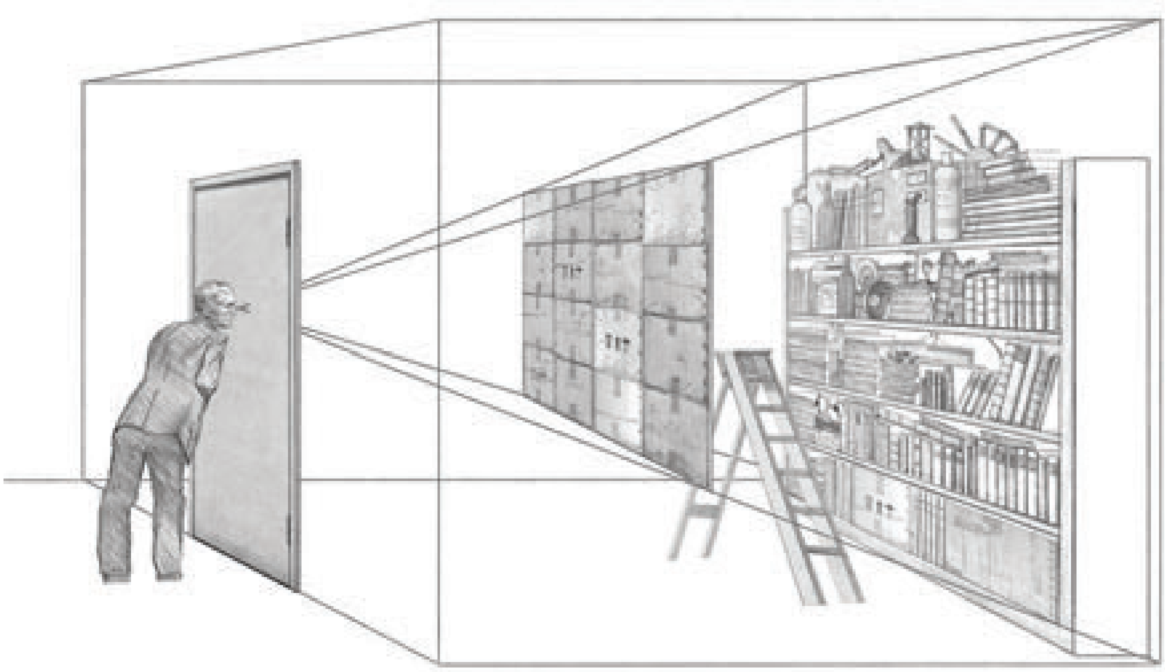
The images echo archetypal forms reminiscent of a hearth or an altar, ascending stairs or a vacant throne, a chapel or a treasure chamber. They thus interpret the space – as archive, library, dark room, unconscious – as well as referencing its context at the heart of old financial, cultural and political power. The work was inspired in part by Amos Anderson (1878–1961) – a businessman and publisher, enthusiast for the theatre, the middle ages, and mysticism – who owned much of the surrounding block, and whose legacy looms large here.

The publication presents a selection of 11 cardboard-box scenes built and documented for the installation.

2012
site-specific installation: peep-hole made in
the door of a storage room (ten 35 mm film prints,
customized stereo viewer, transmission
mechanism, motion detector)

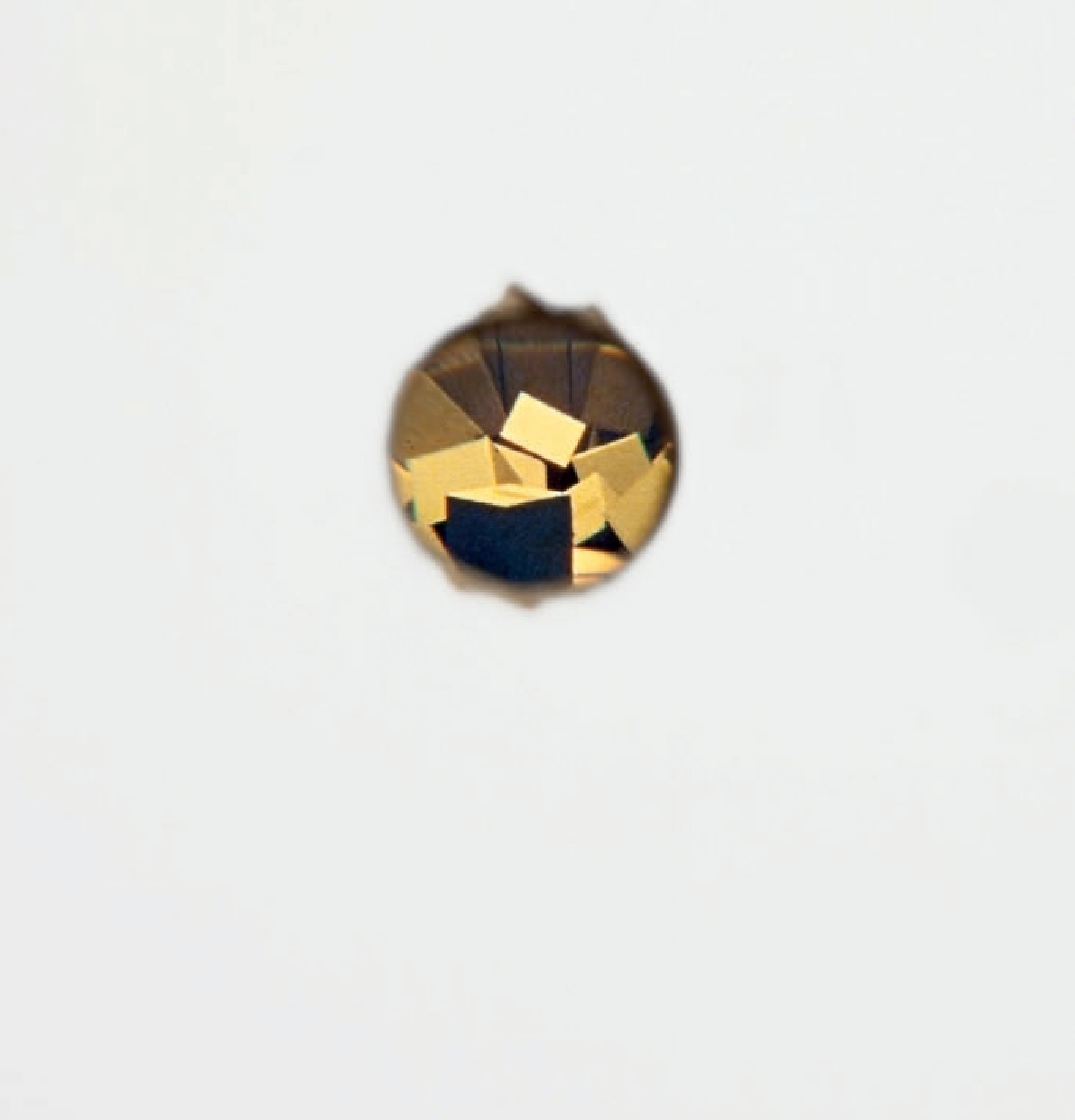
‹ *Ante camera*, 2012,
publication

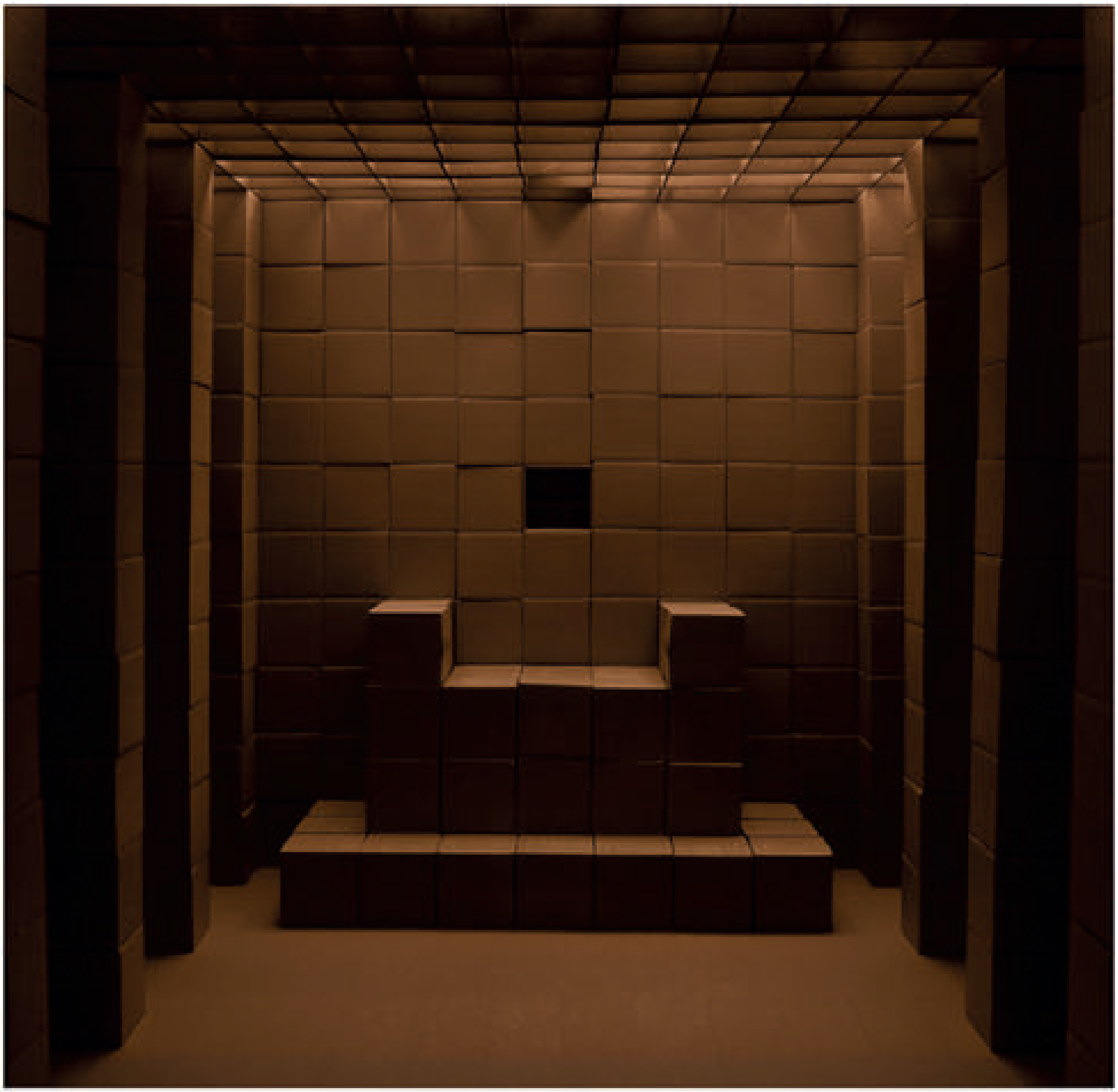
› *Ante camera*, 2012,
installation view



^ *Ante camera*, 2012, concept drawing

› *Ante camera*, 2012, detail





Ante camera, 2012, scenes

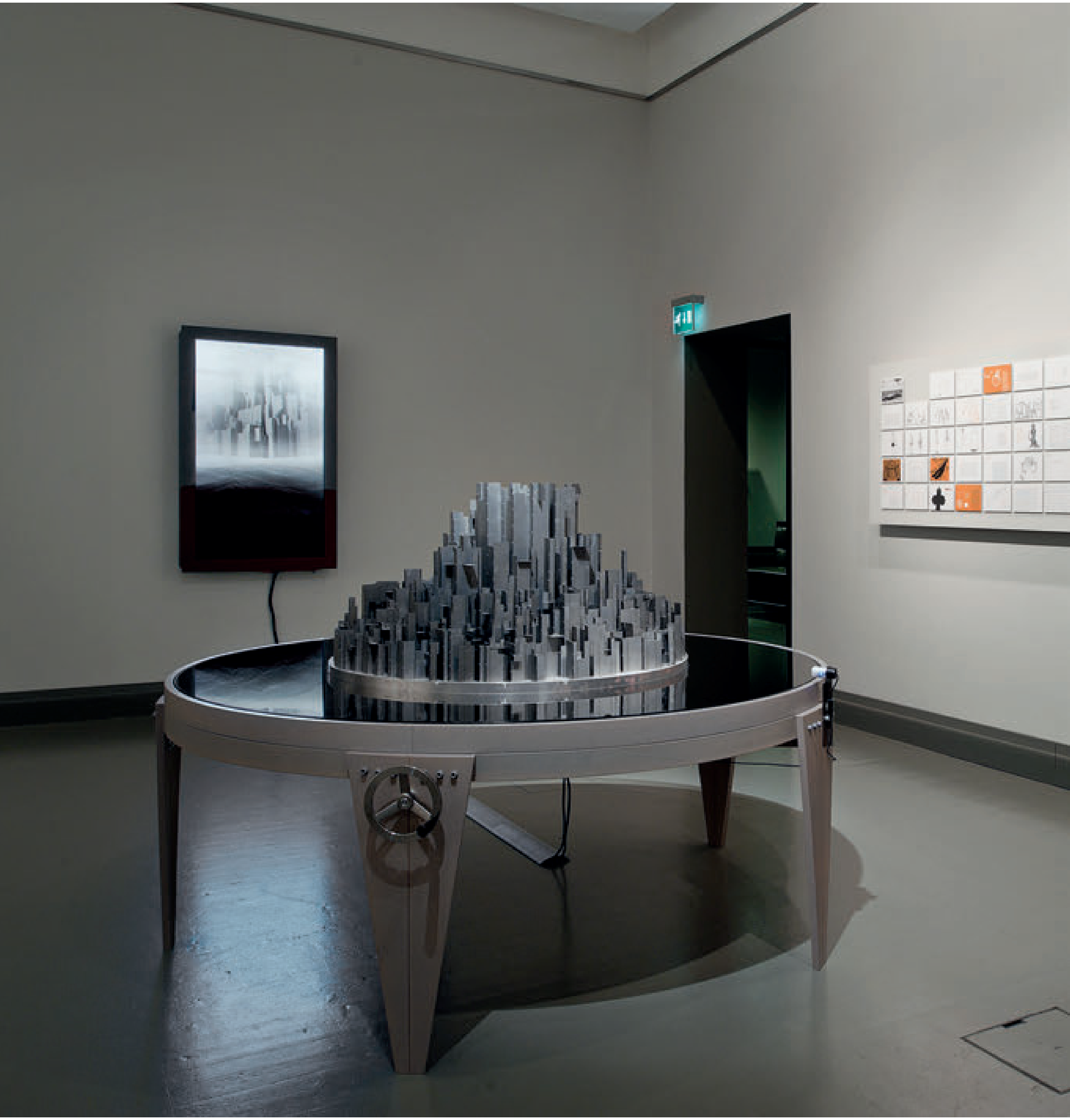
Oikoumene

The name *Oikoumene* refers to the distinction the ancient Greeks made between the known and the unknown worlds. The known world, Oikoumene, was surrounded by the river Okeanos, later standing for the ocean. The work shows a fortress-like island in the middle of this ocean. The walls are built in concentric circles, creating an onion-like system of closures and openings surrounding an empty centre. Looking at the installation as a whole, the observer can adopt two opposite points of view: a direct aerial perspective onto the ideal architecture or an indirect, low panoramic view circling the perimeter of the structure, the latter transmitted through the real-time camera. The viewer can also rotate the diorama manually.

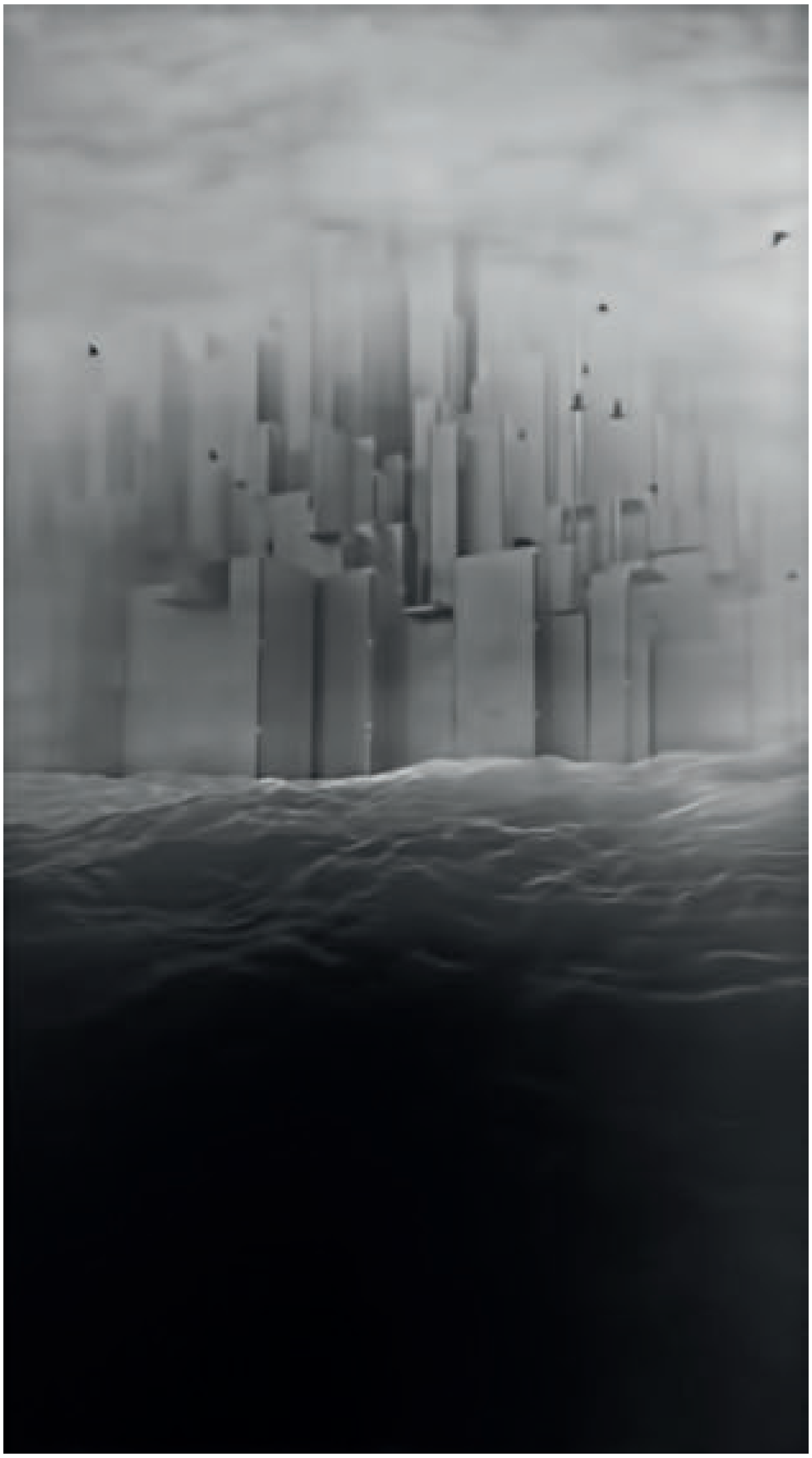
The work can be seen to reflect a technological civilization drowning in an abyss of its own making, while the fortress can shine brightly with promise in the eyes of the refugees arriving across the sea. *Oikoumene* thus echoes Franz Kafka's *Before the Law* (1915), in which passage through the first gate only leads to the next in an endless series of gates.

2012/2013
real-time sculptural video installation: custom-made rotating table (maple, steel, glass, cranking system); architectural model (folded laser-cut steel, protective grease); real-time HD video with CG effects (camera, computer, software, display)
ø 190 cm, height: 75 cm (table), 50 cm (model)
written and directed by IC-98
animated by Markus Lepistö
table designed by IC-98, built by master cabinetmaker Antti Markkanen and cabinetmaker Jesse Mustonen

Oikoumene, 2012/2013
installation view, Turku Art Museum, Finland, 2013



installation view, Turku Art Museum, Finland, 2013



^ *Oikoumene*, 2012/2013, still image

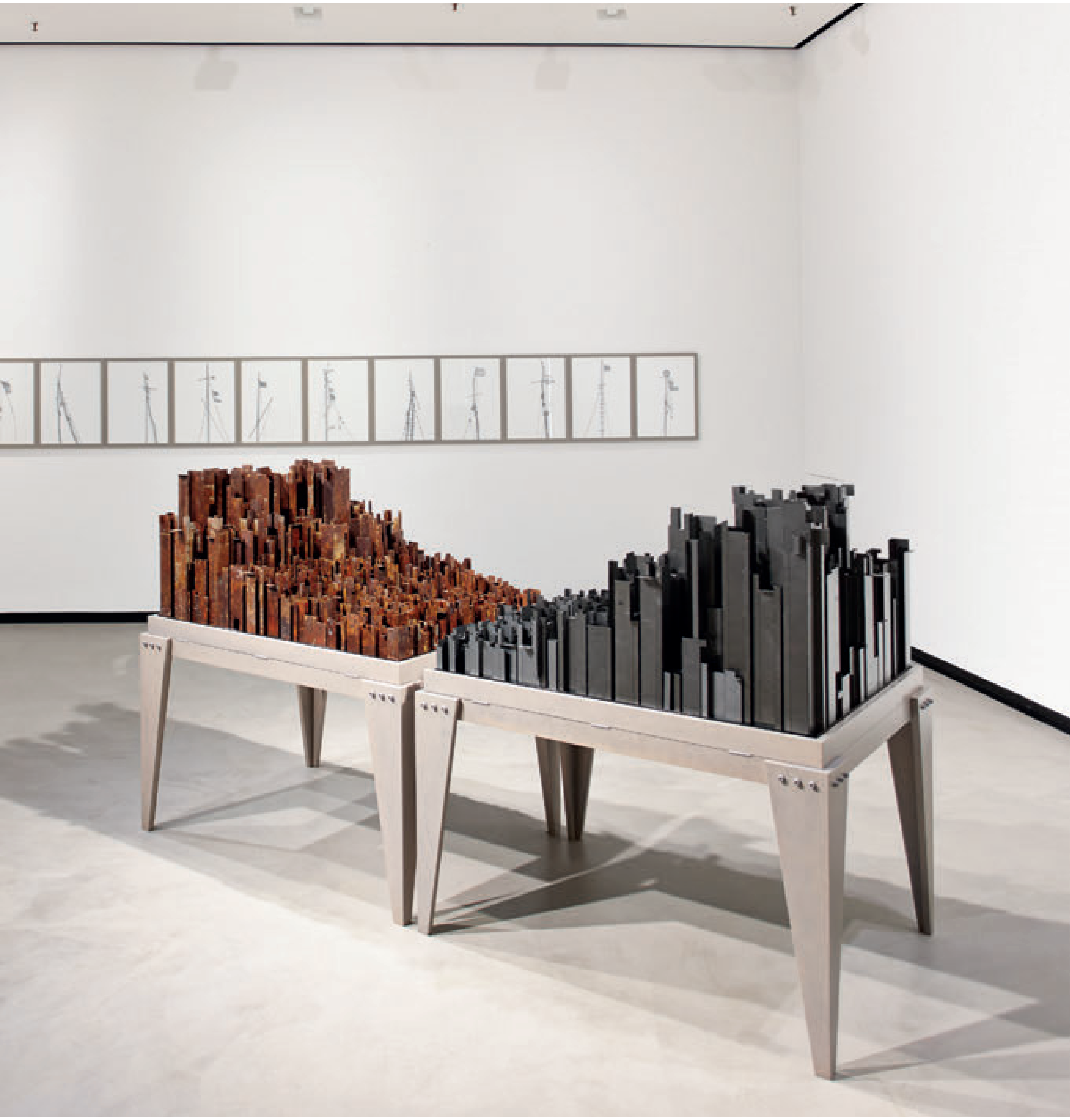
› *The Island of Atlas*, 2013, detail

The Island of Atlas

The Island of Atlas is a variation on *Oikoumene*: an island built out of steel walls. This time, there are two rectangular islands, or to be exact, an island looking at its own mirror image in the future: One shiny steel city – covered in protective grease – descends into the depths of the ocean, while another ascends, badly rusted. We are looking at Oikoumene, or Atlantis, that unfortunate sea power, in different phases of its history: a gleaming city, a city built on oil, a sunken city, a city reborn or redeveloped.

2013
installation: custom-made tables (maple, steel);
architectural model (folded laser-cut steel,
protective grease, rust)
115 × 88 × 75 cm (one table)
table designed by IC-98, built by master cabinetmaker
Antti Markkanen and cabinetmaker Jesse Mustonen

The Island of Atlas, 2013
installation view, Galleria Heino, Helsinki, Finland, 2013



Okeanos

This site-specific installation was made for Vartiovuori Observatory, built in Turku, Finland, in 1819, which later served as a Naval Academy (1836–1967). In the building, navigation is intertwined with the cosmos, scientific and political power with mythology. The work treats the observatory as a Northern watchtower, as well as a lighthouse, with their undertones of colonialism and of the current flows of migration.

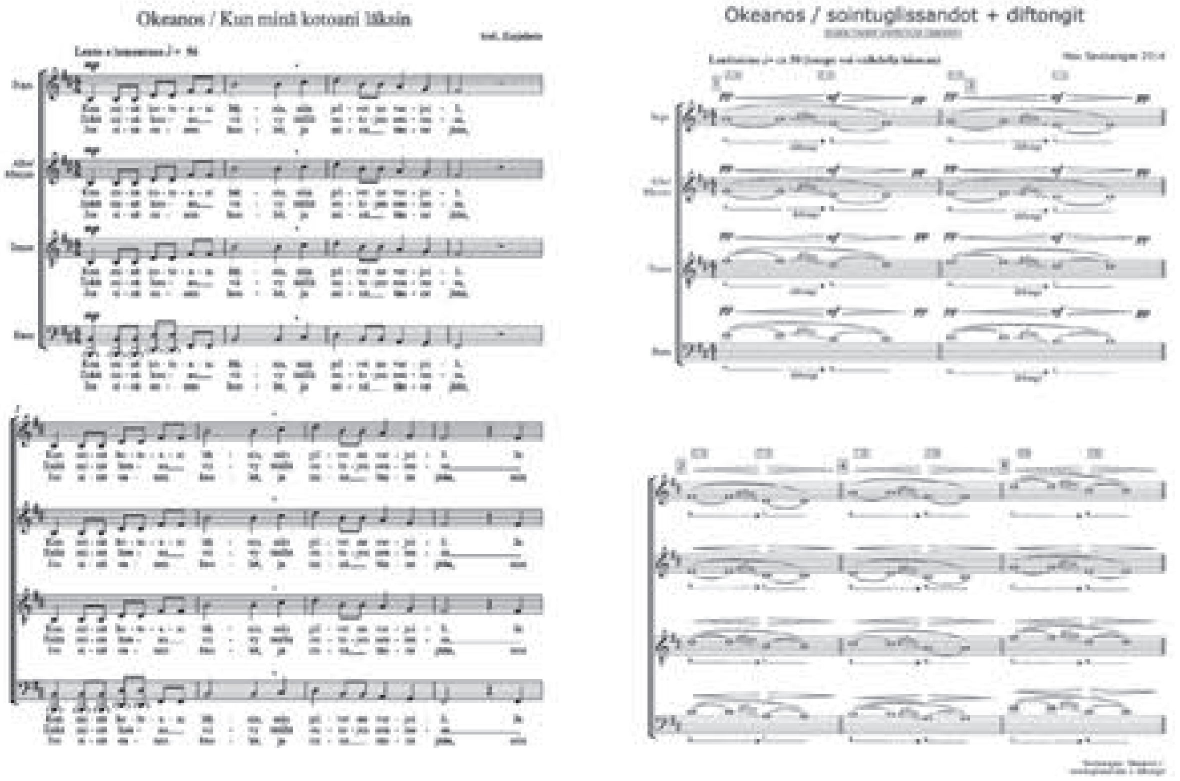
The installation occupied the top-floor rotunda, along with a polyphonic soundscape, an adaptation of a Finnish folk song *Kun minä kotoani läksin* (*When I forsook my home*). In the darkened space the zodiac sign for Scorpio – one of the twelve signs depicted in the circular frieze – was illuminated.

The work is related to *Oikoumene*, in which a fortress surrounded by an ocean stands for Europe. *Okeanos* focuses attention on the individual tragedies taking place on the Mediterranean.

with Max Savikangas
2014
site-specific sound and light installation
18'17", seamless loop
concept and visualisation by IC-98
music and sound design by Max Savikangas
choral conducting by Nils Schweckendiek
singers of The Helsinki Chamber Choir:
Heta Kokkomäki, soprano, Nairi Azezian, mezzosoprano,
Martti Anttila, tenor and Jouni Rissanen, bass
music recording by Pekka Mikael Laine

› *Okeanos*, 2014
installation view, Vartiovuori Observatory, Turku, Finland, 2014

˅ sheet music for *Okeanos (Kun minä kotoani läksin)* by Max Savikangas, 2014, extracts


Okeanos / Kun minä kotoani läksin
Okeanos / sointuglissandot + diftongit

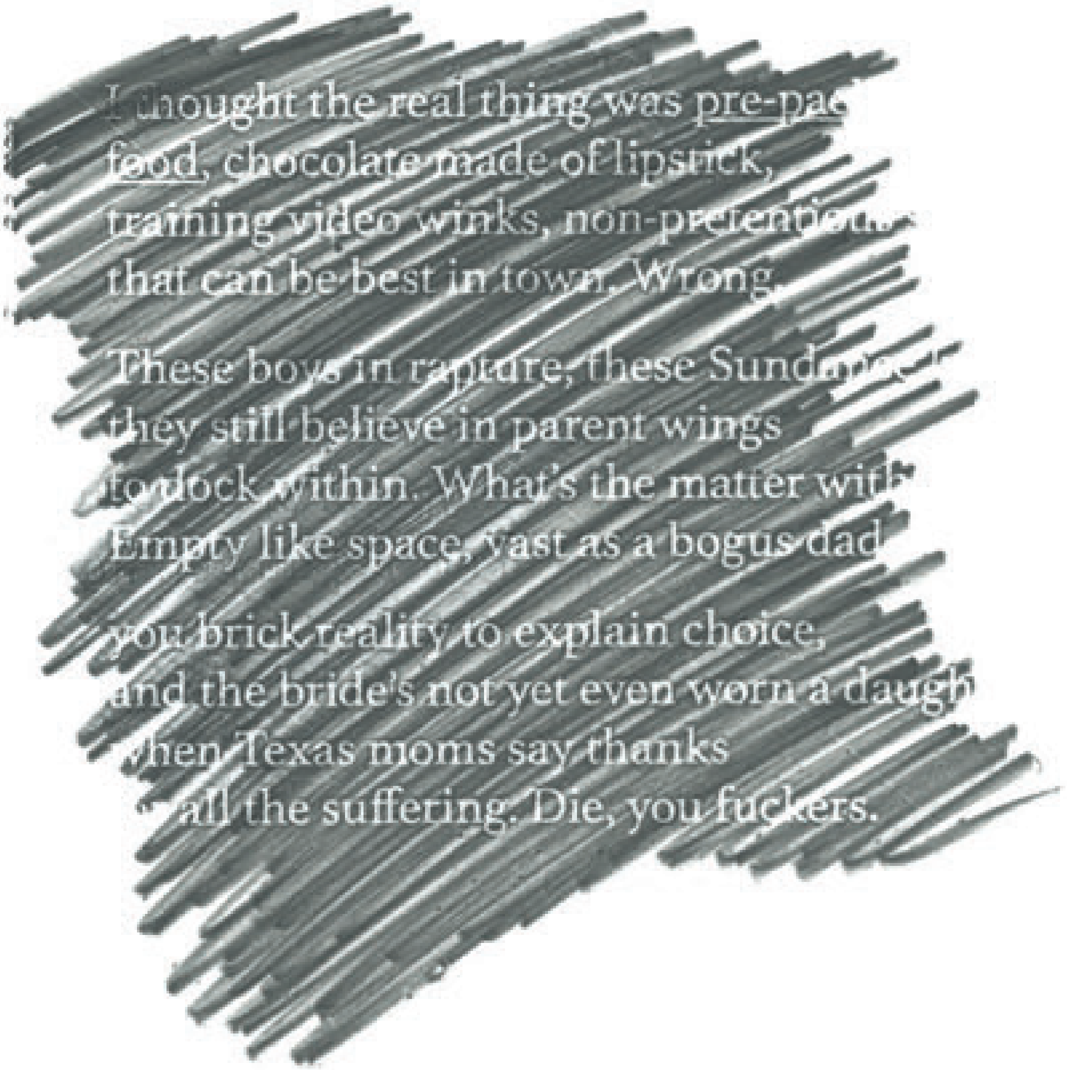
Recollected Writings

Recollected Writings (*Muistikirjoituksia* in Finnish) is an interactive poetry anthology made in collaboration with eight prominent Finnish poets: Kristian Blomberg, Mikael Brygger, Pauliina Haasjoki, Sirpa Kyyrönen, Teemu Manninen, Henriikka Tavi, Olli-Pekka Tennilä and Miia Toivio. The poems were collectively written to create an index of the everyday lives of the authors.

The texts were laser-engraved on slabs of composite material, and together the various pieces form a mosaic on a custom-made tabletop. Reader-users can trace these writings onto pieces of paper with a pencil. The unique edition of the anthology only exists as this installation and in the individual copies that people produce and possibly circulate. In the age of digital traceability and system architecture, the installation reminds us of the tactility, warmth and unpredictability associated with writing, reading and sharing in the pre-Gutenberg era.

with Kristian Blomberg, Mikael Brygger,
Pauliina Haasjoki, Sirpa Kyyrönen,
Teemu Manninen, Henriikka Tavi,
Olli-Pekka Tennilä and Miia Toivio
2014
interactive installation: custom-made table,
laser-engraved Corian, paper and pencils
118 × 218 × 75 cm

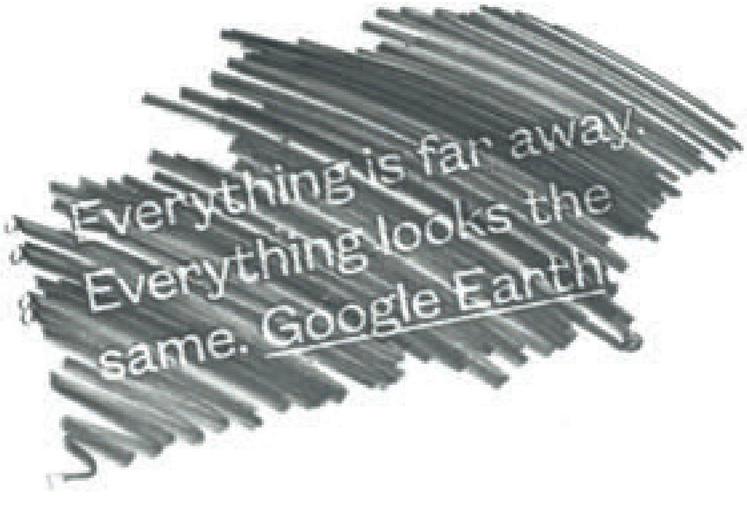
Recollected Writings, 2014
installation view, Frankfurt Book Fair, Guest of Honour Pavilion, Germany, 2014



I thought the real thing was pre-pac
food, chocolate made of lipstick,
training video winks, non-pretentiou
that can be best in town. Wrong.

These boys in rapture, these Sundance
they still believe in parent wings
to dock within. What's the matter wit
Empty like space, vast as a bogus dad

you brick reality to explain choice,
and the bride's not yet even worn a daugh
when Texas moms say thanks
all the suffering. Die, you fuckers.



Everything is far away.
Everything looks the
same. Google Earth.

^ *Recollected Writings*, 2014, frottages

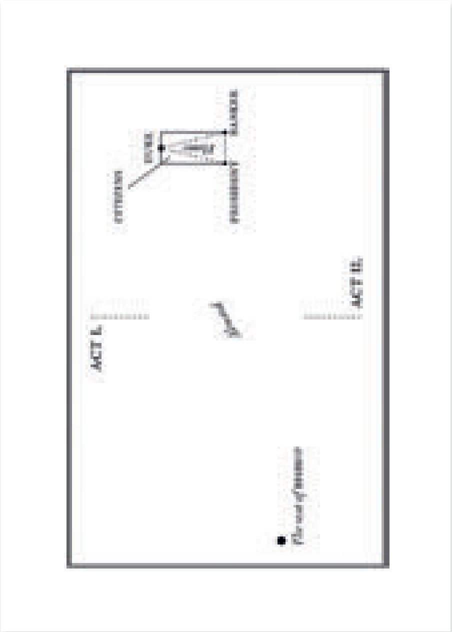
< *Recollected Writings*, 2014, detail

From the Series Theses on the Body Politic

A site-specific intervention for an exhibition at Salo Art Museum (Salo, Finland), the project was a wordplay alluding to Pier Paolo Pasolini's film adaptation of the Marquis de Sade's novel *120 Days of Sodom* and the role of the city of Salo as an important setting for the rise and fall of the former Finnish mobile phone giant Nokia. For the postcard, a scene was staged and photographed at the railway station. In postproduction, the "`" was added on top of the "o" in the words "Salo" in the railway signage. In addition, a PDF publication *Salò. A Play In Two Acts* was realized.

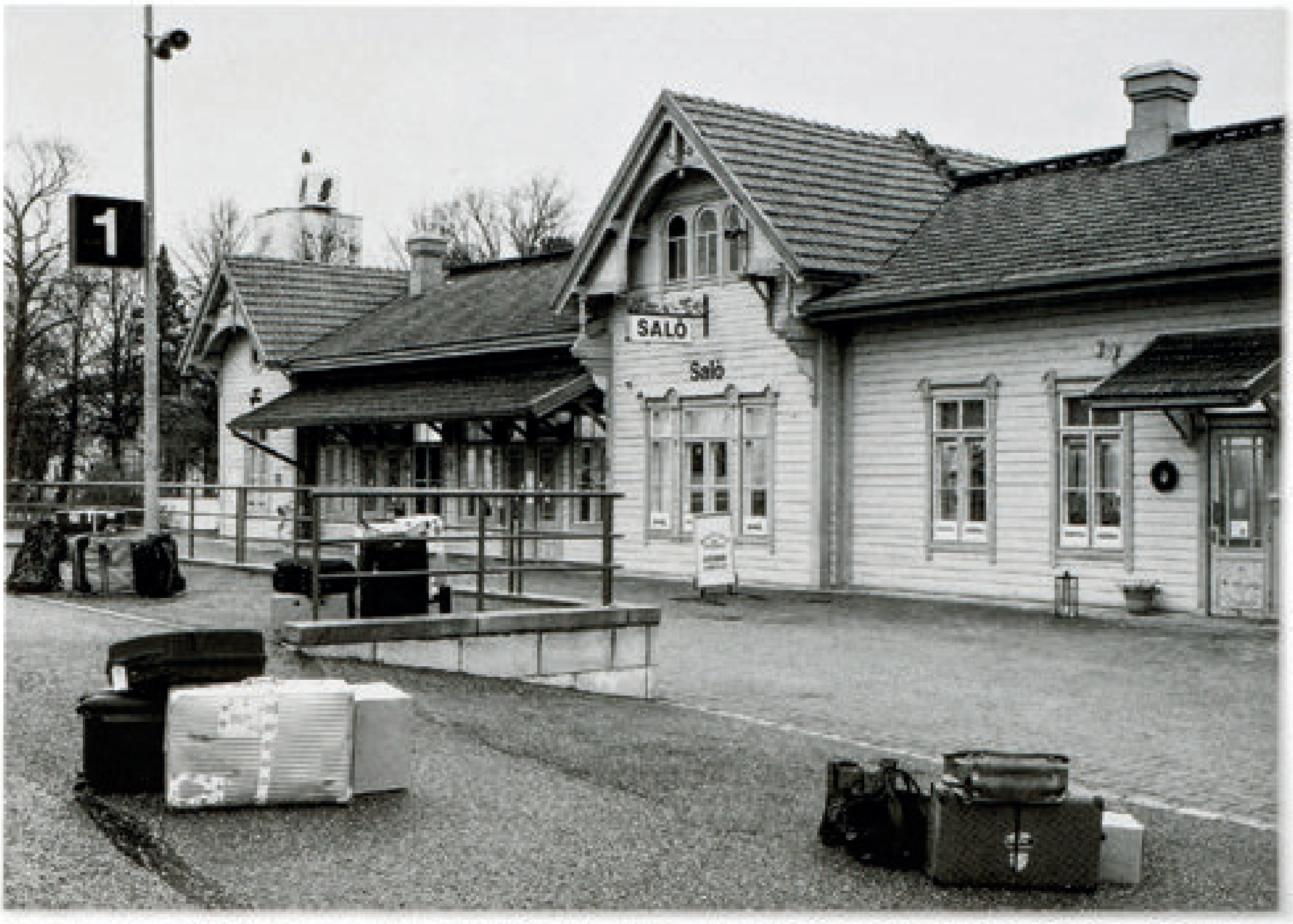
2014
free distribution postcard

Salò
A Play In Two Acts



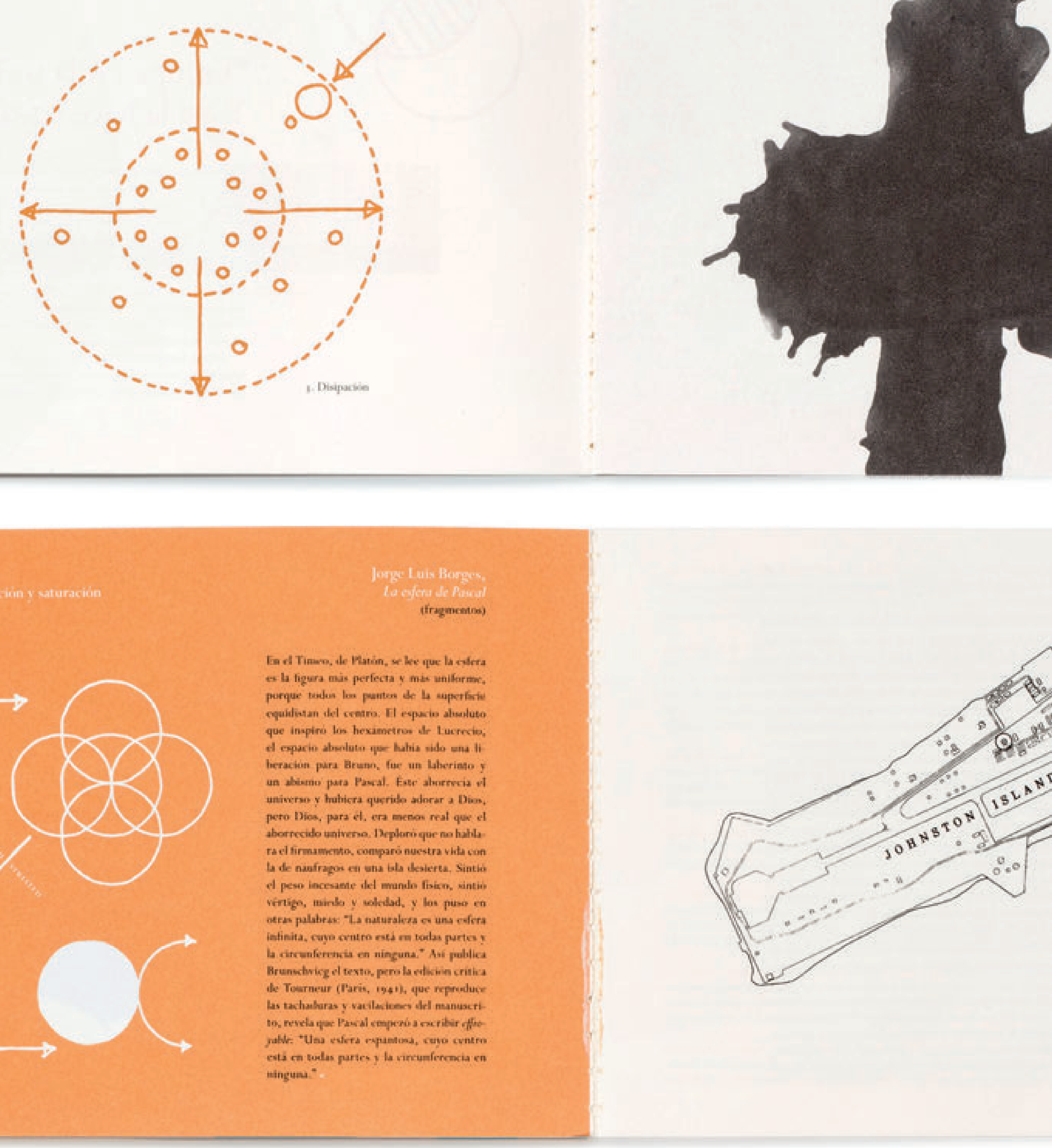
‹ *Salò. A Play in Two Acts*, 2014, publication

› *From the Series Theses on the Body Politic*, 2014, postcard



Salon rautatieasema—Salo järnvägsstation—
Salo railway station, 2013

Lucht 2014



ción y saturación

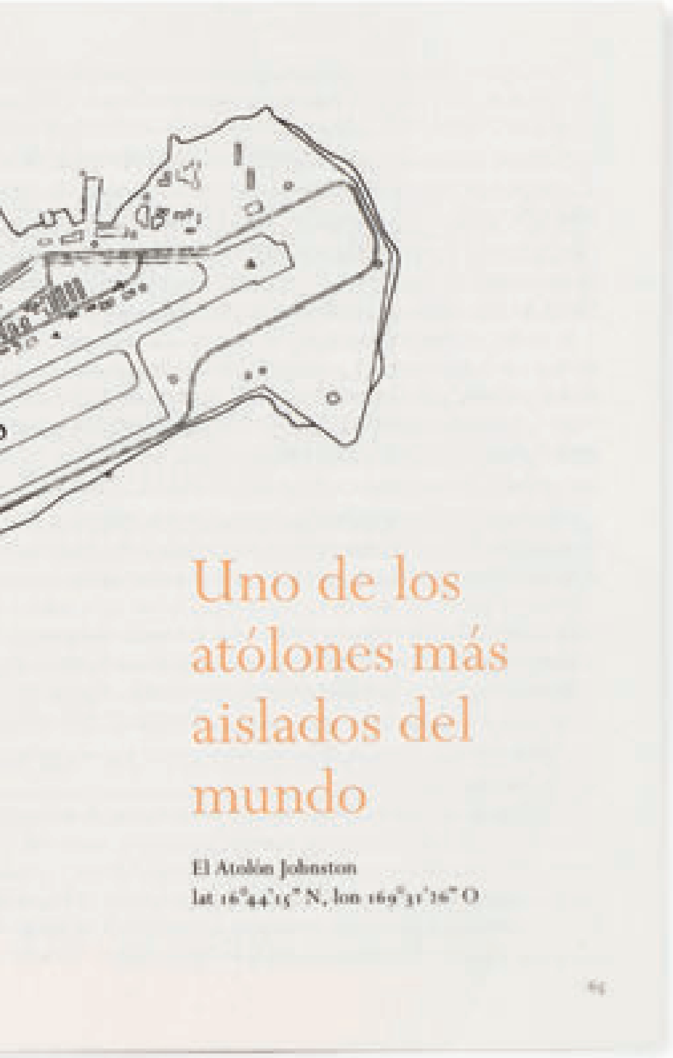
Jorge Luis Borges,
La esfera de Pascal
(fragmentos)

En el Timeo, de Platón, se lee que la esfera es la figura más perfecta y más uniforme, porque todos los puntos de la superficie equidistan del centro. El espacio absoluto que inspiró los hexametros de Lucrecio, el espacio absoluto que había sido una liberación para Bruno, fue un laberinto y un abismo para Pascal. Este aborrecía el universo y hubiera querido adorar a Dios, pero Dios, para él, era menos real que el aborrecido universo. Deploró que no hablara el firmamento, comparó nuestra vida con la de náufragos en una isla desierta. Sintió el peso incesante del mundo físico, sintió vértigo, miedo y soledad, y los puso en otras palabras: "La naturaleza es una esfera infinita, cuyo centro está en todas partes y la circunferencia en ninguna." Así publica Brunschvicg el texto, pero la edición crítica de Tourneur (París, 1941), que reproduce las tachaduras y vacilaciones del manuscrito, revela que Pascal empezó a escribir *effroyable*: "Una esfera espantosa, cuyo centro está en todas partes y la circunferencia en ninguna." ▪

Foucault's Sleep. Models for a Proposal, 2005/2006, publication, details

Iconoclast Publications

1.a) CENTRO
1.b) TERRITORIO CONTAMINADO
1.c) LÍMITE DEL TERRITORIO "INSEGURO"
1.d) TERRITORIO "SEGURO"



Uno de los atólones más aislados del mundo

El Atolón Johnston
lat 16°44'15" N, lon 169°31'26" O

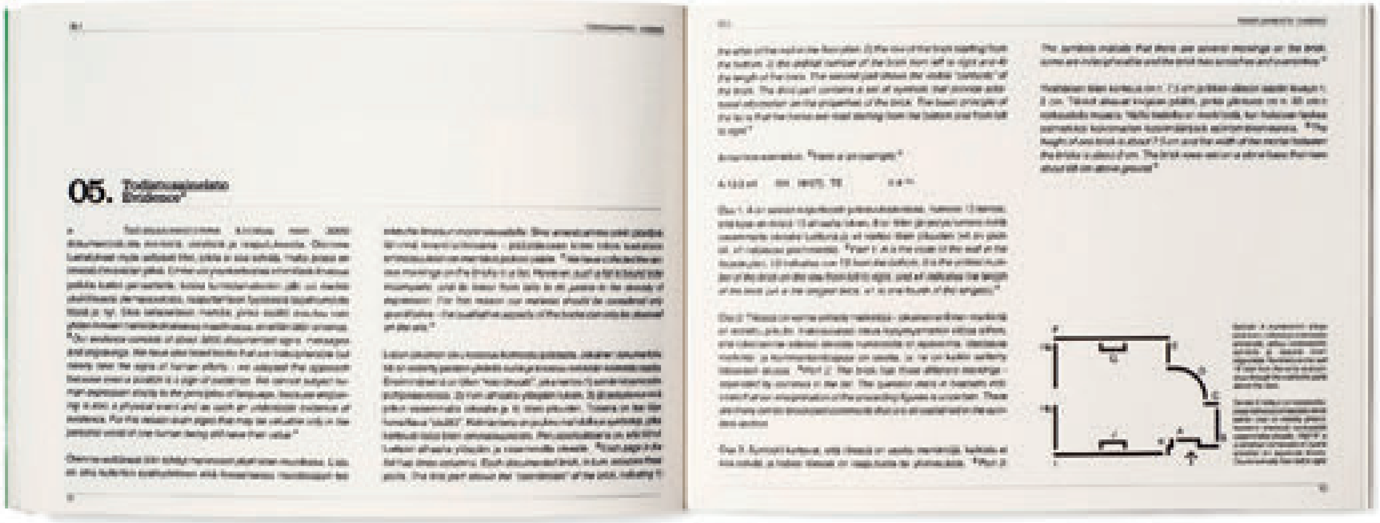
A Monument for Moments of the Living Present (A Proposal)

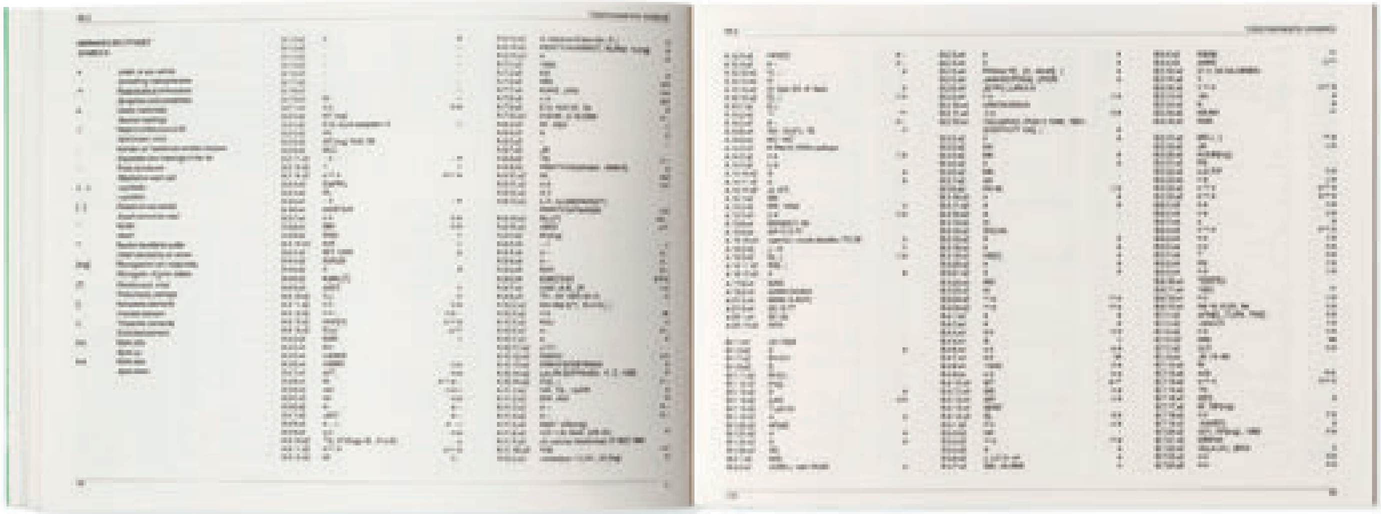
The publication documents all the messages, initials, scribbles and declarations of love made between 1935 and 2002 on the red tiled walls of Pori Water Tower – circa 3000 of them altogether. These were collected as material evidence in support of the proposal to designate Pori Water Tower a Monument for the Living Present. In addition, the book also contains instructions and tools for carrying out a similar project anywhere. The book was designed as a political tool for directing attention to marginal forms of expression in public space.

2002
free distribution book
21 × 14,8 cm
48 p.
edition of 1200
graphic design by IC-98
Iconoclast Publications 3 /
Pori Art Museum Publications 61

Ehdotus elävien nykyhetkien monumentiksi
Pori, Finland 1935–
EHDOTUS ELÄVIEN NYKYHETKIEN MONUMENTIKSI
iconoclast

A Monument for Moments of the Living Present (A Proposal), 2002, publication





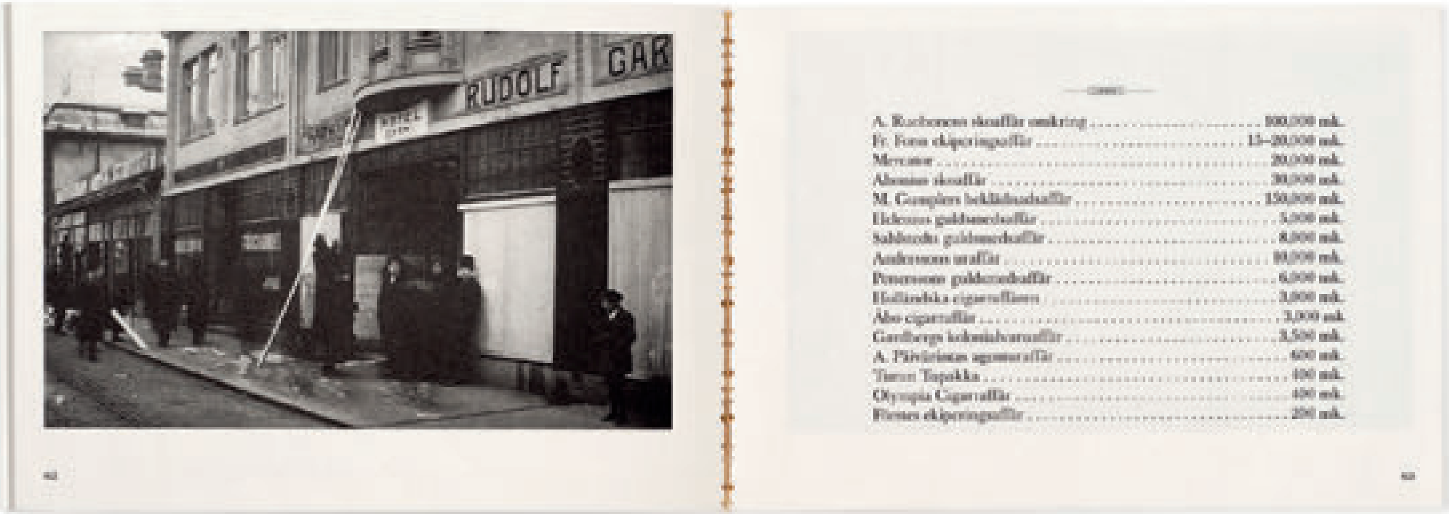
Kävelyretkiä – Promenader

Kävelyretkiä – Promenader (*Forays*) is almost completely composed of material found in local archives in Turku, Finland. The publication centres on the somewhat mythologized existence of Turku Art Museum, and tells a story of the museum building, its surroundings, and its donors. In this conceptual, historical and, in part, fictitious framework the narrative expands to incorporate the 19th century bourgeois world eventually clashing with the rise of the working class in the 20th century. The old world faces a new world of indeterminacy, and the idea of art loses its transcendental powers.

2005
free distribution book
13 × 18 cm
104 p.
edition of 1000
graphic design by IC-98
Iconoclast Publications 6

Kävelyretkiä – Promenader, 2005, publication

UNELMIA JA MELANKOLIAA
Drömmar och melankoli


RUDOLF
GAR

Foucault's Sleep. Models for a Proposal

Foucault's Sleep is a meditation on the uses and interpretations of Michel Foucault's work. A collage of texts, images, drawings and diagrams, it touches on the issues of power and knowledge, the orders of visibility and invisibility, dreams and fears, surveillance and identification. *Foucault's Sleep* thus charts a conceptual territory and renders visible a current state of affairs. It is particularly concerned with the construction of individual subjects in societies of control under the ceaseless pressures of naming, analysis, transparency and testimony. It also proposes a hypothesis about the visible: could the contemporary preference for constant individual presence in the media (blogs, social media, reality-TV etc.) paradoxically become a new paradigm for privacy?

Foucault's Sleep is a poetic homage to the philosopher and political activist, whose work and thinking have deeply influenced IC-98's practice. The work has numerous themes – the sea, islands, territory, birds – that have since resurfaced time and again.

2005/2006
free distribution book
13 × 18 cm
72 p.
edition of 5300
graphic design by IC-98
Iconoclast Publications 8

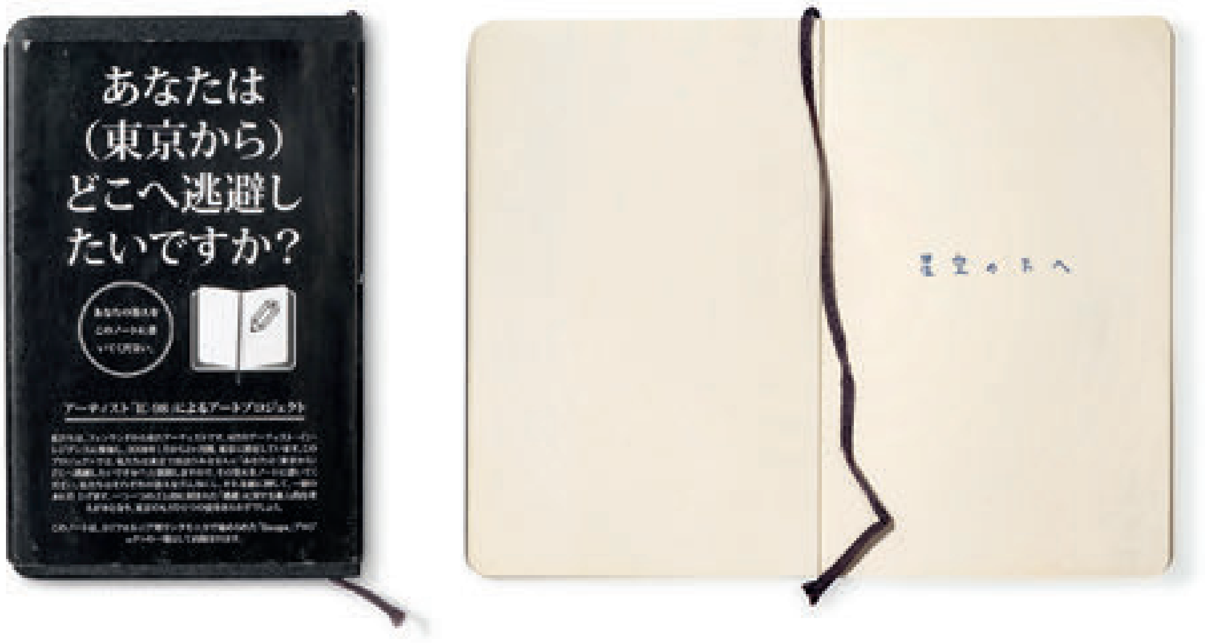
Foucault's Sleep. Models for a Proposal, 2005/2006, publication

JOHNSTON ISLAND
Uno de los atólones más aislados del mundo

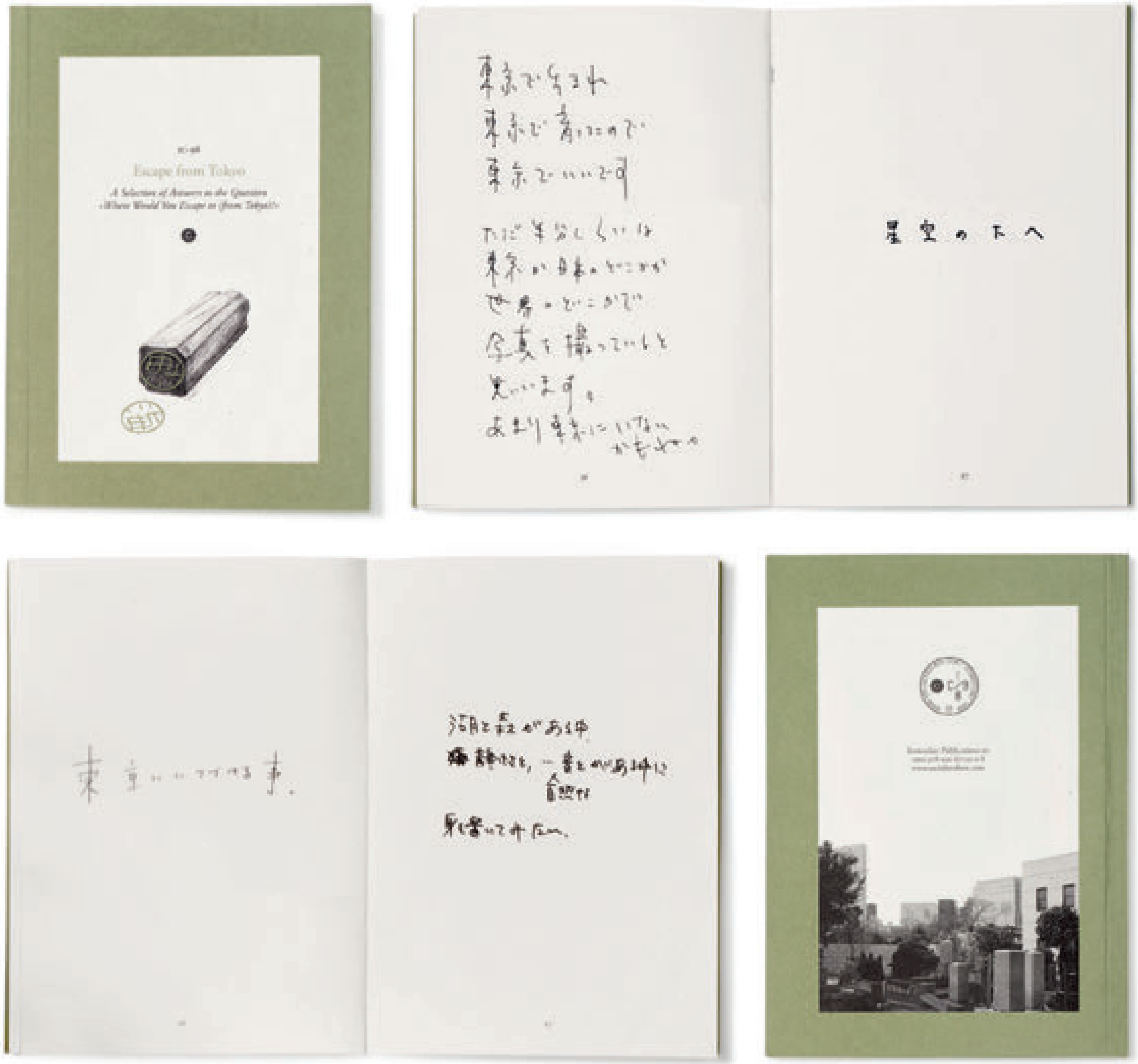
Escape from Tokyo. A Selection of Answers to the Question »Where Would You Escape to (from Tokyo)?«

The publication documents an interview project carried out during an artist residency at the AIT Arts Initiative Tokyo in 2008. People were asked to write their answers to the question 'Where would you escape to (from Tokyo)?' in notebooks especially produced for the project. The publication presents a selection of these hand-written answers, with a postface and sketches by the artists.

2008
12,5 × 17,5 cm
60 p.
edition of 300
graphic design by IC-98
Iconoclast publications 10



Escape from Tokyo. A Selection of Answers to the Question "Where Would You Escape to (from Tokyo)?", 2008, one of the notebooks used for the project



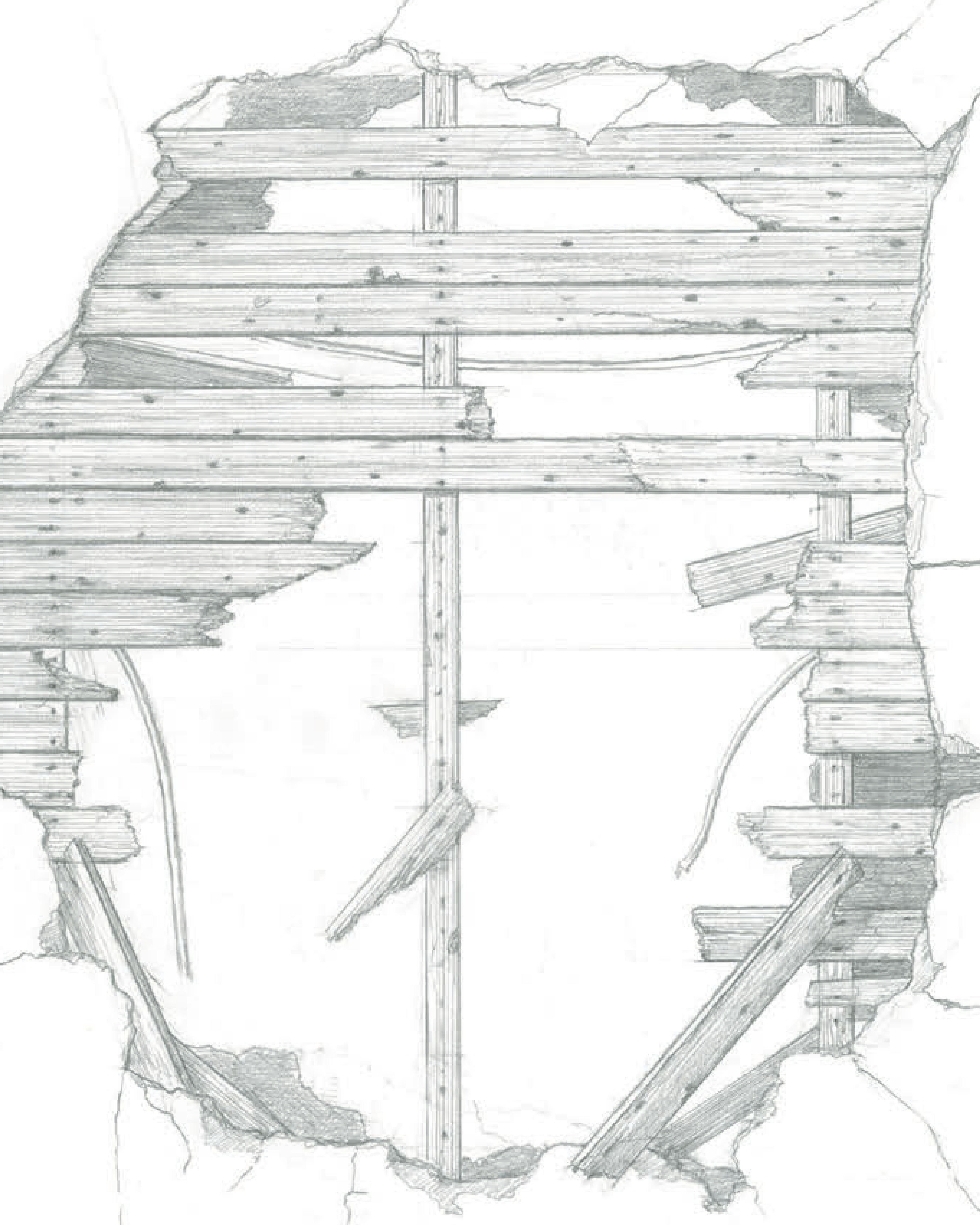
Escape from Tokyo. A Selection of Answers to the Question “Where Would You Escape to (from Tokyo)?”, 2008, publication

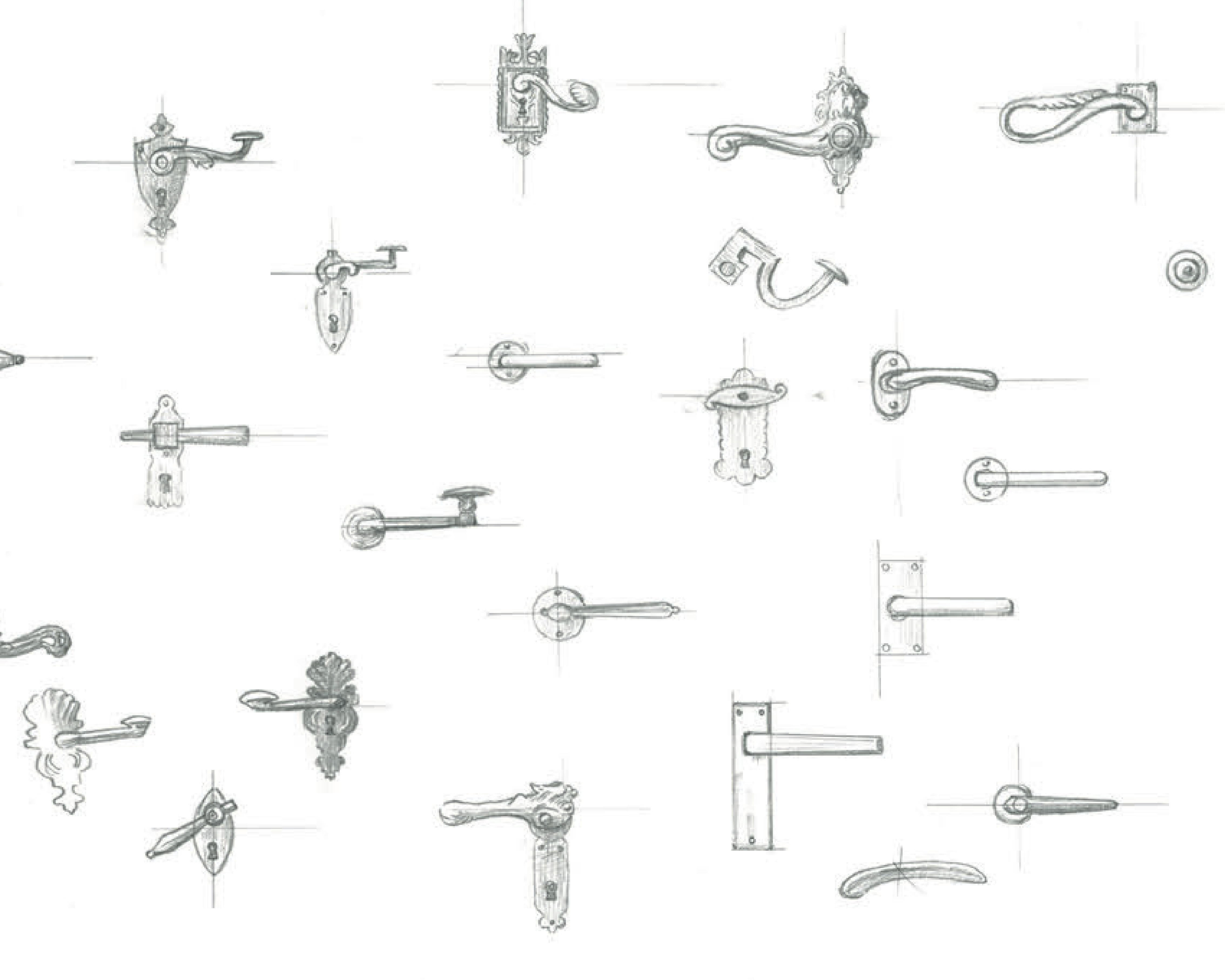
Work Drawings

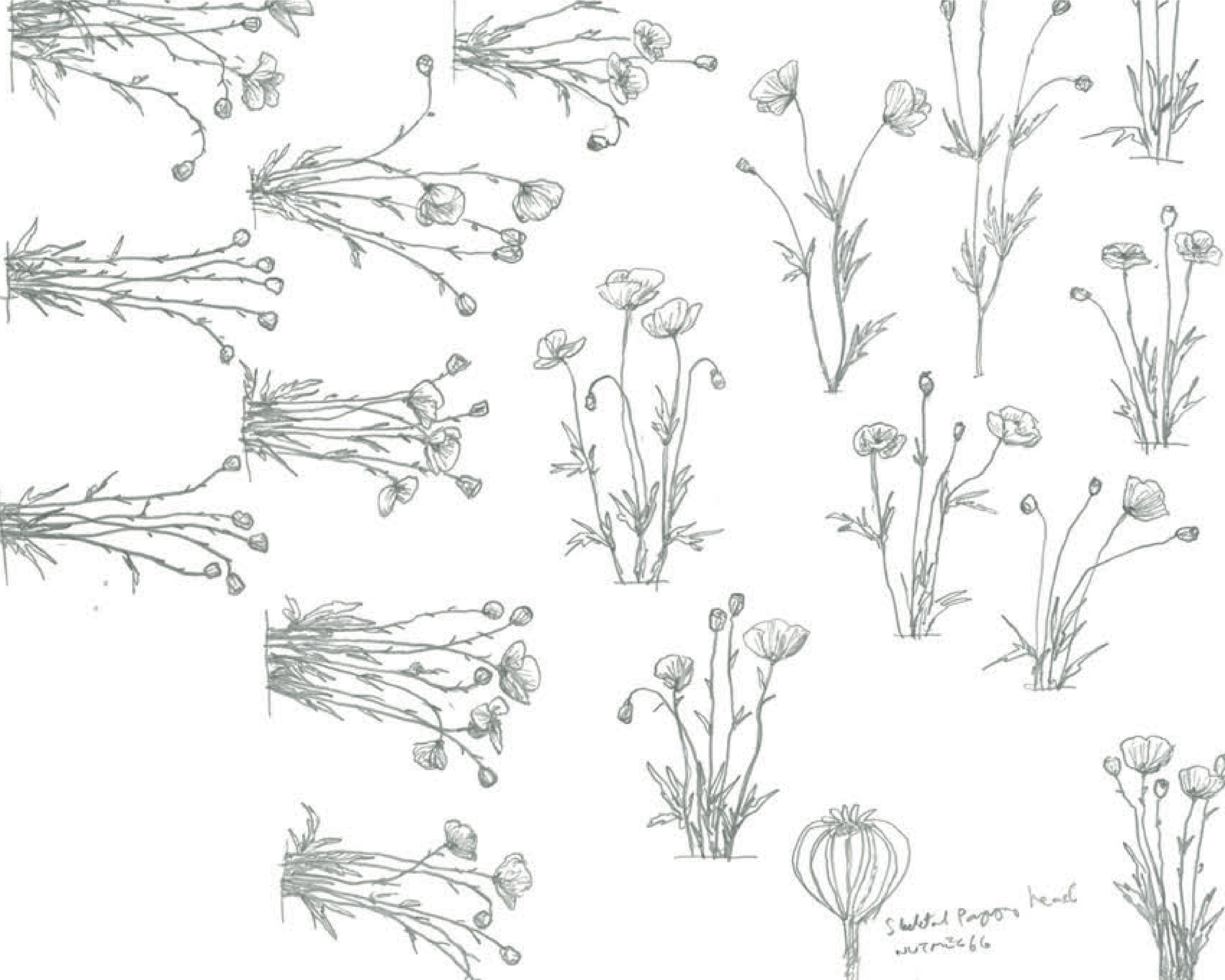
original drawings for the following projects:

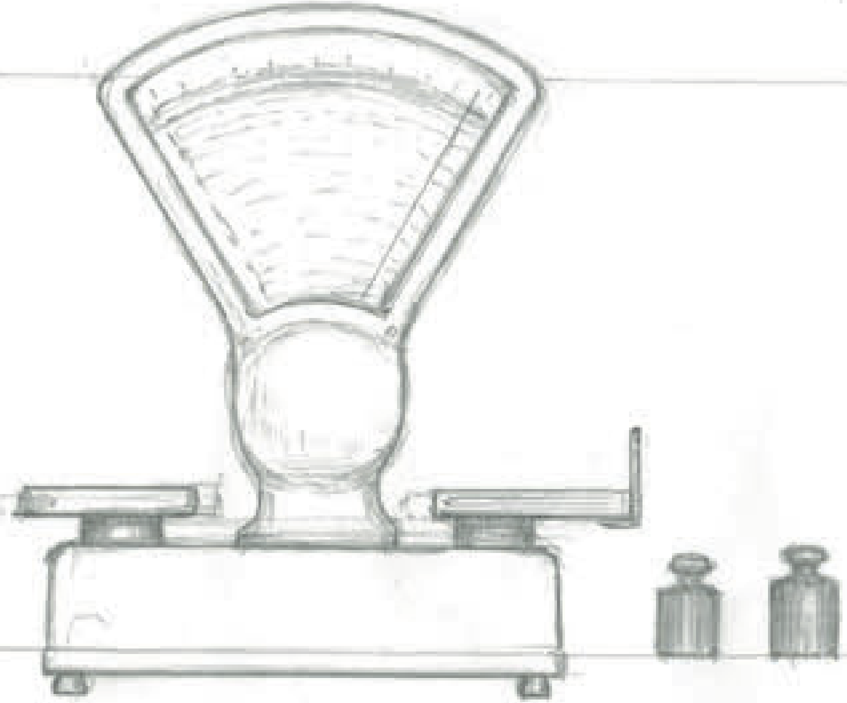
Theses on the Body Politic (In the Labyrinth), 2007–2008
A View from the Other Side, 2008–2011
Arkhipelagos (Navigating the Tides of Time), 2011
Abendland I–III, 2013–2015

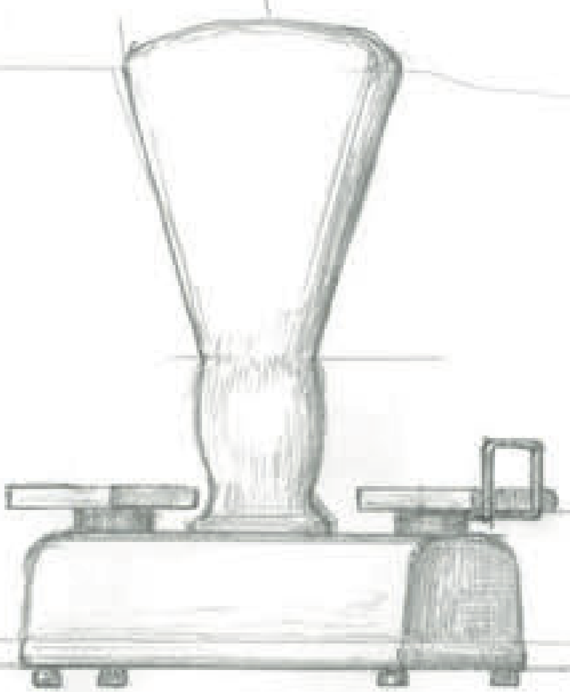
pencil on paper
details from A3-sized sheets
reproduction size 1:1

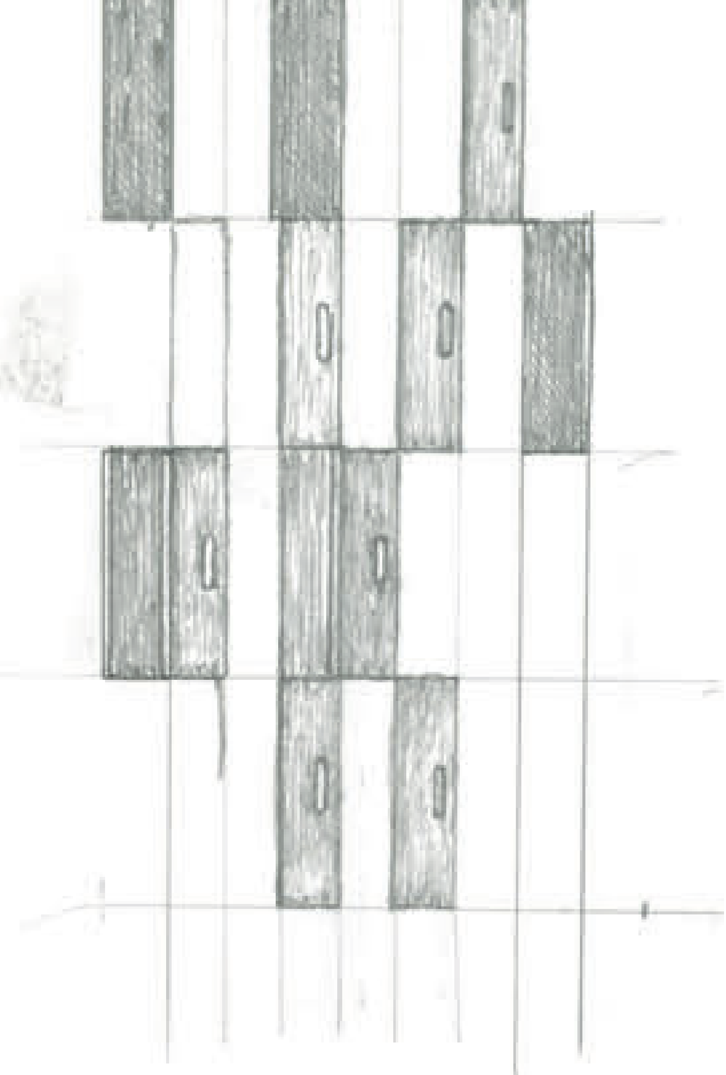


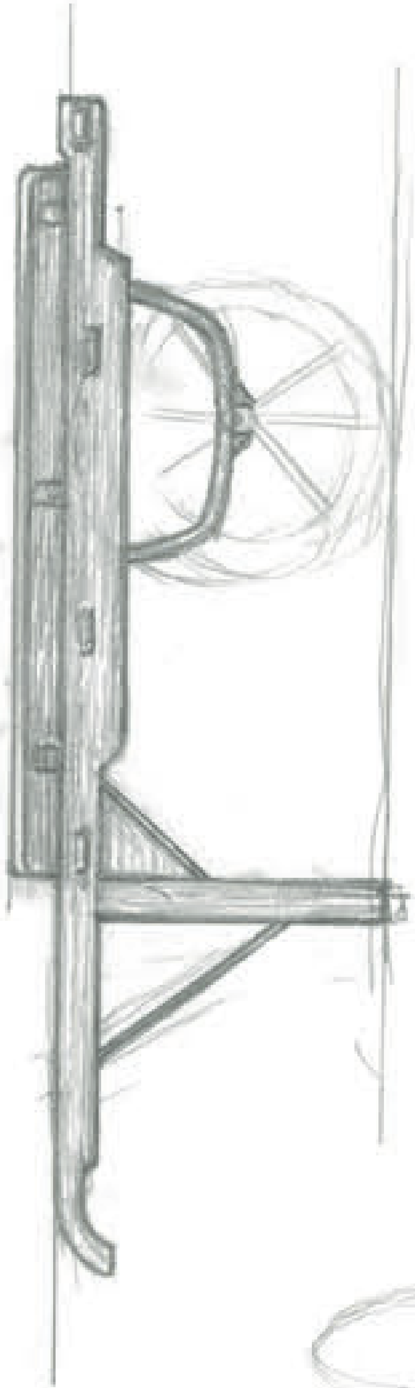


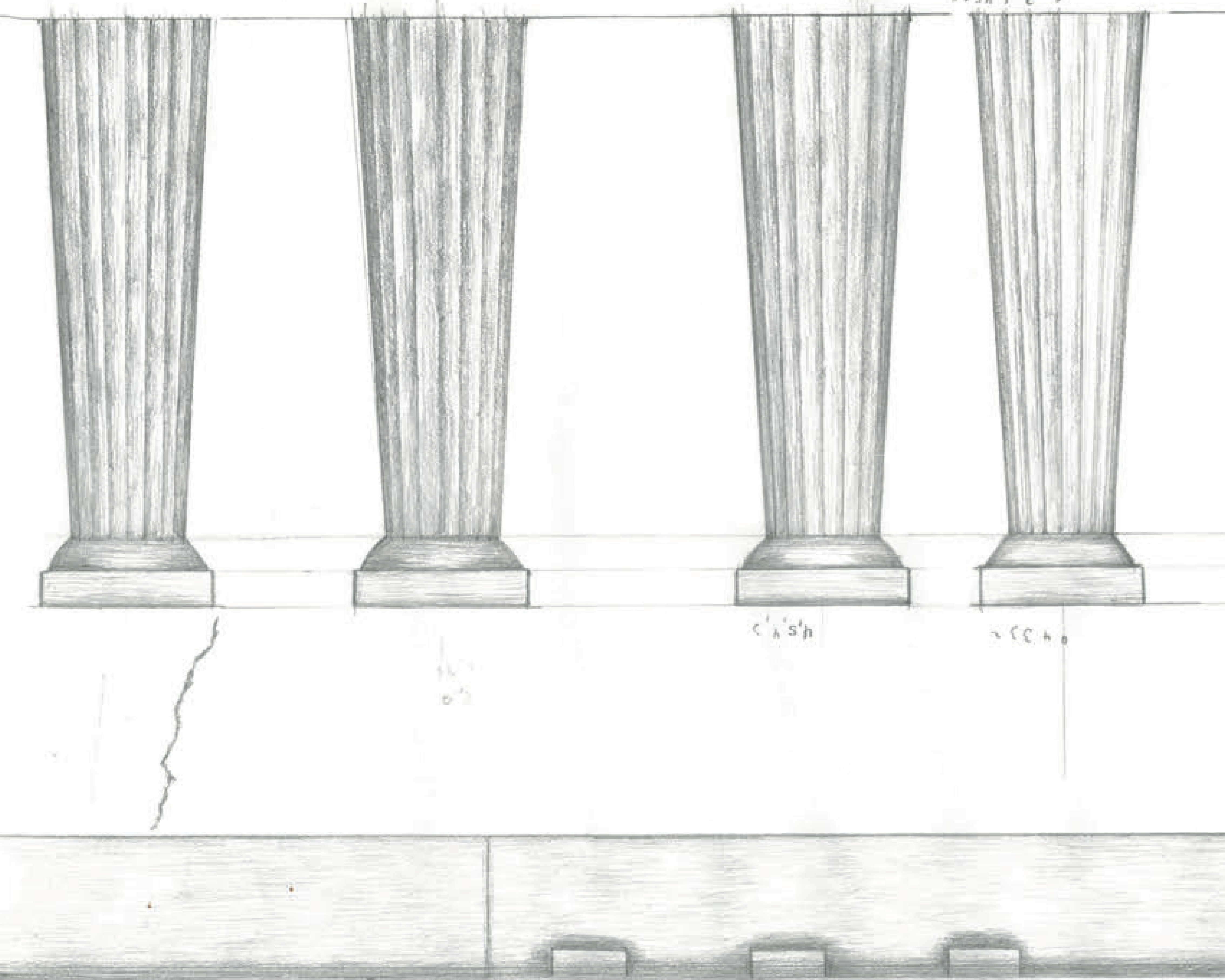

Skeletal Poppy head
NWTM3666

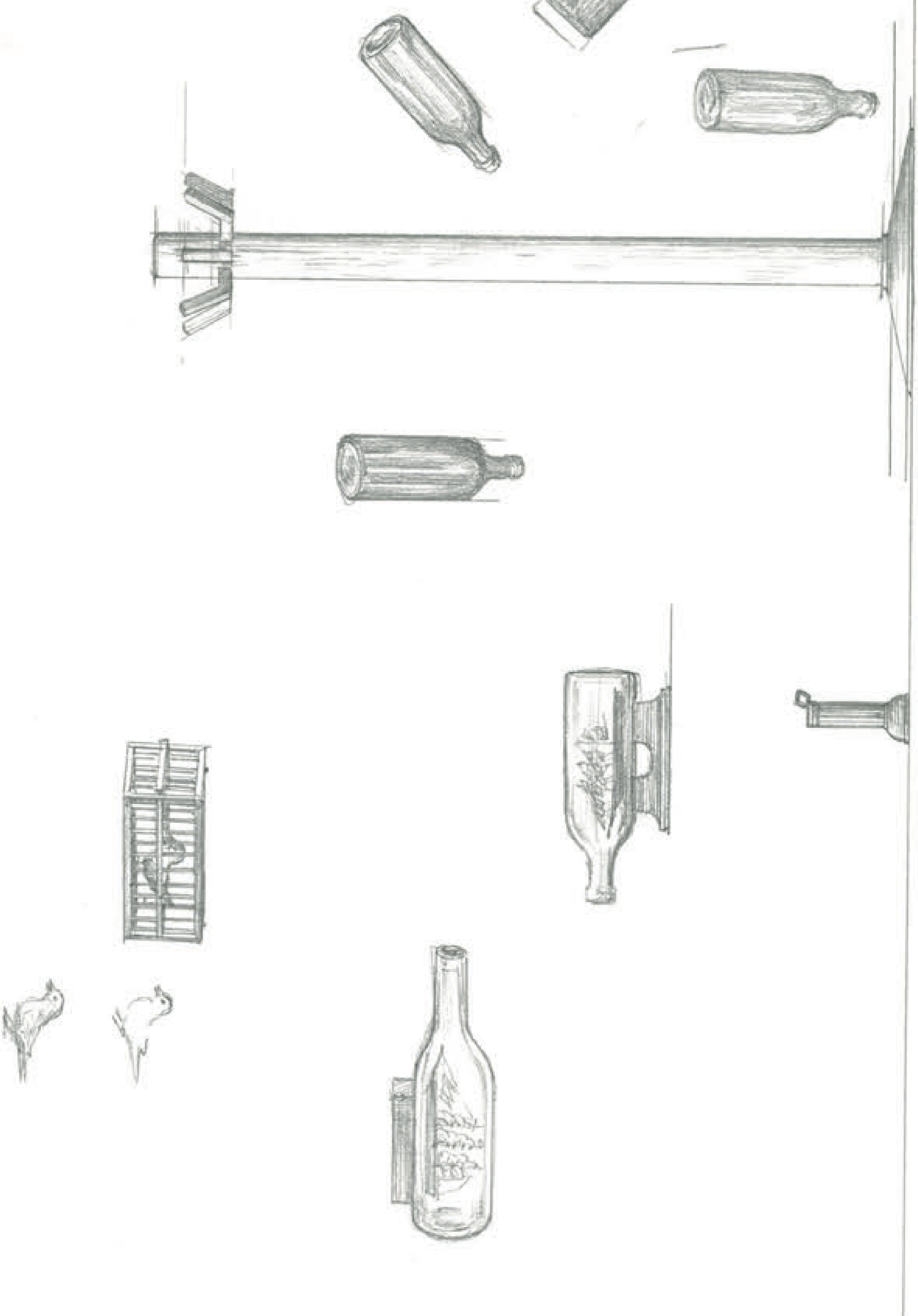


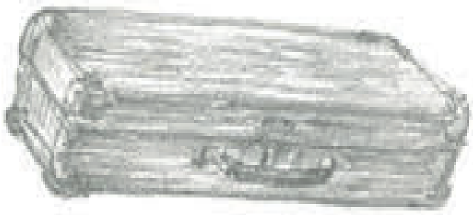


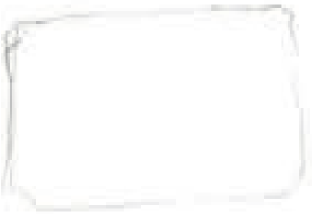


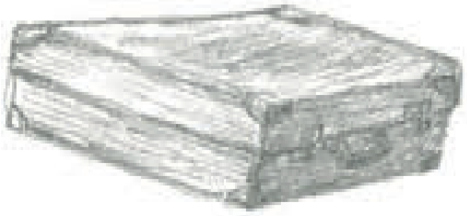


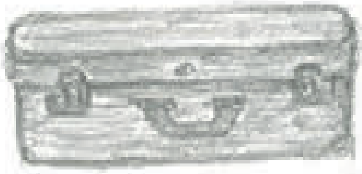


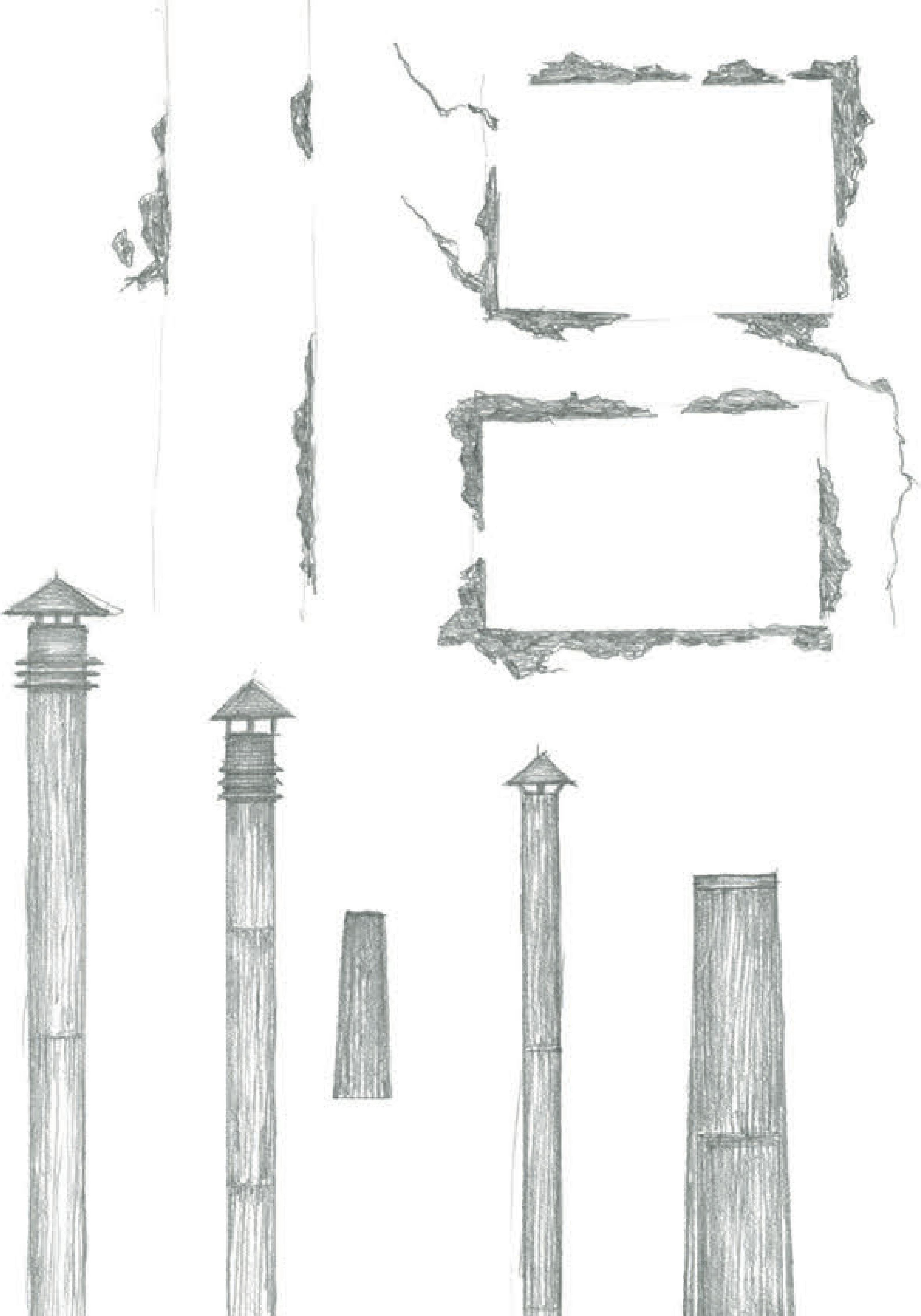


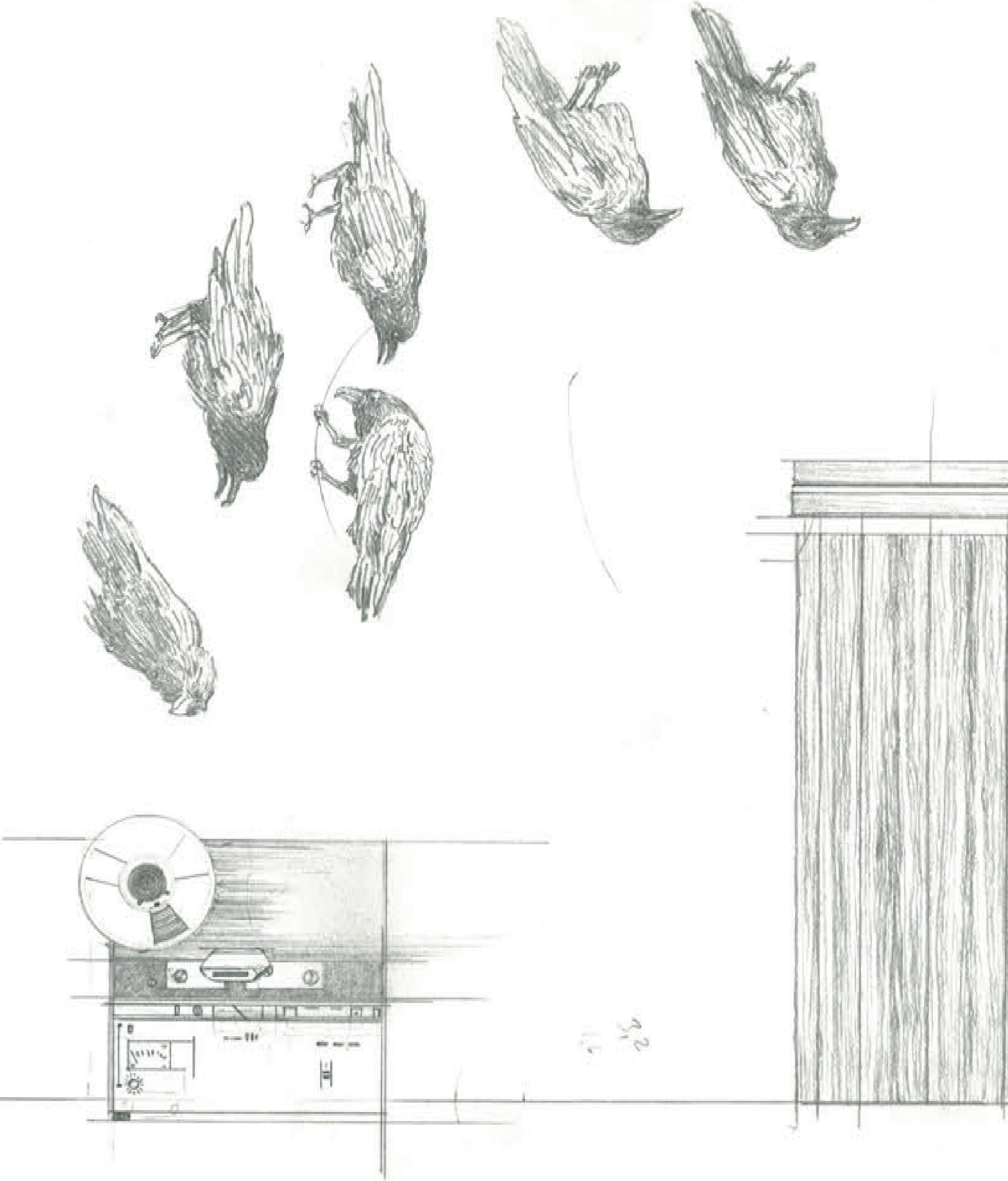


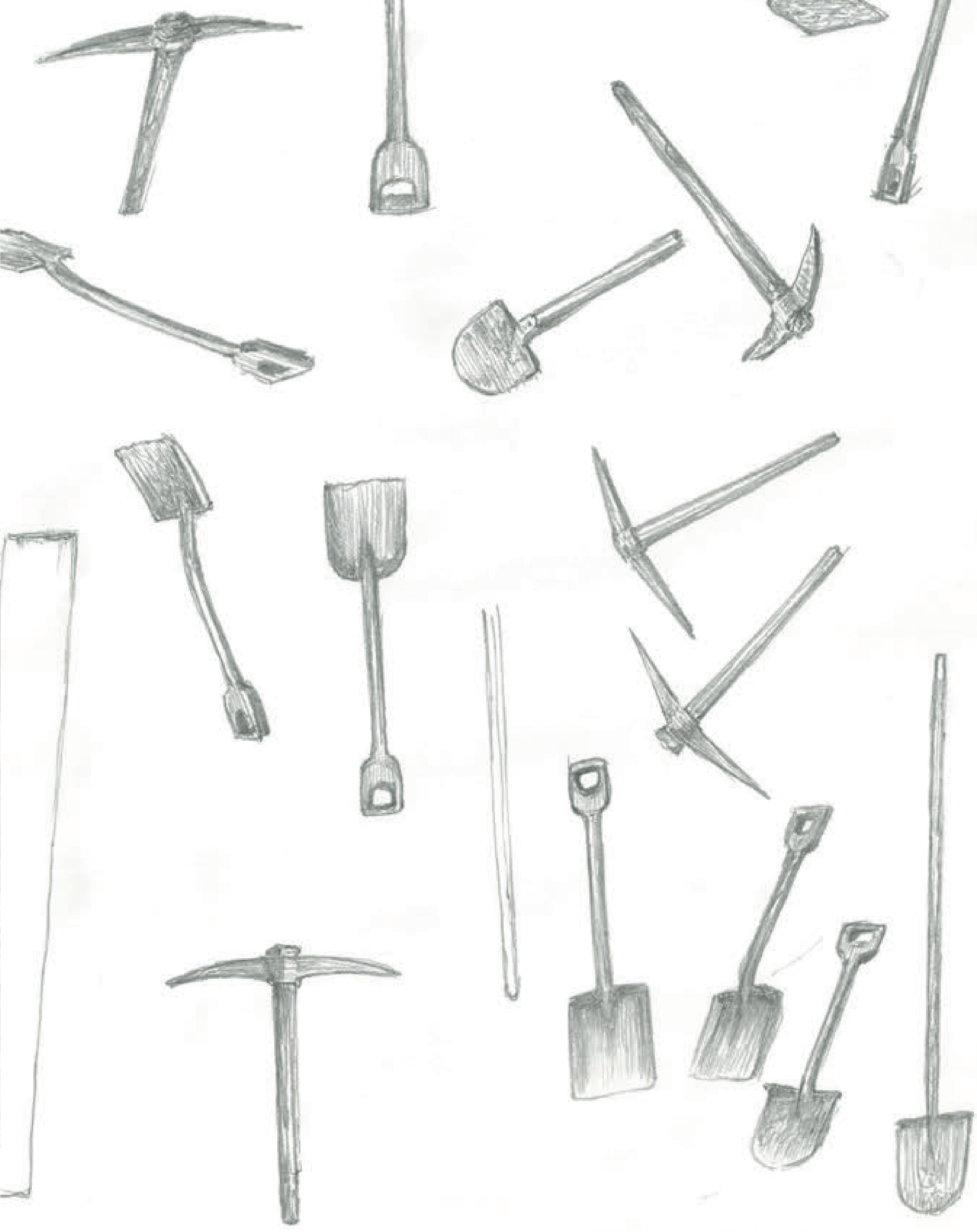


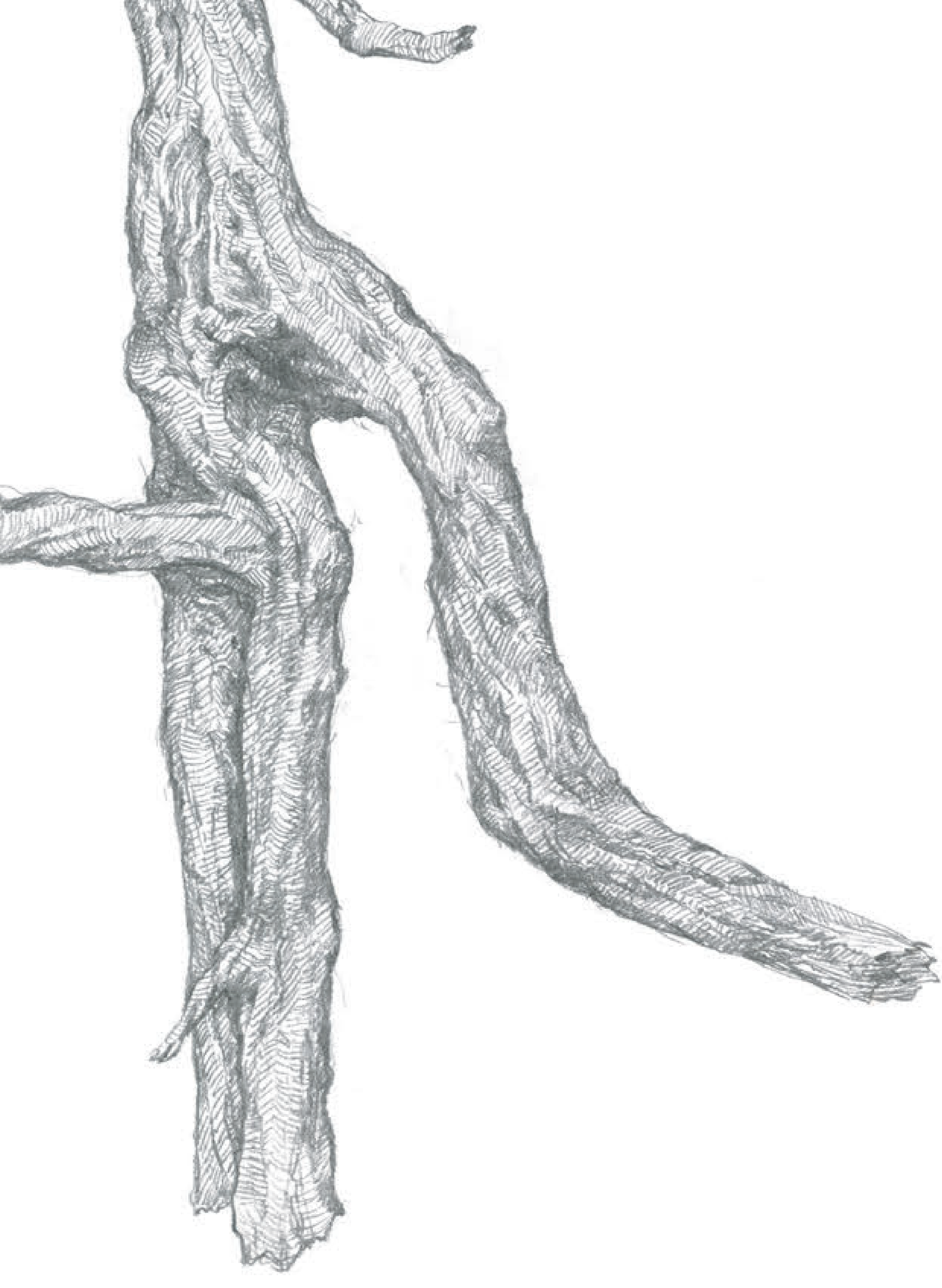


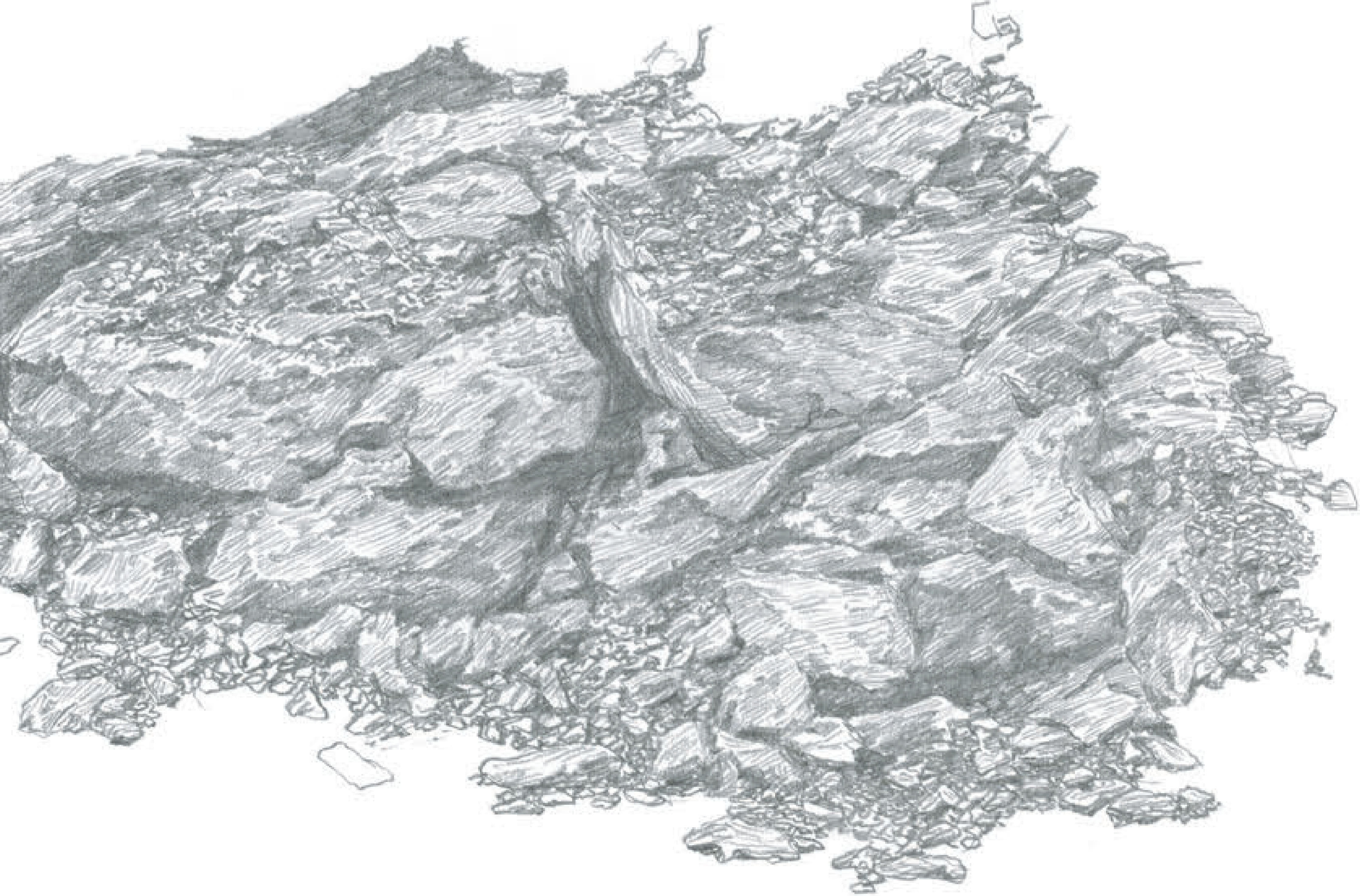


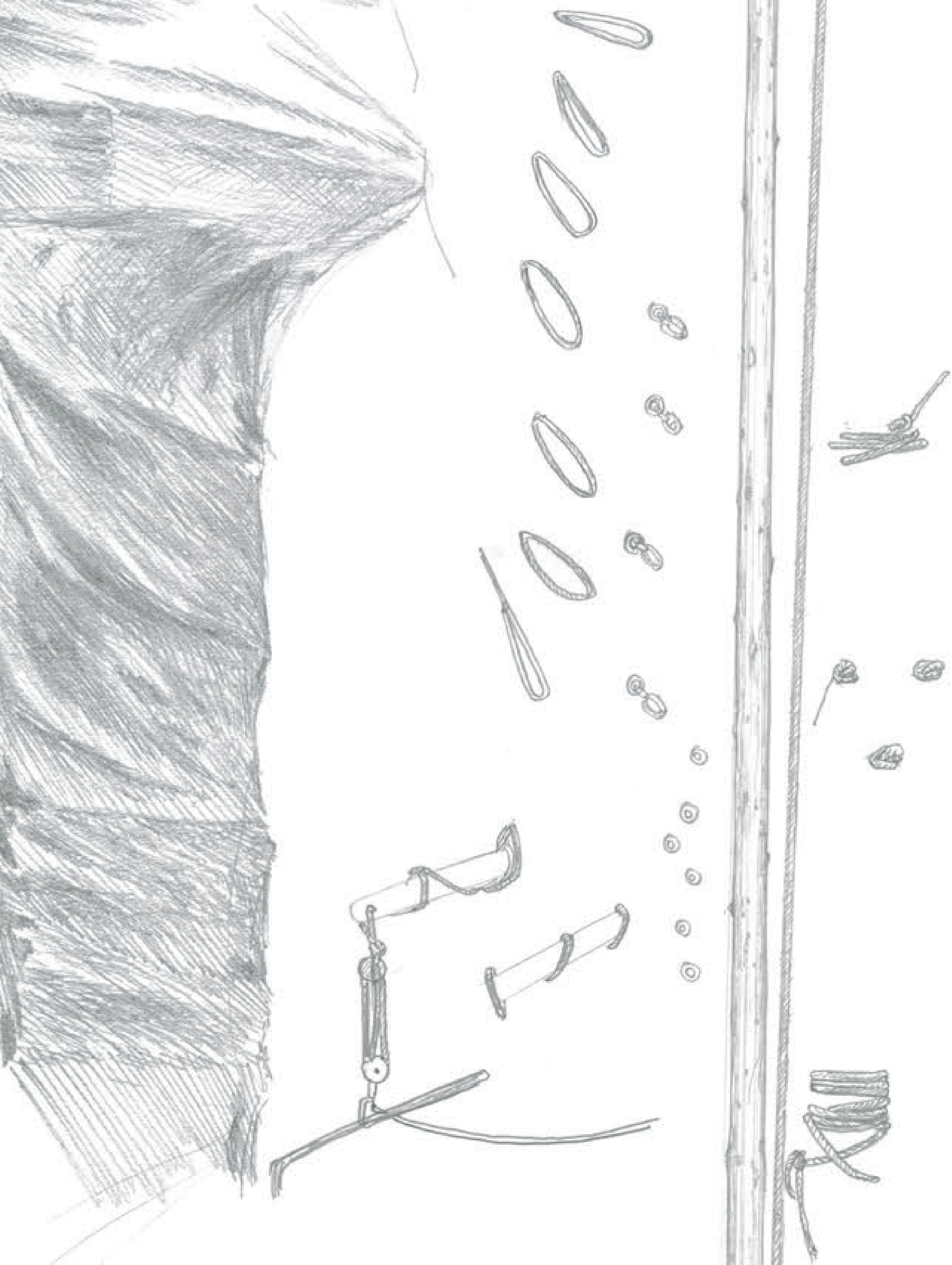


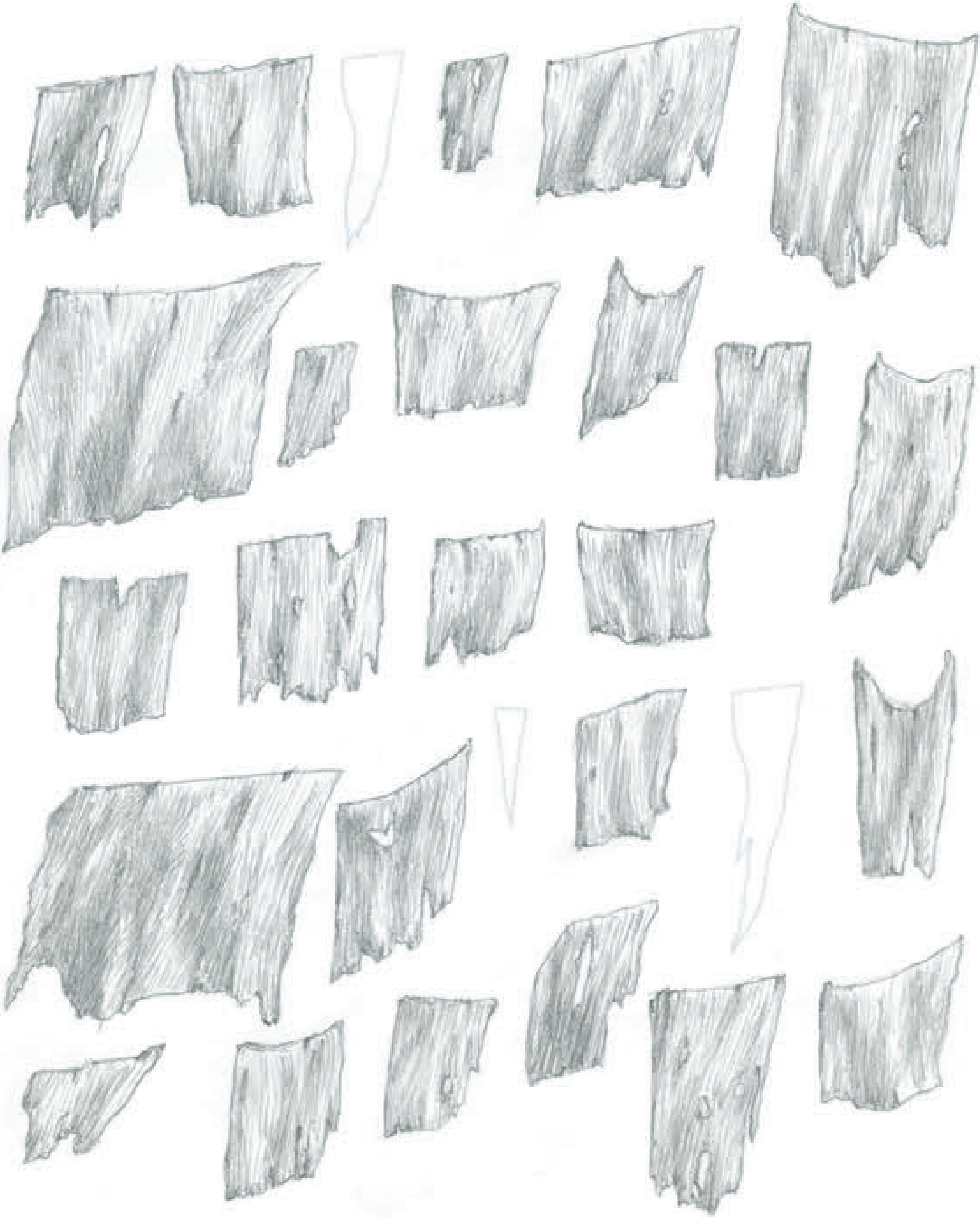












MARTIN HERBERT

Drawn into Tomorrow. In conversation with IC-98

For the last decade, IC-98 have been using pencil-drawn animation to create an expansive vision of the world, a vision characterised by strange new hybrids and an absence of people. Here, they discuss the influences on their work and its aims, post-human hopes, and well-founded fears.

Martin Herbert: How would you characterise the tone of your animations? On the one hand, there's an outwardly melancholy quality; on the other, an apparent acceptance of humanity as being just a temporary blip, a virus. Between those polarities, there's plenty of room left for the viewer's subjective attitude.

IC-98: Leaving space for the viewer's thoughts is important to us, and was one of our main ideas when we started making animations. Our earlier work, like the free-distribution booklet *Forays* (2005), had been characterized by political and theoretical themes, which were presented quite directly. That underwrote our use of text, too, although the books still demanded quite a lot of reader participation. They were loose, collage-like narratives, full of gaps to be parsed. With the animations, the idea was to try and convey the same narratives as in the books, while foregoing the written language and collage-like quality. The first animation was actually based on research meant for another booklet; we decided to try and use it within a seamless, metaphoric form, and *Vicious Circles 1* (2007) was the result.

This shift in practice had a lot to do with the depressing anti-Bush years, too. Those were strongly activist times, but at the same time this political polarization threatened the ambivalence and conscious obscurity that we think are important for art. We were also concerned with freedom of thought. The figure of the enemy started to control people's thinking, which was frightening, as always when a movement is primarily defined by the enemy: that is, you are active, but always reacting. We felt that we needed to take the control back, even if it meant leaving Marxism behind.

So the non-directive is political?

The ideas and basic assumptions that informed the beginning of our collaboration are still there, coded into the texture of our animations. But we don't force the ideas. You can watch the films and appreciate the images and atmosphere without knowing much about the ideas behind the narratives. Then again, the films are carefully scripted; we see them as much as texts as moving images. If we cannot explain some nice visual element in the context of the work, we omit it.

A cynic, or a strategist, might say that we create a beautiful surface to lure people in, to be able to convey the actual message. But well-thought-out content and a carefully executed surface do not exclude each other. On the contrary, we try to communicate on two levels: reason and language, and feelings and passions. Leaving the narrative open – or using familiar symbols: landscape, clouds, water, light and darkness – is paramount. For us art is the primary production of political thinking. We construct a space of thought, which might create seeds or ideas for political action by other people better suited to the task. In this sense, the Finnish tax office has made the best definition of art by putting artists and farmers in the same category in their system. This openness is risky, but worth it. You could say that a work operates perfectly when opposite factions of the political spectrum can find something in it and use it for their own advantage. This is what happened with Nietzsche's texts, too. Incidentally, it was he who said that an individual should always have the right to contradict him or herself.

But still, amid the ambivalence, the narratives you lay out definitely revolve around the end of mankind's time on the planet. With regard to 'creating seeds', is no position being espoused on that?

We are coming from a background of cultural pessimism, seeing culture from a critical and problem-oriented point of view. Our early work was more tool or solution-oriented (books and interventions) and thus could be described as being more activist. The animations distil the problematic tendencies in society into metaphorical narratives. But they could also be interpreted as optimistic, romantic and wistful depictions of time playing its part in everything. This is part of the openness: a technocrat might see the ending of *A View from the Other Side* (2011) as tragic, while from looking at and listening to the work it is quite evident that we see nature taking over as a beautiful thing. It's not a tragedy, not a fight, but an enlightened acceptance that everything has its time. It's a happiness for the other lifeforms, that they will have their turn.

In a way, we try to tell the stories objectively. Not coolly – there's a lot of emotion there, or at least we hope so – but from time's own point of view. It's not an anthropocentric perspective. Rather, it's seen, if not from the vantage point of eternity as we don't believe in transcendence, then at least in terms of geological time, centuries. That is one reason why people are not visible in the works, only their actions. Seen against long durations, the length of a human life is nothing.

In your work prior to *Abendland* (2013) there's typically an initial calm, a human-directed activity or interruption, then a calm again. The viewer comes to expect that, and it suggests inexorability.

It's definitely not intended as a didactic disaster scenario. But, of course, we choose our themes based on our interests and beliefs. In this sense, our early interest in Foucault, Deleuze & Guattari and Walter Benjamin shines through. In our work, we're not commenting on timeless human themes, but on the actions of European civilization during the last 500 years: colonialism, exploitation of both peoples and nature, use of power, large technological systems, architecture. One of the main drivers of this history in our view is capitalism, the constant need to gain more, extend control, create territories. But, again, with the animations this political aspect is much more hidden. It is seen mostly in the selection of the subject matter.

In your films, things frequently shift without the viewer noticing exactly when. At the same time, you compress long periods of time so that deep, sometimes fatal structural changes can be seen. Slowness is paramount, and also implicit in your mixture of pencil and digital animation.

Slowness is crucial, and also connected to openness. When things happen before your eyes, your mind has time to wander. But not in the way that it happens with boring stuff, when your mind wanders because you shut yourself off from the thing you are watching. This slowness is more akin to the idea of the viewer thinking with the work. The animation opens up a new space, which has its own rhythm. Adjust yourself to that rhythm, and it's not slow anymore, it just is what it is – time, temporal duration. This is the beauty of all long, slow works: vast and difficult novels, slow cinema, Wagnerian opera: you are able to root yourself in their world. We want, also, to avoid the Aristotelian mechanics of drama, to tell a story using the whole image frame, rather than just the central character or motif.

On the level of crafting the narrative, the idea of multi-rhythmic time is very important. Animation is perfect for this multi-exposure of different temporal rhythms in one image frame. Also, we always try not to use montage – all the changes happen in front of the viewer's eyes. Time is multi-rhythmic, and not deterministic; in this we were influenced very early on by Fernand Braudel's concept of *la longue durée*. In *A View from the Other Side* we tried to perfect this idea: a 70-minute loop without a single montage, combining the hours of the day, the seasons and the centuries into one story. When it's drawn, not filmed or CGI trying to imitate the real, it is possible to make all of it look and feel completely natural. We used the same apparatus in our earliest animations: there's a million-year sequence, water creating a ravine on a plateau, people building a dam, nature taking over, water drying up.

How did you decide on that pencil-animation format?

Hand drawing and digital effects correspond to the superimposition of the real and the imaginary. The drawing comes originally from the drawings we made for our publications. Back then, the drawings were already our quite metaphorical commentary on the collage-like material that we collected for the books. At some point, we thought it would help a lot to add a temporal dimension to them. Of course, single drawings, and paintings in history, have a duration of their own, but we needed more, to be able to show time passing, to depict some process of cause and effect. And we didn't want to make a cartoon or picture book. So this was already brewing when we decided to skip the next book and translate the research into an animation.

Presumably you'd both done quite a bit of drawing before, given the high level of drafting skill on display.

The pencil-drawn animations came about completely naturally. We were already making drawings; then we added duration. This is important: we still don't think of the animations *as* animations or even films, but as moving images. We just use the word 'animation' for the sake of convenience and to avoid using 'video', which is even less apt. So the first three animations were meant to look like moving drawings: we showed them on approximately A3-sized HD monitors. The background was left white. We didn't even clean the fingerprints off the digital copy. This is the reason why the first ones look more primitive than the later ones, if you do not see them installed properly. The scale is completely different. Quite soon afterwards, we took a slightly different direction. *Shadows* (2008–9) is still clearly consistent with the previous animations, taking its style from the romantic landscape tradition – not so much the Romantic in the Friedrichian sense, but rather scientific landscape illustration. This had to do with the subject matter, too – ownership of land etc.

A great thing about drawing, and the same can be said nowadays about CGI, is that you can visualise any kind of world you want. Drawing is the oldest way of creating worlds. However, drawing – and especially the quite realist drawing we are using – is also good for the thing we are trying to achieve: to superimpose the real and the imaginary, actual and virtual elements. This allows us to create something which is real enough, though still stylized – an independent world which operates regardless of the viewer's participation. Again, we don't use montage, which also means that the traditional cinematic rules don't apply: the viewer is not participating in the construction of the narrative from separate shots. Add to this large-format projection, no central characters, no movement-image in the Deleuzian sense, and an infinite loop, and you have a work that exists regardless of the viewer, like any real world.

It should also be stressed that we draw everything from models, from real life. Every individual element in the animations has its counterpart in reality, but the elements have then been combined as we please. Thus, on the level of formally composing the picture, the idea of juxtaposing real and imaginary processes in society and history finds its counterpart in the technique. For example, the plants growing in the garden of *Abendland* are species which only grow in places where the human footprint is non-existent.

Is the digital condition in any way part of the content?

Computers and software are just tools for us. We are not interested in doing anything about computers or the digital. As little as we are 'video artists', neither are we 'media artists' or 'digital artists'. Our collaboration brings together two very different traditions: on the one hand, home computing and early multimedia demonstrations on the Amiga 500, and, on the other, childhood and adolescence spent compulsively drawing, and later developed into classical draughtsmanship embracing Photoshop. It all comes quite naturally, finding the tools that we feel most comfortable using. So digital really is just a platform, the eighth art in the same way that avant-garde filmmakers were thinking about film as the seventh.

Having said that, we don't just use software to make a composition out of pencil-drawn bits and pieces to make it look like a drawing again – although the animations are composed of disconnected little details, the minimum that needs to be drawn. Digital effects add realism to the drawings: shadows, liquid and gaseous natural elements, and more traditional frame animations when they are needed, such as the movement of branches, animals. We have a strict policy of trying to use as simple effects as possible. The difficulty is that everything is possible in digital imaging nowadays. We try to compose the image using the kind of layering already used a couple of hundred years ago, in theatre and various optical attractions. These effects are more in line with the quality of drawing. Another thing is the striving for some kind of timeless quality. It would be nice if, later, it were difficult to say when the works were made – if you don't take into account the technological basis: the resolution, bit depth etc. The effects are part of our attempt to create another world.

In fact we haven't moved away from pencil drawing, at least not drastically. *Abendland* (2013–15) is pure pencil drawing with simple digital effects. It's just on a different scale than before: the original drawings are larger, which results in greater downscaling, which means sharper picture quality. I'd say that *Abendland* is the endpoint of this technique, which we have perfected with our long-time collaborator, digital artist and animator Markus Lepistö. We cannot develop it any further. This is why we are also moving towards actual cinema, but not leaving the animations behind.

You mention conflating the real world with an imagined one. Can you say a bit more about your intentions in that regard?

This superimposition happened already in our first project, in which we mapped the administration building of Turku University and added an extra, imaginary floor on the top. At that time, this may have been more intuitive, though. But we've since used this same tactic on multiple occasions. This is a method in which research and metaphorical fiction come together. And so do the real and the invented, since we always draw from models, never from our imaginations. On a more general or theoretical level it is a question of the virtual and the actual. We use real events and places, but add a virtual level – we like to talk about events that didn't take place, but which nevertheless happened and keep on existing as virtualities. In a historical sense, it's about realising that many paths were not taken. Another way of looking at it is via a tree metaphor. Looking from the present moment backwards, events often look deterministic – all other branches of the tree were cut off and only one path was taken. We want to see the whole tree with the ghost branches intact.

Thus, history teaches us that our reality is not the only possible one, that there were a multitude of unrealised possibilities. Realising this, the political aspect of the work, which at first glance might appear slightly historicist or anachronistic – old-school pencil drawing, slightly un-contemporary subject matter – becomes more apparent. We look at this virtual history and realise in our present moment that everything is possible, we can take any path from here. The future is unwritten, as The Clash said.

Aside from those you previously mentioned, what are some of the other textual/ theoretical influences on your work?

If for us the world without people is an ethical question, it mostly comes from our engagement with the writings of the Finnish fisherman, ornithologist, eco-philosopher, and infamous eco-fundamentalist, Pentti Linkola. He was the first in Finland to point out the problems of overpopulation – a very unpopular discussion even today. Linkola's thesis is that the only way of saving the planet and keeping humanity alive at the same time is to create an eco-fascist society, the society of survival. We agree with Linkola's analysis, but not his conclusions. A life without freedom is not worth living. Here, paradoxically, Linkola's background in biology – and in being a human being – comes into play. He still thinks, based on his 'species-typical behaviour', that humanity should be saved. And to do this, we should enslave ourselves. Linkola's tragedy is that, while he hates humanity, he loves the human being. We are actually working on our first film installation about this theme and Linkola's character.

We have tried to let go of this survival instinct and to think about the world completely without human beings. Mostly this is because the other species should have a go. Human beings are conscious organisms capable of making this decision, to end it for all of us. However, the most important thing is the ethics of letting other species thrive.

In *Abendland*, nature has been restored to primacy, allowed to 'have a go', but it's a weird, warped and alienated nature, an unnerving one.

Our point in *Abendland* is to show a world without human beings, but where the long-term effects of humanity are still present. This is not a paradise, not a regained pastoral existence, but a toxic landscape. This is what it means to deal with the end results of the Anthropocene – before there is even a scientific consensus on whether it has started or not. The invention of nuclear fission, and the waste produced in the process, has changed everything. The old Cold War theme of nuclear holocaust doesn't feel so relevant today. It is not about some sudden catastrophe and its aftermath anymore. It's a much slower process, a whole different time-scale. We have been thinking a lot about nuclear waste, buried in the bedrock. In Finland they are constructing a deep geological repository called Onkalo [literal translation: "cavity"], an ostensible 'final solution' for storing spent nuclear fuel. In fact the work has its very concrete starting point there. In the engineering utopia, once Onkalo is full, the rock will be sealed, the processing facility on top dismantled, and a forest grown on the site. We wanted to comment on this, but in our own metaphorical way.

We were intrigued, first, by the idea of a future civilisation of humans or animals digging too deep, not knowing what they will find. That's a classic horror and sci-fi trope: something lies buried, deep asleep – and is awakened. At the same time, we were studying the ruins of Roman sepulchre chambers as illustrated by Piranesi.

We also found interesting the legend of the King in the Mountain, who will one day awaken and save the wasteland that is our miserable reality. So T. S. Eliot's *The Waste Land* is relevant here, too. We thought these intertexts would work well in reverse: the walled garden with a fruit tree (as in the myth of the Garden of the Hesperides) becomes a contained, contaminated area, the mythical tree a monster sucking poison from below ground etc. In the end, the aim was to simplify all this into one set of strong images that would communicate on many levels. We wanted to show a landscape without humans, the new warped – as you said – or mutated landscape built on the toxic remains of human civilization.

I'd like to ask more about the sense, and the measurement, of time in your work. In *A View from the Other Side*, there's a survivalist phase in which the barbed wire goes up, the place becomes an encampment. How did you want the narrative to operate here, because it's complicated: time seems to move at several speeds at once. In *Arkhipelagos*, meanwhile, the survivors are trying to navigate in a world where only time and weather reign, as you have described it.

Actually, *Arkhipelagos* was envisioned as a sequel to *A View from the Other Side*. The geographical reference points, in this case, refer to the embanked river running past an architectural monument – that is: a world of tangible history, a history of geographies, territories, buildings, goods etc. There was a Benjaminian idea of the debris of history being washed out into an open sea. In the river, the flow of history is somehow regulated – or the events align themselves with this flow of causes and effects. In *A View from the Other Side* there are multiple temporal rhythms, but the river flows steadily. We thought the next (post-humanist) step would be sailing, or being washed through the delta to the sea, a space with no borders.

A sea power is very different from a territorial power on land, as Paul Virilio demonstrated. Virilio was speaking about 'a fleet in being', the potentiality of a fleet without an exact location. This distinction has similarities with Foucault's 'discipline' (physical) and 'control' (internalized). Theory aside, we wanted to talk about the end of history in this metaphorical sense. All the elements in *Arkhipelagos* – beside the sea itself – were taken from *A View from the Other Side*: flags, textiles, ropes, poles etc. In our imagination, whatever is sailing there behind the waves is all there is left of material civilization. Thus, only time is left, no space in a material sense.

We thought of this both new and ancient situation, of navigating, as a metaphor for society, too. The rafts float past each other in the fog. Only when the sky clears and reveals the stars do they all come together: this is the only moment at sea when you can locate yourself in the world. And this need to locate oneself is a shared interest. The idea of an archipelago is important too – and not only because there is an actual archipelago outside Turku. But the archipelago is not composed of islands and the sea routes between them. The seafarers are themselves the archipelago, ever changing. This continuous creation and disintegration of communities is very interesting to us; we called many of our works *Theses on the Body Politic*, and we still have one work about this same theme in store. It will be a folk opera, a kind of *singspiel* or a popular procession based on the reimagining of the tale of The Pied Piper of Hamelin.

And lastly, there is the ecological theme. Or, rather, the very theme of leaving our material civilization behind can be seen as being ecological. Obviously people see the deluge there, in that it matches talk about rising sea levels, but we have to admit that this question was the last one on our minds. The whole idea is that we cannot see behind the waves, maybe there are no survivors, only floating debris.

There's a biblical undertone to the flood narrative.

Our reference points are Biblical only accidentally – or because we work with grand metaphors that are the building blocks of European and Christian culture. With *Navigating the Tides of Time* we never even thought of the story of Noah's Ark until Darren Aronofsky's strange film came out a year later, in 2014. His *Noah* is kind of bad film, almost a B-movie in a way, but the main character's eco-fundamentalism, his unwavering rejection of humanity is fantastic. The way he gives in, in the end, resigned and alcoholic – and then Aronofsky says: And look what happened to us all over again! We see the film as a loop, just like our animations.

Talking about biblical or Christian themes, William Gibson's *The Peripheral* (2014) recently made us think about the apocalypse in a new way. He describes a gradual ecological catastrophe, which results in the decline of the human population. But in contrast to most similar narratives, essentially based on the Christian belief that we are all equal in the face of death – think the tradition of the *danse macabre* – Gibson envisions a plausible scenario in which the poor die and the wealthiest 1% survive. The one percent have the means to evade even mass unrest, which is an important trope of political sci-fi. It is a jackpot for the survivors, because the overpopulation issue is solved and nature begins to regenerate.

We found Gibson's economic and political vision depressing, because we are accustomed to thinking that the apocalypse is about humanity as a whole. But it might just be about 99% of us.

Do you see your works as different temporal points along the same line? (Such that *Arkhipelagos* would come before *Abendland*?) A different way of phrasing this might be: are you building up one big storyline (or partial storyline) here, or do you keep constructing different scenarios?

Yes, we see all these works as taking place in the same universe. Sometimes they follow each other, sometimes they are different scenarios. *Navigating the Tides of Time* follows *A View from the Other Side,* while *Ebb* (2013) is an alternative take on *Navigating the Tides of Time*, but can also be seen as a continuation. *Colony* (2010), *Oikoumene* (2012) and *Okeanos* (2014) tackle the same questions, but the emphasis changes. *Colony* concerns birds, but of course the birds can symbolise humans, too. *Oikoumene* and *Okeanos* show the same island from a human perspective, from the point of view of the castle in the middle of the ocean and from the point of view of people taking to the seas to reach this island. *In the Labyrinth* (2008) is situated, in a way, inside the walls of the island, in the rooms of power where all these political and ideological decisions affecting peoples and nature take place. *Vicious Circles* (2007), *Riket* (2009) and *Shadows* (2009) are all rooted in the history that leads to the later occurrences – the age of High Capitalism and the depression years before the Second World War. It's clear that *Abendland* is the temporal endpoint of this universe, at least if we look at it from the point of view of humanity. Of course, it is a new beginning, too, a place of possible regeneration – but looking at the scene, that regeneration is far away. We still have a couple of works to fit into the grand narrative, including the Linkola-related work, *The Kingdom of Birds*. And maybe a simple epilogue to everything, on an extra-terrestrial scale.

Actually, we had been developing a blatantly optimistic work, trying to restructure the relationship between humans and nature, and this was supposed to be our first feature-length film. But unfortunately the novelist whose work we wanted to adapt was bound by his convictions, and couldn't give us his permission for the project. This is devastating, because that is the only novel that we have ever immediately seen as a film.

Your work stresses an almost geological sense of time in which different eras are connected and compressed. Does its reference to the tradition of landscape depiction relate to this also? There's a sense of updating the format for precarious times.

The great thing about landscape is that people are small in it. It, too, puts humans in perspective. Landscape also has enough space and air, not only formally and geographically, but mentally, too. There is space to think. And, as you say, a landscape immediately reminds us of geological time, the climate, the atmosphere – the *longue durée*. For us the most important historical reference points – when talking about landscape – are Claude Lorrain, Gianbattista Piranesi, J.M.W. Turner and Caspar David Friedrich. Each has a speciality that we use: Claude composes the ideal landscape, pastorals almost without humans. Piranesi is a great lover of the ruins of a civilization. Turner depicts the modern world in motion, light and steam. Friedrich adds the sublime to this tradition. One could say, I guess, that we are updating landscape art. But we don't think in those terms, as if we were part of some continuum. We take ideas from these artists because they were composing the landscape, crafting it. But we have looked as much at the TV nature documentary series *Planet Earth* (2006) to learn how to depict certain natural processes. So I wouldn't say that we are referring to historical painters, just trying to learn some of their craft and to use it to our own advantage.

Can you say something about the role of music and sound in your work?

Originally we didn't even consider music and sound: the early animations were supposed to be moving drawings. Later, we have sometimes added a soundtrack, sometimes not. Music is such a strong element, and wrongly used it drags the narrative in the wrong direction. Music is also essentially time. In relation to a film, it is then also a metronome, a pacer, a clock. This might be problematic if we want to superimpose a number of temporal rhythms. Then again, without music, viewers need to find their own angle without a rhythmic reference point. This is more real, and also more challenging. You are alone with your own rhythm, facing another rhythm without a bridge between the two, the soundtrack.

Because we think of the animations as being another reality in relation to the viewer's space, we see non-diegetic music as a fabrication – it codes the narrative as being fictitious. Maybe we are just so oculocentric, but we feel this does not happen with an image – you can see silent images, through windows, faraway landscapes etc. We have used very few sound effects, for the same reason. Besides, people say they think they hear sound even in silent works.

Having said that, we have still worked with composers. Music is such an important emotional element. Even though we originally started making *A View from the Other Side* on the assumption that it would be silent, for the above-mentioned reasons, now it's impossible to imagine it without the music. At some point towards the end of the process, we thought it might be a good idea to have a soundtrack to give this long work consistency. And we wanted music that would basically imagine the sound of flowing time. To be the sound of the river, the passing hours, years and centuries – without reverting to traditional narrative accompaniment familiar from silent films. Long chords, playing with textures and masses, freely flowing. We couldn't think of any other instrument than a grand organ, which has a very wide register. We were introduced to the main organist, Markku Hietaharju, of Turku Cathedral and got him on board. We explained the idea and he improvised for 70 minutes in one take, according to our script and unfinished extracts from the film! It was a perfect match.

What about the – very different, much more abstract – sound aspect of *Abendland*?

We showed the first version without sound. When it became a two-channel spatial installation, we knew that there needed to be music. This time, too, we had quite a clear idea of which instrument we wanted: double bass played non-traditionally. The instrument is low frequency, it has a wooden echo chamber like the tree we were depicting. All the sounds coming out of the double bass could be sounds coming out of the tree. The resonance was important, and also the possibility of creating disturbing sounds. We contacted composer Max Savikangas, whose own instrument is the alto violin. Together we set out to make a spatial arrangement, in which sounds emanating from the tree travel through the space to the opposite screen showing the wall of the garden, at the centre of which the tree stands. There was also an idea of the tree signalling, trying to get over the wall…

In recent years, there's been a swelling interest in both the concept of the Anthropocene and, relatedly, in Speculative Realist / Object Oriented Ontology theory that considers the autonomy of objects, as well as in scenarios of an Earth

denuded of people, such as in Alan Weisman's *The World Without Us* (2007). How much of an influence, if at all, has this compound context been on your work?

Almost zero. We say almost, because, of course, we keep up with the times. The truth is, the first time we heard of the Anthropocene was shortly before Hanna Johansson took it up in her article about us in the publication for Ars Fennica, the Finnish art award, in 2014. But we immediately embraced the term, because it was so fitting. As I mentioned earlier, the more important background was Finnish writers, Linkola and the novelist Pentti Haanpää, who masterfully combined nature and capitalist critique in his oeuvre spanning from the 20s up to the early 50s, before his premature death.

It is good to mention here that we have a background in academia. We started our collaboration at the university while majoring in art history and cultural history. So critical theory is the backbone of our practice. The first project we made was not meant to be art at all but just a broadening out of academic writing, taking it out into the space that it was theoretically dealing with. Slowly we moved towards the art world, because it was there, a place for things happening in the grey zone. However, in recent years we have tried to move away from reading theory, while moving in a more poetical direction.

Talking of the art world: how do you think the pace of your films works for gallery audiences?

Maybe, at the start, we were wondering, but then we watched these two 10-year-old boys looking at our first three animations. The animations are quite primitive and super-slow, but still these guys were completely captivated by them. Their parents tried to drag them away, but the boys just kept saying: "No, no, don't you see, there's something happening, we need to know what happens next!" That's when we knew that the slow, uneventful animations might work for others, too, not just for us. That is an example of some kind of suspense. No matter how slow it is, you need to know what happens next.

This has to do with the fact you mentioned, that things happen in the picture frame without the viewer noticing. That makes people concentrate, and even watch a second time. On one level, we exploit this simple device to be able to make the transitions in front of the viewer's eyes – we know people will be looking for this, so we do it in another part of the frame. Then again, this action in all parts of the frame has to do with the autonomy of our moving images. In real life, things happen everywhere.

In general, the feedback we get from galleries and museums is always the same: people just keep sitting there, which almost never happens with videos or video installations. When the museum closes, they have to herd people out. And viewers keep coming back, too. We'd like to think this is because of the openness and the multi-faceted nature of our works. If you give the work your time, it gives you a lot back.

IC-98

founded in 1998, consists of
Patrik Söderlund (b. 1974)
Visa Suonpää (b. 1968)
They live and work in Turku, Finland
(Third founding member Juha Vitikainen (b. 1971) was active 1998–2001)

Solo Exhibitions and Projects

2015	Dundee Contemporary Arts, Scotland, UK
2015	Helsinki Art Museum, Finland
2015	La Biennale di Venezia, Finnish Pavilion (Pavilion Alvar Aalto), Italy
2015	Kunstforeningen GL Strand, Art Cinema, Copenhagen, Denmark
2014	Frankfurt Book Fair 2014, Finnish Pavilion, Germany
2014	Beaconsfield, London, UK
2014	Conde Duque, Madrid, Spain
2013	Turku Art Museum, Finland
2013	Galleria Heino, Helsinki, Finland
2012	Beaconsfield, London, UK
2012	Aboa Vetus & Ars Nova, Turku, Finland
2011	Forum Box, Helsinki, Finland
2009	Korjaamo Gallery, Helsinki, Finland
2008	Turku Art Museum, Finland
2007	Pori Art Museum, Finland
2002	Kluuvi Gallery, Helsinki, Finland
2002	The X-Change Tour ’02, Turku, Finland
2000–2001	Museum Valola, Hämeenlinna, Finland
1998	University of Turku Administration Building, Finland

Group Exhibitions

2015	*Avesta Art 2015*, Sweden
2014	*Sinisellä planeetalla*, Vartiovuori Observatory, Turku, Finland
	A View from the Other Side, Moonshin Museum, Seoul, Korea
	Parallax, Laboratorio Arte Alameda, Mexico City, Mexico
	Matters of Time. Artists from Finland, Frankfurter Kunstverein, Frankfurt, Germany
	Now, and After, Quartair Contemporary Art Initiatives, The Hague, Netherlands
	Politics Within, The Centre for Contemporary Art Celje, Slovenia
	Levottomuudet, Salo Art Museum, Finland
	Ars Fennica 2014, Museum of Contemporary Art Kiasma, Helsinki, Finland
2013	*Ny finsk videokunst*, Kunsthall Grenland, Porsgrunn, Norway
	Art on the Edge, Vered Contemporary, East Hampton, NY, USA
2012	*Silent Watch*, Elaine L. Jacob Gallery, Wayne State University, Detroit, USA
	(In)dependent People, National Gallery of Iceland and ASI Art Museum, Reykjavik, Iceland
	Speed of Darkness & Other Stories, Kumu Art Museum, Tallinn, Estonia
	Good Stuff – 21st Century Finnish Animation, Gallery Rajatila, Tampere, Finland
	Allegories of the Cave, Retretti Art Centre, Punkaharju, Finland
	Silent Revolution, Tallinn Art Hall, Estonia
	Bienal de la Imagen en Movimiento, MAMBA, Buenos Aires, Argentina
2011	*Nordic Art Today*, Loft Project ETAGI, St. Petersburg, Russia
	Silent Watch, IPCNY International Print Center New York, USA
	Social Mobility / Designated Drivers, Mary and Leigh Block Museum of Art, Chicago, USA
	Full of Nothing, Rauma Art Museum, Finland
	For Love Not Money, 15th Tallinn Print Triennial, Kumu Art Museum, Tallinn, Estonia

2010 *New Black'n White*, Temple Bar Gallery + Studios, Dublin, Ireland
Why Do You Resist?, Pori Art Museum, Finland
XV Mänttä Art Festival, Finland
Purnu 2010, Orivesi, Finland
Nordic Art Triennial 2010, Eskilstuna Art Museum, Sweden
2009 *Borders and Beyond*, Kunsthalle Helsinki, Finland
Turku Biennial 2009, Finland
2008 *Rejmyre Matters 2*, Engelska Magasinet, Rejmyre, Sweden
Night Shift – Emergency Art at Nytorget, Stockholm, Sweden
Changing Lines. 150 Years of the Art of Drawing, Lillehammer Art Museum, Norway
How to Build the Mississippi River in Your Own Backyard (raketa & friends), Uppsala Art Museum, Sweden
2007 *Rejmyre Matters*, Rejmyre Glass Factory, Sweden
2006 *Fair Exchange*, The Millard Sheets Gallery, Pomona, L.A., USA
XI Mänttä Art Festival, Finland
Tekeningen VI, Quartair Contemporary Art Initiatives, The Hague, Netherlands
Civic Matters, LACE – Los Angeles Contemporary Exhibitions, USA
ARS 06, Museum of Contemporary Art Kiasma, Helsinki, Finland
2005 *Un Nuevo y bravo mundo*, Sala Alcala 31, Madrid, Spain
ANTI – Contemporary Art Festival, Kuopio, Finland
Kerrostumia / Sediments, Turku Art Museum, Finland
2004 *PR04 [Tribute to the Messenger]*, San Juan & Rincón, Puerto Rico, USA
2003 *Virasto / Office City Art Exhibition*, Turku, Finland
Keksi City Art Exhibition, Lahti, Finland
Tomorrow's News, Gallery 101, Ottawa, Canada
2002 *Transformer*, Pori Art Museum, Finland
Dispensing with Formalities, Forum Shopping Center, Turku, Finland
2001 *Polis – City Laboratory*, Titanik Gallery, Turku, Finland
Romuluks, Titanik Gallery, Turku, Finland
Menopaluu, Arte Ry 40 years, Titanik Gallery, Turku, Finland
Dispensing with Formalities, Helsinki & Tampere, Finland
2000 *Realm of the Senses*, Turku, Finland

Public Works

2012 *Seesam*, Svenska Kulturfonden, Helsinki, Finland
2012 Turku University Hospital, Finland (unrealised)
2012 Ministry of Transport and Communications, Helsinki, Finland (unrealised)

Residencies

2012 Villa Lante, Rome, Italy
2008 AIT Arts Initiative Tokyo, Japan

Awards and Prizes

2013 Critics Weight, Finnish Critics' Association
2012 Finnish Book Art Committee, Beautiful Book Prize 2011
2009 State Art Prize
2009 Turku Biennial 2009, winner

Published Projects and Articles

2011 Patrik Söderlund, "Notes on Pattern Recognition" in *Mielen kuvioita / Patterns of the Mind – Turku Biennaali / Turku Biennial 2011*. Andersson, Lehtonen, Lehto-Vahtera, eds. Aboa Vetus & Ars Nova.

2005 IC-98, "Theses on the Body Politic" in *Kanssakäymisiä [With Art – Steps towards Participatory Research]*. Taru Elfving & Katve-Kaisa Kontturi, eds. Association of Art History.

2004 Patrik Söderlund, "The Pleasure Island Experiment – A Fragmentary Attempt to Answer the Question: 'What happened?'" in *PR04 [tribute to the messenger] Catalogue*. Michy Marxuach, ed. M&M Proyectos.

2004 IC-98, "Theses on the Body Politic" in *Framework,* Issue 1. FRAME Finnish Fund for Art Exchange.

2002 Patrik Söderlund, "From Moments of the Living Present to a Theory of Opening Possibilities" in *Transformer.* Teija Lammi, ed. Pori Art Museum Publications.

Selected Bibliography

2014 Hanna Johansson, "IC-98 and Far-off Signs of the Anthropocene era" in *Ars Fennica 2014*. Henna and Pertti Niemistö Art Foundation Ars Fennica.

2014 Maria Hirvi-Ijäs, "IC-98" in *22 Ways. On Artistic Thinking in Finnish Contemporary Art.* Parvs Publishing.

2011 Max Ryynänen, "Kill Your Icons" in *Framer*, Issue 1. FRAME Finnish Fund for Art Exchange.

2010 "Teema kuvassa" [featured artist] in *Nuori Voima,* Issue 5/2010. Nuoren Voiman Liitto.

2009 Hannu Castrén, "Intuition ja yhteisten sopimusten leikkauspiste" in *Taide,* Issue 3/2009. Kustannus Oy Taide.

2009 Martti-Tapio Kuuskoski, "Art and Philosophy in Confusion" in *Turku Biennial 2009 Catalogue*. Aboa Vetus & Ars Nova.

2008 Jyrki Siukonen, "Never Mess with an Old Librarian" in *Framework,* Issue 8. FRAME Finnish Fund for Art Exchange.

2006 Helena Sederholm, "The Doze of Reason" in *ARS 06 Catalogue*. Museum of Contemporary Art Kiasma.

2006 Pekka Luhta, "Siirrot käsitteelliseen tila-aikaan" in *Taide,* Issue 1/2006. Kustannus Oy Taide.

Works in Collections

Nordic Art Collection, Sweden
Helsinki Art Museum, Finland
Turku City Art Collection, Finland
Saastamoinen Foundation Art Collection, EMMA – Espoo Museum of Modern Art, Espoo, Finland
Heino Collection, Helsinki, Finland
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Pori Art Museum, Finland
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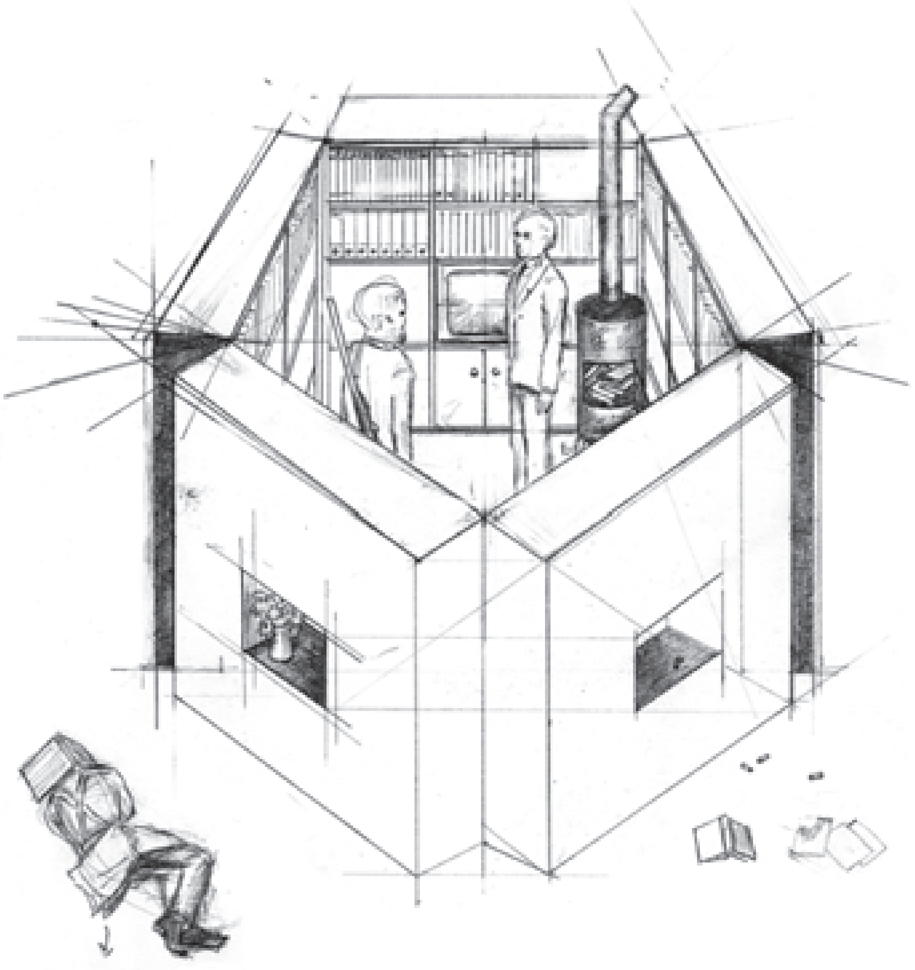

From the Series Theses on the Body Politic
(Foucault's Sleep), 2005, pencil on paper, 11 × 11 cm

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The self-publishing initiative of IC-98

"Administration Building": An Introduction, 1998
A set of three booklets, 21 × 21 cm each, digital printing (bw), soft cover, stapled, unknown edition. Graphic design by IC-98.
Iconoclast Publications 1. No ISBN.
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Psychogeographical Exercises, 2001
28 p., 12 × 12 cm, digital printing (bw), soft cover, stapled, edition of 1000 (originally in free distribution). Graphic design by IC-98.
Iconoclast Publications 2. No ISBN.
Printed by Unipaps, Turku, Finland.

A Monument for Moments of the Living Present (A Proposal), 2002
48 p., 21 × 14,8 cm, offset (bw/duotone), soft cover, perfect bound, edition of 1200 (originally in free distribution).
Graphic design by IC-98.
Iconoclast Publications 3 / Pori Art Museum Publications 61. ISBN 951-9355-79-0.
Printed by Ai-Ri Offset, Pori, Finland.

Truth / In / Formation, 2003
48 p., 14,8 × 14,8 cm, offset (bw/duotone), soft cover, perfect bound, edition of 600 (originally in free distribution).
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Run and Die, 2004
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Graphic design by IC-98.
Iconoclast Publications 5. No ISBN.
Printed by Elmendor Colors, Puerto Rico.

Kävelyretkiä – Promenader [en. *Forays*], 2005
104 p., 17,6 × 12,5 cm, offset (bw/duotone), soft cover, perfect bound, edition of 1000 (originally in free distribution).
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Auri Sacra Fames, 2005
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Iconoclast Publications 7. No ISBN.
Printed in Kuopio, Finland.

Foucault's Sleep. Models for a Proposal, 2005/2006
72 p., 17,6 × 12,5 cm, offset (bw/duotone), soft cover, perfect bound. Spanish edition of 2000; English edition of 2000 (1st. ed.) and 1300 (2nd. ed.). All editions originally in free distribution. Graphic design by IC-98.
Iconoclast publications 8. No ISBN.
Printed by Finepress, Turku, Finland.

The Place of Mutation. Vagus, Nomos, Multitudo, 2007
48 p., 12,5 × 17,6 cm, offset (bw/duotone), soft cover, perfect bound, edition of 1100 (originally in free distribution).
Graphic design by IC-98.
Iconoclast publications 9 / Pori Art Museum Publications 86. ISBN 978-952-5648-05-8.
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Escape from Tokyo. A Selection of Answers to the Question »Where Would You Escape to (from Tokyo)?», 2008
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Iconoclast Publications 1 / Aivojen yhteistyön muistivihkot 1. ISBN 978-952-67122-2-2.
Printed by Aldus, Lahti, Finland.

Theses on the Body Politic (In the Labyrinth), 2008
A set of 29 cards, cardboard case, 19,4 × 35,0 cm,
offset (bw/duotone), edition of 200.
Graphic design by IC-98.
Iconoclast Publications 12.
ISBN 978-952-67122-4-6. Printed by Aldus, Lahti,
Finland. Case manufactured by Pahvivalmiste,
Turku, Finland.

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32 p., 12,5 × 17,6 cm, offset (duotone)/
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edition of 300. Graphic design by IC-98.
Iconoclast Publications 13/Half Letter Press/
Aivojen yhteistyön muistivihkot 6.
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Printed by Aldus, Lahti, Finland.

Tekstinauhoja - In Large, well organized termite colonies (with Henriikka Tavi & Mikael Brygger), 2011
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Iconoclast publications 14 & Poesia.
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Printed by Aldus, Lahti, Finland. Bound by
Master of Book Binding Esko Salonen.

Näkymä vastarannalta – A View from the Other Side | Näkymiä – Views, 2012
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unstapled booklet in cardboard folder,
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Ante camera, 2012
28 p., 23 × 32 cm, digital offset (color/bw),
unstapled booklet in cardboard folder,
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Iconoclast Publications 16.
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IC-98
Hours, Years, Aeons
Moving Images and Other Projects 1998–2015

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