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IC-98  
Moving Images and Other Projects  
2016–2025

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TARU ELFVING

# Introduction: All the Times in the World

Hours, years, aeons. Time speeds up until it begins to slow down and reaches a serene point of near stillness. Familiar signs and patterns of busyness have vanished and movements usually undetected by the human eye manifest themselves. An ancient tree appears to rub its branches together and carefully feel the atmosphere around itself. Its roots reach ever deeper towards the subterranean waters. Long durations pass within minutes, deep time transformations become visible, grounds and horizons tremble.

Yet when looking closely, the coordinates of this reading begin to falter. The logic of linear time no longer holds in the world of IC-98. Rather, complex differing temporalities emerge and merge here. Intense bursts of life – of moths and pollen alike, reminders of cyclical rebirth – flicker through the slow flow of time. Fish swim eternally in the hidden cavernous depths like in the origin myths. But it is not merely in the realm of myths and fables where time is many and more. Heterogeneity of time in the ecosystem challenges the productivist ethos of both the narratives of progress and the determinism of apocalypse. The belief in the linearity and unity of time is here unveiled as the most astounding fiction of all.

The works that have followed the installation of *Hours, Years, Aeons* by IC-98 at the Finnish Pavilion in the Venice Biennale 2015 have steadily continued to unravel what time in its complex potentiality may mean in the future present of ecological crisis. The works also persistently question, who is the witness to the events, and whose imaginaries are these, after all. Is there a last (hu)man standing, recalling the times gone and passing on legends around a campfire after the civilisations have collapsed? And who is there to listen? What if there is no last man, can the narrative be fathomed otherwise, in and through the times of multiple others? The gates may thus open to *Realms* radically different from that of “the forward-looking, sky-gazing Anthropos”.<sup>1</sup>

The valley of the dead, the ultimate site and rite of passage, seems a fitting place where to end and to begin again. In *Nekropolis* one might see souls gathering for their last journey, but there are no golden rays of light to guide them, no weightless rise off the ground. The dichotomy of immanent and transcendent begins to sway. The invisible forces and elements of embodied existence gain material presence here. Souls

appear to be accompanied not only by their beloved companion species, the swallows, but also become gradually indistinguishable from swarms of insects or particles of some kind – be it dust, pollutants, pollen, spores. Meanwhile, all categorical divisions between natural and cultural blur in the thickening air and urge us to reckon with our always-already symbiotic existence. Where is there to transcend to within the warming atmosphere? Or, what kind of lines of flight may the ever-expanding cosmos encourage, what leaps of imagination and faith beyond geoengineering fantasies?

IC-98 continue to push the mirroring logic to its limits, where the dichotomies of the heavens and the earth – above and below, light and shadow – stammer and, eventually, crack. The hourglass in *Epokhe* tells this time, as time turns on itself. The evaporating gases, flows of water, boulders of rock, all gravitate towards and around the same vanishing point. The ultimate endpoint of the desired centred perspective, perhaps. It also suggests the collapse of the divide between life and non-life, foundational for Western modernity although increasingly challenged by its very own sciences. “The inert is the truth of life, not its horror.”<sup>2</sup>

Colours seep in, and the black and white worldview gently gains muted shades that undo the stark order of things. In line with the earlier IC-98 works, however, this world is not disorderly as much as unruly, pregnant with the heterogeneous multiplicity of temporalities, epistemologies, entanglements – the whole prism of wild divergence that may only become sensible when slowing down.<sup>3</sup> Here the event, of extinction or rebirth alike, is not abrupt and spectacular. It is a manifold unfolding, never one nor the same. It is not something yet-to-come, but already here and around the corner, such as toxicity in the sacrifice zones of extractive late-capitalism.

A case in point is the *House of Khronos*, where time dwells but never lies still. In real time, in its numerous temporalities, there is nothing much to see. The work operates beyond representation, beyond capture. Or, perhaps more accurately put, human presence and perspective are here merely sediments in the narrative of other emergent and potential orders of things. The spectral image of our current civilisation may be deciphered in the future archives of bureaucratic documents, a source of old legends about anthropocentric beliefs in property.

There is thus no world without us. Instead, the co-dependent histories and futures hold both promises and responsibilities that cannot be met alone. These are inscribed in the annual circles of the birch tree if one knows how to read them. Meanwhile the young apple tree saplings tell the tales of renewal, cross-pollination and co-existence. *Family Trees* indeed, of kinships ceaselessly expanding their boundaries. Fences and walls are only momentary obstructions after all. Seeds for the future are intricately woven nature-cultures in all the vivid hues yet-unimaginable, as in *A World in Waiting*.

This calls for engagements and experiments within the polyphony of living languages one is always already embedded in, in every here and now, as the *Genius loci* makes sensible. Here not solely reading skills are required but novel practices of attention. The end of time may then be just the end of a particular, rather unkind, kind of time.

## Notes

1. Donna J. Haraway. *Staying with the Trouble. Making Kin in the Chthulucene*. Duke University Press, Durham & London, 2016, 53.  
2. Elizabeth A. Povinelli, *Geontologies. A Requiem to Late Liberalism*. Duke University Press, Durham & London, 2016, 45.  
3. Isabelle Stengers, *Another Science is Possible. A Manifesto for Slow Silence*. Trans. Stephen Muecke. Polity, London 2018.



# Hours, Years, Aeons

In a twilight world, a twisted ecosystem centred on an overgrown fruit tree undergoes parasitic and geological transformations as the hours, years and aeons pass.

The highly metaphorical narrative is set in a mythologized, distant future devoid of humans but slave to their far-reaching influence as a dominant species. The work reminds us of the long and sometimes circular passages of time, as it places the anthropocentric view of history into a new perspective. A poetic meditation on the Anthropocene, this is a work about the containment of ecological disasters in general, and nuclear waste repositories in particular, demonstrating the circulation of pollutants, the mutations they cause, and highlighting a certain cultural amnesia about the future: things may be buried and forgotten – but over time they will always resurface.

The animation *Abendland (Hours, Years, Aeons)* was first exhibited as a part of the site-specific installation *Hours, Years, Aeons* at the Alvar Aalto Pavilion of Finland at the Venice Biennale in 2015. In Venice, the installation highlighted the parallels between Finland’s geometrically planted forests as the material precondition of the Northern welfare state and European gardens as symbols of power and man’s mastery over nature.



installation, 2015  
*Hours, Years, Aeons*  
mixed media (animation *Abendland (Hours, Years, Aeons)*,  
sound, tar, charcoal, jute)  
curated by Taru Elfving  
commissioned by Frame Visual Art Finland for the 56th  
International Art Exhibition – la Biennale di Venezia, 2015

animation, 2015  
*Abendland (Hours, Years, Aeons)*  
HD  
42’40”, seamless loop  
stereo sound  
written, directed and drawn by IC-98  
animated by Markus Lepistö, assisted by Leo Liesvirta  
music by Max Savikangas  
double bass by Juho Martikainen  
contrabass clarinet by Marko Portin  
recording by Pekka Mikael Laine (double bass),  
Pentti Männikkö (contrabass clarinet)

[trailer »](#)

< *Hours, Years, Aeons*, 2015  
Finnish Pavilion, the 56th International Art Exhibition –  
la Biennale di Venezia, 2015

> *Hours, Years, Aeons*, 2015  
installation view, Finnish Pavilion, the 56th International  
Art Exhibition – la Biennale di Venezia, 2015







*Abendland (Hours, Years, Aeons)*, 2015, still images



*Abendland (Hours, Years, Aeons)*, 2015, still images



# Nekropolis

*Nekropolis* is loosely based on John Ruskin’s lecture “The Storm-Cloud of the Nineteenth Century” (1884), in which he employs metaphors to describe the intensifying smog caused by the industrial revolution: “That harmony is now broken, and broken the world round: fragments, indeed, of what existed still exist, and hours of what is past still return; but month by month the darkness gains upon the day, and the ashes of the Antipodes glare through the night.” *Nekropolis* updates this vision of a storm cloud “made of dead men's souls” for the 21st century.

In *Nekropolis*, the spirits of the departed ascend from their tombs only to form a fluctuating cloud, which first reigns over the valley of the dead, then darkens the whole earth as souls, gases and particles released from the ground are sucked up into the atmosphere. The souls are borne by flocks of cave-nesting swallows, who are not just mere carriers but the new inhabitants of a world without us. Even as it lies in ruins, human civilization remains a problem, the rotting biomass releasing methane as the Arctic ice and permafrost melt.

with Markus Lepistö, Juan Duarte Regino and Sink  
2016  
HD animation  
32'00", seamless loop  
stereo sound  
written, drawn and produced by IC-98  
directed by IC-98 and Markus Lepistö  
animated by Markus Lepistö and Juan Duarte Regino  
music by Sink  
support: AVEK/Elena Näsänen

[trailer »](#)

› *Nekropolis*, 2016  
installation view, Röda Sten Konsthall, Gothenburg,  
Sweden, 2016

» *Nekropolis*, 2016  
installation view, Röda Sten Konsthall, Gothenburg,  
Sweden, 2016

»» *Nekropolis*, 2016  
still images









## Epokhe (The Last Sixth of the Final Hour)

A digital doomsday clockwork repeating the last ten minutes of our final hour, *Epokhe* presents us with a world where the trusted laws of nature have started to go askew. The scene is set by two mountains, the summits of which meet to create a giant hourglass shape. Melting ice from glaciers above rains down while the burning forests below send thick smoke up into the air. The cold rain, hot smoke, ice and stone meet in the centre to form an unstable orbit, which rotates around the calm locus of the surrounding chaos. The precarious balance is about to tip at any moment.

The microloops, the unrealistic yet life-like setting and the entirely computer generated ultra-high-definition landscape are not used to narrate a story but to present the viewer with a lengthened standstill moment, a timepiece arrested in an infinite loop.

2017  
4K animation  
10'00", seamless loop  
stereo sound  
written, directed and drawn by IC-98  
animated by Markus Lepistö and Santeri Holm  
3D modeling by Kari Kuusela, Markus Lepistö  
and Santeri Holm  
music by Marko Laine  
support: Makasiini Contemporary

[trailer](#) »

*Epokhe*, 2017  
installation view, Kunsthalle Helsinki, Finland, 2018





# Realms/Omnia mutantur

*Omnia mutantur*, an installation version of the short film *Realms*, is a voyage through time, evolution and the kingdoms of life towards the natural destruction wrought upon the planet by the human species.

As Ovid writes in *Metamorphoses*, everything changes but nothing perishes (*Omnia mutantur, nihil interit*). Things change shape, energy becomes matter and matter becomes energy. *Realms* is a film about this constant metamorphosis, a succession of states, epochs, species, kingdoms and realms, a journey through past and future strata, organic and inorganic phases and spheres of our planet.

The story unfolds on a remote fisherman’s farm, where we begin our journey hundreds of millions of years ago in the depths of the primeval ocean. We reach the shore, make our way through to the farm-yard, through the house to the garden in the rear and onwards to the nearby forest, followed by a swidden, a rocky ridge and the sand dunes beyond. Finally, millions of years into the post-human future, we stand on the shore again, animate and inanimate nature levelled to black dust, gazing towards the stars of the Milky Way. And so the cycle begins again.

All that time, we have stayed within the perimeter of the farm and seen versions of how the same landscape has appeared at different times – how it was before humans and how it will look after we are long gone. Though our own era is just a blink in the eye of the long continuum of epochs, this blind moment with its reliance on energy provided by fossil fuels and the wholesale exploitation of nature threatens the future of the entire planet.

short film, 2018

*Realms*

4K DCP

19’38”

1:2,39

7.1 sound

installation, 2018

*Omnia mutantur*

4K

18’18”, seamless loop

1:2,39

5.1 sound

written and directed by Patrik Söderlund

cinematography by Jussi Eerola

artistic advisor: Visa Suonpää

production design by Markku Pätilä

music by Max Savikangas

sound design by Olli Huhtanen/Finnvox Cinepost

edited by Mika Taanila and Jussi Eerola

visual effects by Jari Hakala/Post Work Productions

animations by Markus Lepistö

produced by Jussi Eerola

production: Elokuvayhtiö Testifilmi Oy

support: Finnish Film Foundation/Piia Nokelainen,

AVEK/Outi Rousu

in co-operation with: YLE/Sari Volanen

trailer [»](#)



*Realms/Omnia mutantur*, 2018

installation view, Kunsthalle Helsinki, Finland, 2018





*Realms/Omnia mutantur*, 2018, still images



*Realms/Omnia mutantur*, 2018, still images



# Theses on the Body Politic (Bind)

In this minimalistic yet monumental installation interconnecting historical, political, social, natural and material processes are depicted using a hemp rope, which goes through a transformation from a seemingly simple line to separate yarns, and from ever multiplying yarns to a weave, through which we see a glimpse of a hemp field before the screening sail is torn to pieces. The idea is to portray complex processes – both things and forces – using the simplest of means, a mere elemental shape. This is how the interpretation is kept as open as possible without losing sight of any of the concrete references.

The obvious starting points of the work are a tug-of-war (the battle of opposing forces), rope-making, cloth weaving and harvesting of natural resources. This linkage has existed for thousands of years and is integral to most human cultures. Not only is the rope a powerful and versatile tool. The rope and its transformations are a metaphor for society, with different parts inextricably linked together and forming a whole, the parts torn between the dual movement of autonomy and organization, and the material resources completely integral to this organization. Through its associations of seafaring the work opens to colonial themes, too: exploitation of nature, colonial agricultures, global trade, naval fleets.

The electroacoustic score composed for a string quintet adds yet another layer to the work. Now the rope appears also as a string, the sound of which reverberates in the space – situating the viewers in the echo chamber of the instrument itself. Then again, on a strictly formal level the work even nods to the tradition of abstract cinema, the simple line, the scratch on the film surface – without ever losing its figurative essence.

The rope draws a line, a horizon, a boundary. It ties and demarcates. It transmits force. It vibrates. The rope is what is called a discursive object: having a wide array of meanings while remaining an extremely practical tool. And finally, hemp as a versatile fibre is a promise – it directs our attention to a more local post-fossil world.

2020  
synchronized 3-channel HD video installation  
12'45", seamless loop  
5.1 sound  
written and directed by Patrik Söderlund  
artistic advisor: Visa Suonpää  
simulations by Kari Kuusela  
3D artists: Kari Kuusela & Markus Lepistö  
vfx & compositing by Grim VFX  
music by Max Savikangas  
sound design by Toni Ilo/Finnvox Cinepost

string quintet: Ilkka Lehtonen (violin), Aleksi Kotila (violin), Max Savikangas (viola), Markus Hohti (cello), Juho Martikainen (double bass)  
recording by Juha-Matti Kauppinen/Finnvox Cinepost

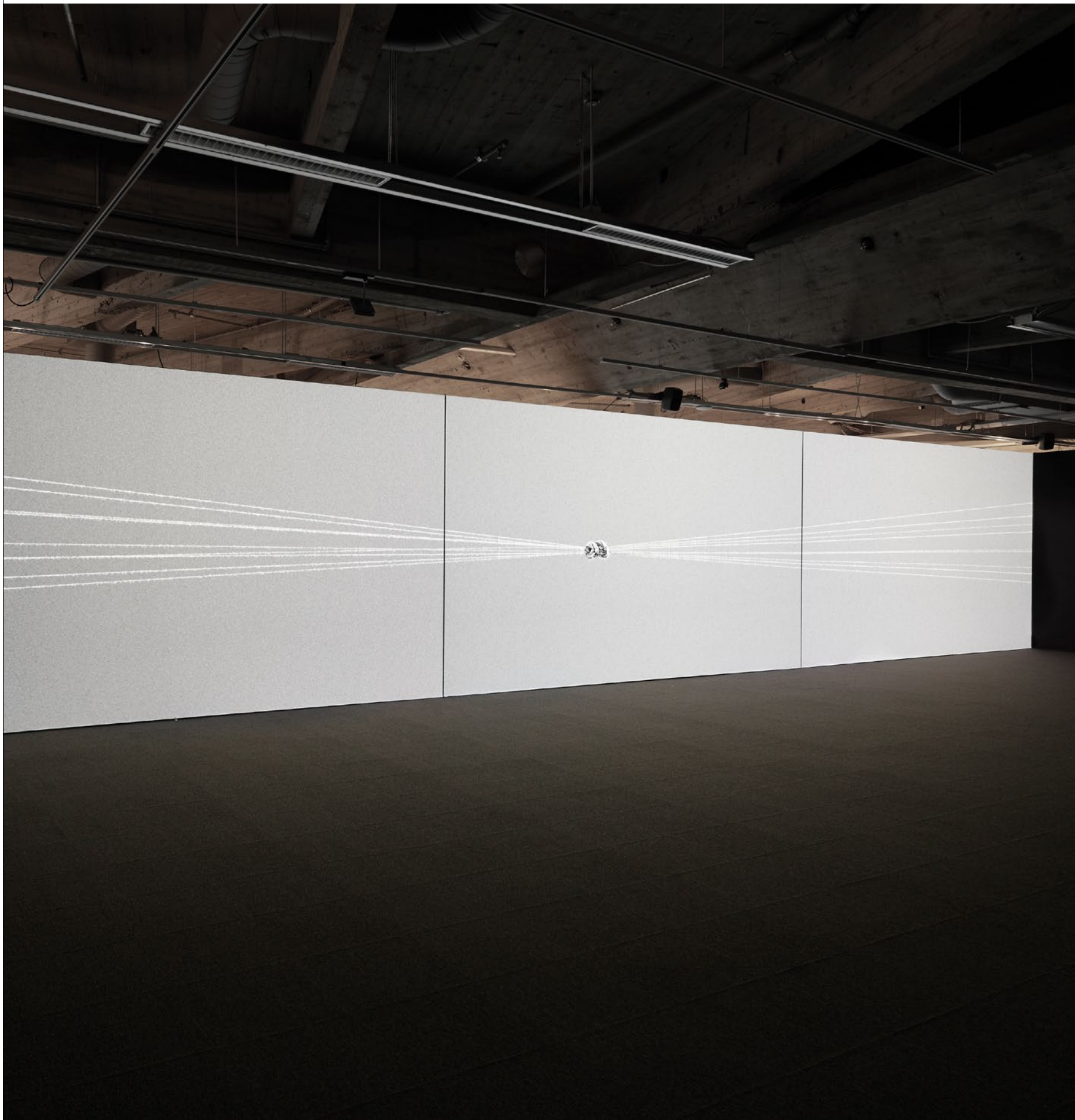
commissioned by Saastamoinen Foundation  
support: AVEK

screener (requires password) »

› *Theses on the Body Politic (Bind)*, 2020  
installation view, EMMA – Espoo Museum of Modern Art, Espoo, Finland, 2020

» *Theses on the Body Politic (Bind)*, 2020  
installation view, EMMA – Espoo Museum of Modern Art, Espoo, Finland, 2020

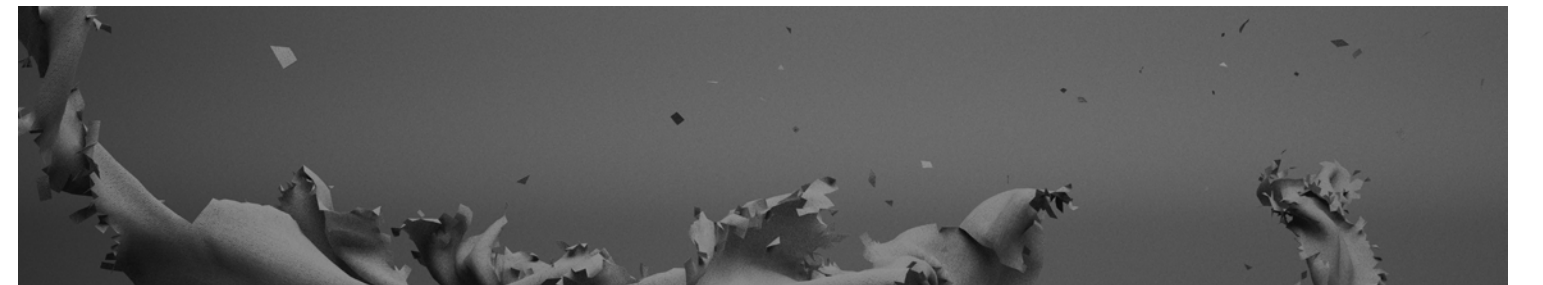
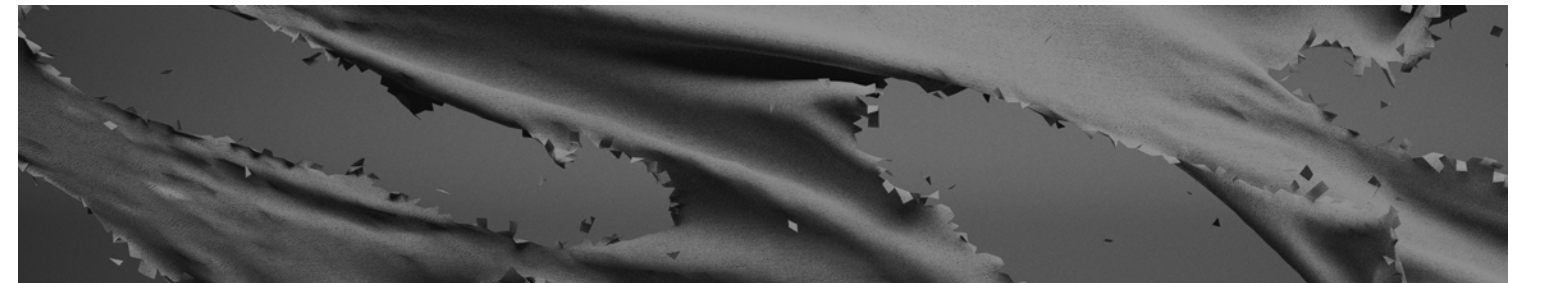
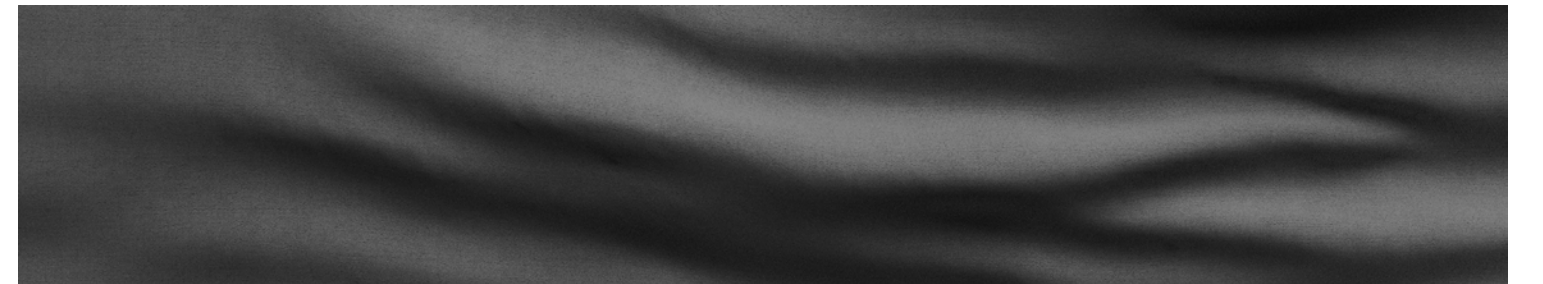
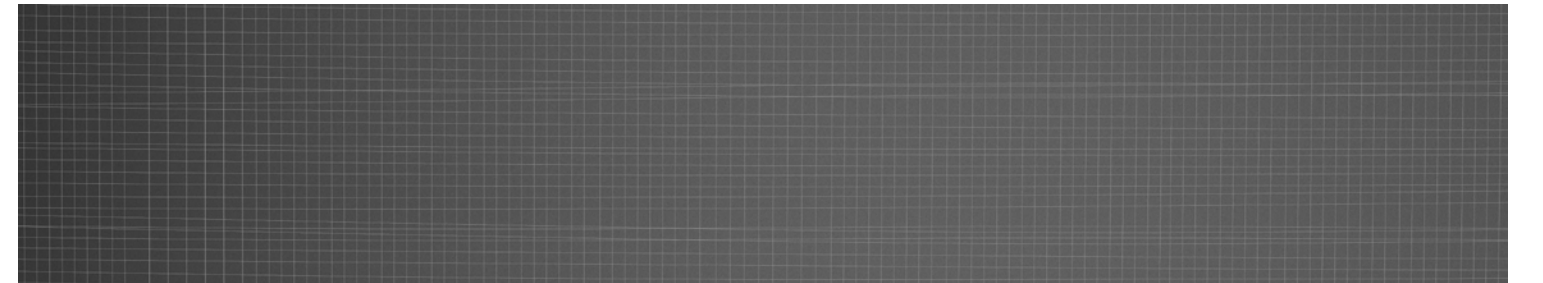
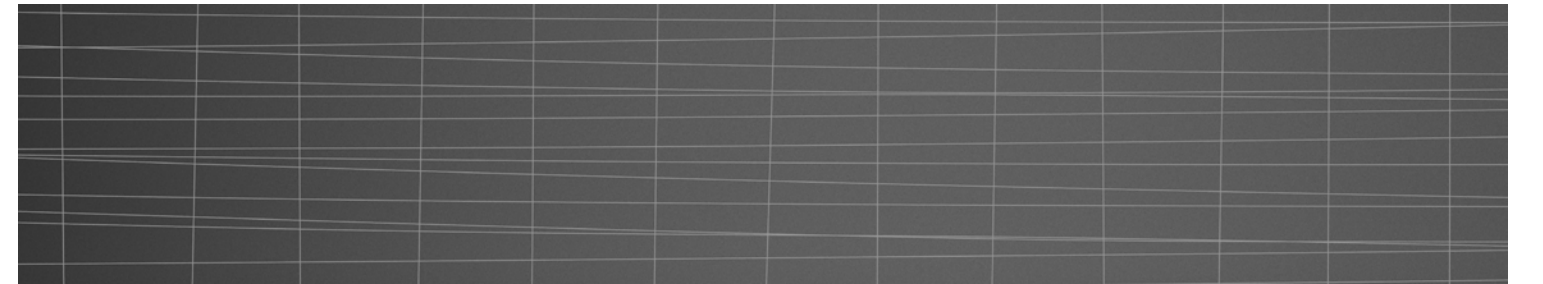
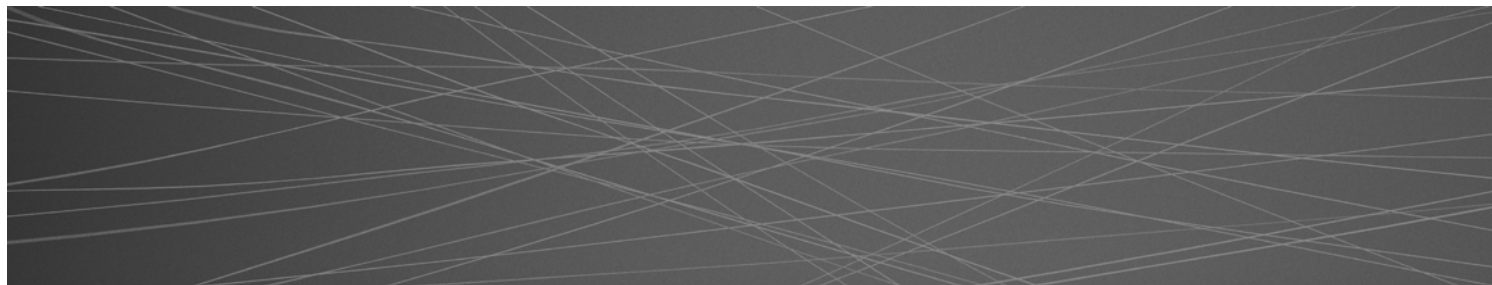
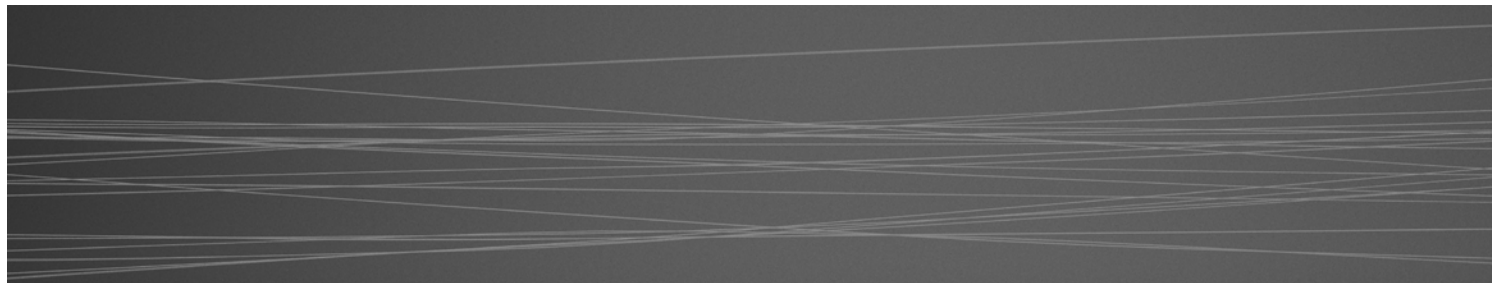
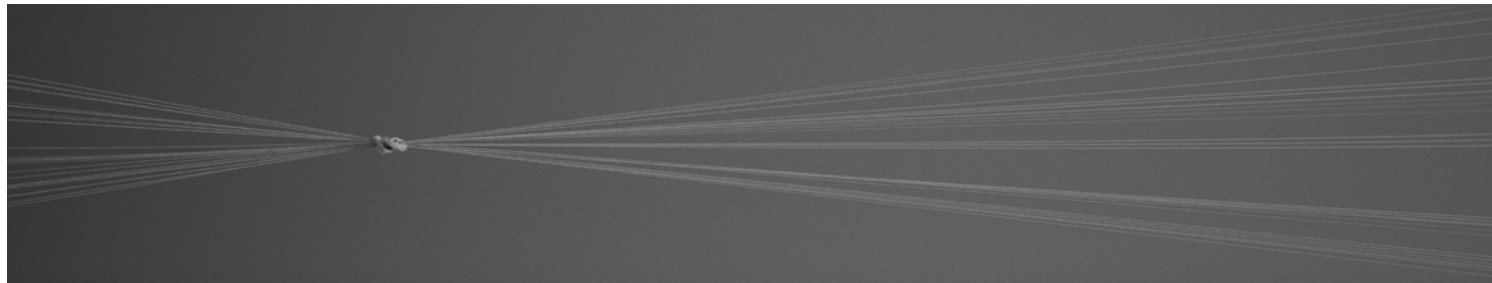
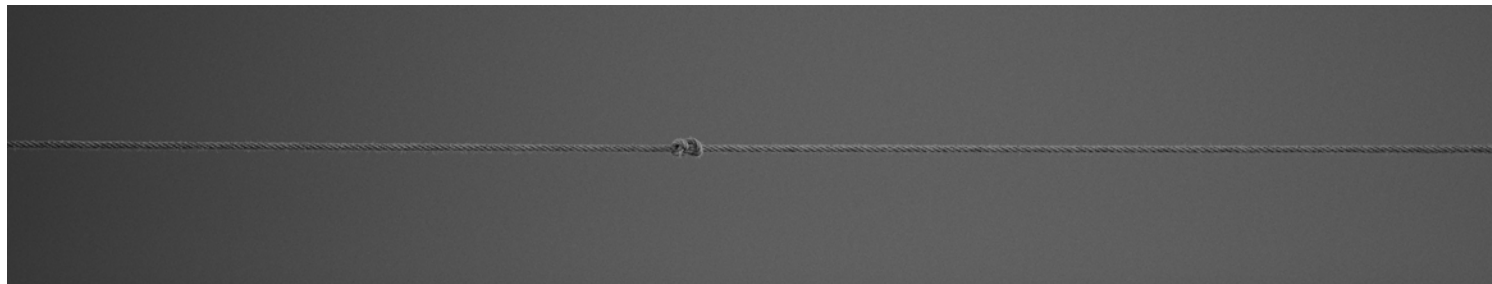
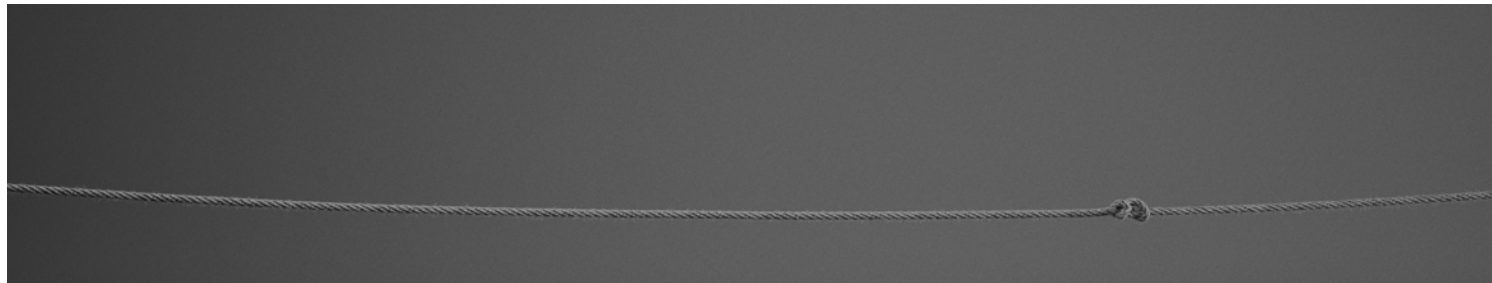
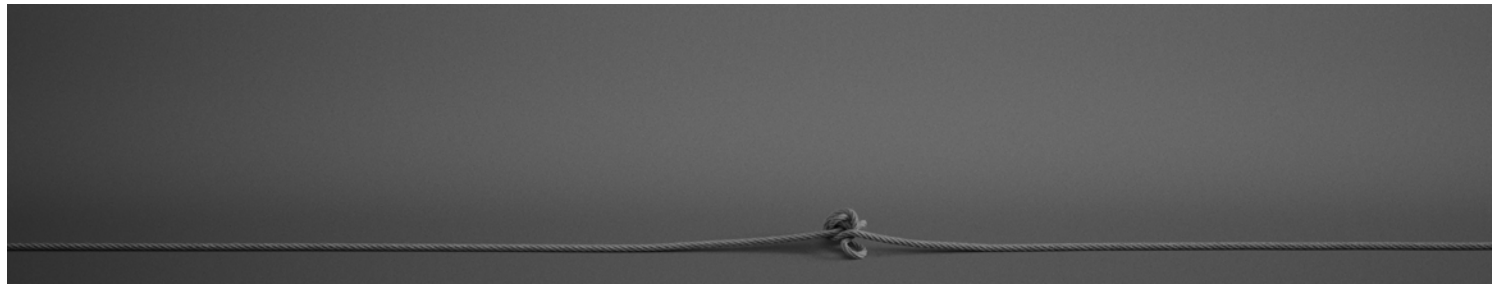
»» *Theses on the Body Politic (Bind)*, 2020  
still images













# Transit

The animation suite for Tero Saarinen's choreography *Transit*, set to Sebastian Fagerlund's orchestral trilogy *Stonework* (2015), *Drifts* (2017) and *Water Atlas* (2018), functions as an architectural bass line for the whole creation. Like the surrounding nature, the work is continuously present. Slowly changing and evolving, it comments, criticizes and mirrors everything.

The suite's narrative stems from *Nekropolis* (2016), which shows a cloud of carbon released into the atmosphere over a barren, rocky landscape. The dead and buried have risen to the skies, but the earth is desolate. The energy of the sun gives life, but also suppresses it. The world is ruled by the eye of Father Sky who maintains separation, distance, and well-defined borders when the survival of all living things would require touch, entanglement, rooting together, and a return to Mother Earth.

The second act's wide panorama explores this possibility of a new community as life rains back to Earth. Small particles in the atmosphere turn into rocks; rocks turn into seeds and seeds into new worlds. These worlds assimilate and pollinate, grow shoots and stalks that reach towards and mutually support each other. It is as if the ancient cyclopic eye would finally be dividing, infinitely.

The heat of the sun creates a whole new world and atmosphere. Everything cross-pollinates, and a community based on reaching out and rooting together emerges from these encounters and entanglements; in minerals, soil, mycorrhizal associations, between cells and within cell walls. Our human bodies are animal bodies, and our animal bodies are composed of carbon and water, supporting and being supported by myriad worlds of other organisms. We touch and we are touched, we care for each other and we are cared for. Everything in life vibrates.

According to choreographer Tero Saarinen: "*Transit* is a frenzied ritual, a fight for survival in the face of great change. Even though it is dystopian, I wanted hope to be a powerful presence. I believe that a new prospect will rise out of the ashes – it is time to rediscover a connection with nature."

for Tero Saarinen Company  
2020  
HD animation suite for stage, 2 ACTS  
duration: 1h 50min (with intermission)  
written, directed and drawn by IC-98  
animated by Kari Kuusela and Markus Lepistö

original production by Skånes Dansteater and  
Tero Saarinen Company  
world premiere at Malmö Opera on 3 October, 2020

choreography and concept by Tero Saarinen  
music by Sebastian Fagerlund  
lighting design by Minna Tiikkainen  
costume design by Teemu Muurimäki  
sound design by Tuomas Norvio  
choreographer's assistant: David Scarantino  
rehearsal directors: Satu Halttunen and Henrikki Heikkilä

dancers: Jenna Broas, Elina Häyrynen, Oskari  
Kymäläinen, Mikko Lampinen, Natasha Lommi, Mikko  
Makkonen (Tanssiteatteri Minimi), Emmi Pennanen, Sofia  
Ruija, David Scarantino, Saida Solla, Jing-Yi Wang, and Nanny  
Hedberg/Taru Hiitola and Edoardo Pavoni/Edith Stenvall  
(Finnish National Ballet Youth Company)

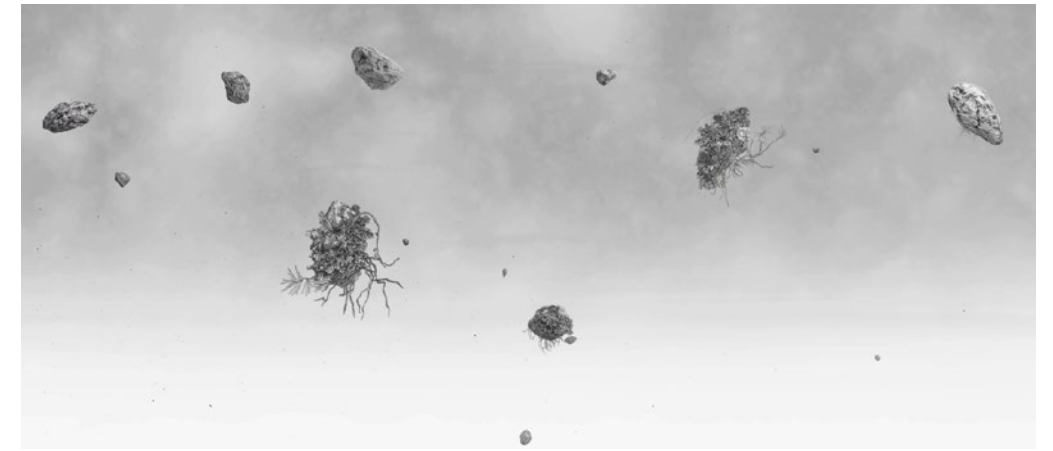
- > *Transit*, 2020  
stage view, ACT 1, Helsinki Festival, 2021
- » *Transit*, 2020  
stage views, ACT 2, Malmö Opera, Sweden, 2020
- »» *Transit*, 2020  
stage view, ACT 2, Helsinki Festival, 2021
- »»» *Transit*, 2020  
still images, ACT 2











# Lands of Treasure

*Lands of Treasure* is a three-part animated ritual, a journey through ”treasurelands” during which an attempt is made to collect the scattered pieces of the world which was whole once, to find a new direction and create new founding myths for the whole biotic community. The electroacoustic score composed for a chamber choir is entirely based on human voices, which emphasizes the communal nature of the ritual.

The starting point is a legend of a forest giant who dies and leaves behind a clearing in the woods. Humans come and quickly fill the empty space with their ideas and constructions. The first part deals with the concepts that make possible humanity’s separation from the nature and control over it. The scene depicts a wasteland devoid of spirit, with towering piles of raw materials, energy sources and tools of control and extraction. In the second part, the sun starts to turn black – the world kept in distance didn’t bring peace and order after all, but created even bigger monsters as the trauma caused by separation insists on being dealt with. Now the world looks back at us and demands what belongs to it. The third part of the ritual takes place in the forest, where lost spirit and connection are being called back as the storm of progress quiets down and the voices of nature can be heard again. On the trunks and branches of trees a rich world of fungi, lichen, insects, birds and other life forms is being born. What looked dead from the distance is now full of life.

Many scenes in the animation are inspired by the stories from the *Voices of Nature* collection in *The Library of the Finnish Literature Society*. The stories connect us with collective memories, which we thought to be long lost. The central theme in these stories is the speech of animals, which posits humans as listeners. The stories break down the modern categories, the distinction of self and other(ness), which have been used as basic building blocks of the Western worldview.

*Lands of Treasure* can be seen as an allegorical, fictitious translation of the themes of the site-specific project *Misi-Raaka Park of Wounded Nature*, which we are developing in the former iron mine of Raajärvi in Kemijärvi, Finland. The mine used to be a real land of treasure, which brought prosperity to the whole community built around it. When the mine was closed, the community had to face the collapse of its material basis. A new ecology and new ethics must be built on this realisation: we need to live through this catastrophe of our own making, realising we are not separate but completely entangled with the environment.

2021/2022  
synchronized 2-channel HD video installation  
53’00”, seamless loop  
5.1 sound  
written, directed and drawn by Visa Suonpää  
animated by Markus Lepistö  
artistic advisor: Patrik Söderlund  
3D artist: Markus Lepistö, assisted by Kari Kuusela  
drawing assistant: Nina Rantala  
music composed by Max Savikangas  
sound design by Toni Ilo/Finnvox Cinepost  
choral conducting by Nils Schweckendiek

singers of The Helsinki Chamber Choir:  
Tove Djupsjöbacka (soprano), Veera Kuusirati (soprano),  
Susanna Sippola (alto), Eira Karlson (alto),  
Martti Anttila (tenor), Jussi Linnanmäki (bass)  
recording by Niklas Jussila/Finnvox Cinepost

commissioned by Serlachius Museums  
support: AVEK, Finnish Cultural Foundation

screener (requires password) »

> *Lands of Treasure*, 2021  
installation view, Serlachius Museums, Mänttä,  
Finland, 2021

» *Lands of Treasure*, 2021  
installation view, Serlachius Museums, Mänttä,  
Finland, 2021

»» *Lands of Treasure*, 2021  
installation view, Hyvinkää Art Museum, Hyvinkää,  
Finland, 2022



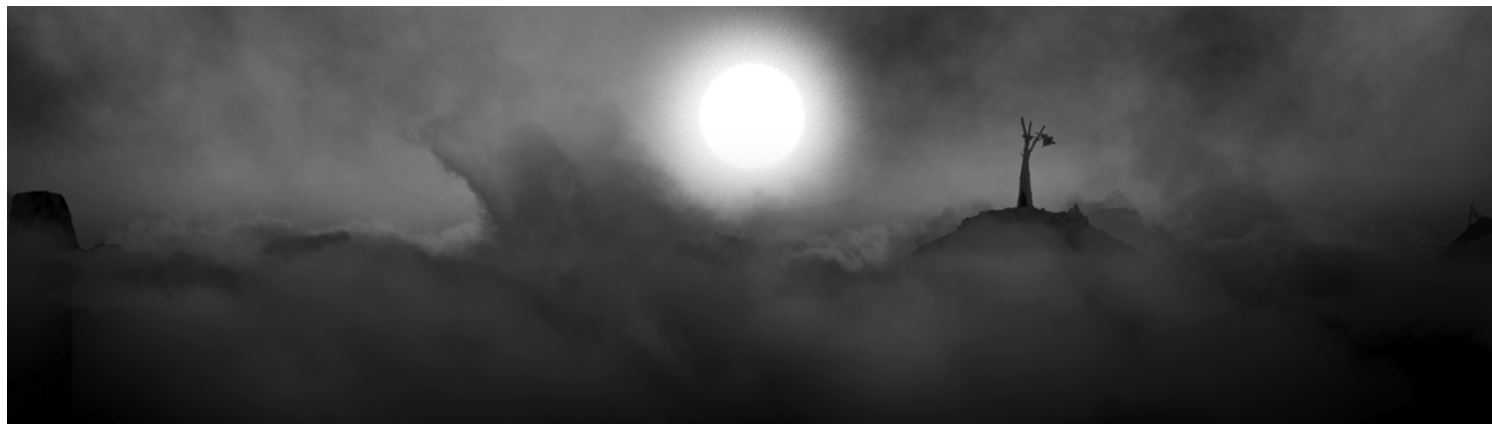












*Lands of Treasure, 2021/2022, still images*



*Lands of Treasure, 2021/2022, still images*



# Impivaara – A New World

*Impivaara – A New World* is a dreamlike imagining of Finnish national author Aleksis Kivi’s classic novel *Seven Brothers* (1870). The short film focuses on the energetic basis of a Northern welfare state and a possible future emerging from the climate crisis. The events in the film begin with the great land reform of the 18th century and end in a post-fossil-fuel 22nd century.

The original *Seven Brothers* is a strong novel about humans and their relationship with the World. In Kivi’s story, the seven brothers are reluctant to conform with modern society. Taking refuge in the virgin forests of *Impivaara*, they seek to create a new world. They assume dominion over nature, make the land productive and eventually find their place as pillars of society. Ultimately, the forest of *Seven Brothers* is an object of conquest. Animals are prey, trees are material for building and trade, and the land is reshaped by humans, all of which makes *Impivaara* a tale of the material foundation of a Nordic welfare state.

*Impivaara* subverts the anthropocentric bias of the original and its countless later adaptations – centering on the brothers’ growth and socialisation – by focusing on the environment, which was and is used to enable the organisation, enrichment ja maintenance of the modern free-market society. This foundation needs to be changed, the social contract must be re-written as a natural contract to include the entangled totality of humans and more-than-humans as the climate crisis cannot be solved by a techno-scientific fix devoid of all empathy and spirit.

The end of the film aims to offer a modest vision of convivial existence based on mutual care in the thriving ruins of our modern state. The brothers are replaced by children, who end the vicious circle of men. On the *Hiidenkivi* scene of massacre, we hear giggling, howling and birdsong. The story ends with a hopeful twist. The world gets a new chance.

2024  
short film  
4K DCP  
26’00”  
1:2,39  
7.1 sound

written and directed by Patrik Söderlund  
cinematography and editing by Jussi Eerola  
artistic advisor: Visa Suonpää  
music by Paavoharju  
sound design by Mika Niinimaa  
set and props by Markku Pätilä, Katariina Lume,  
Heikki Häkkinen, Erno Parikka, Suvi Komsa  
costume design by Kirsi Gum, Taila Seeve, Laura Dammert  
makeup design by Heidi Huovinen  
casting by Kate Lehto  
visual effects by Jari Hakala  
3D artists: Markus Lepistö and Kari Kuusela  
produced by Jussi Eerola

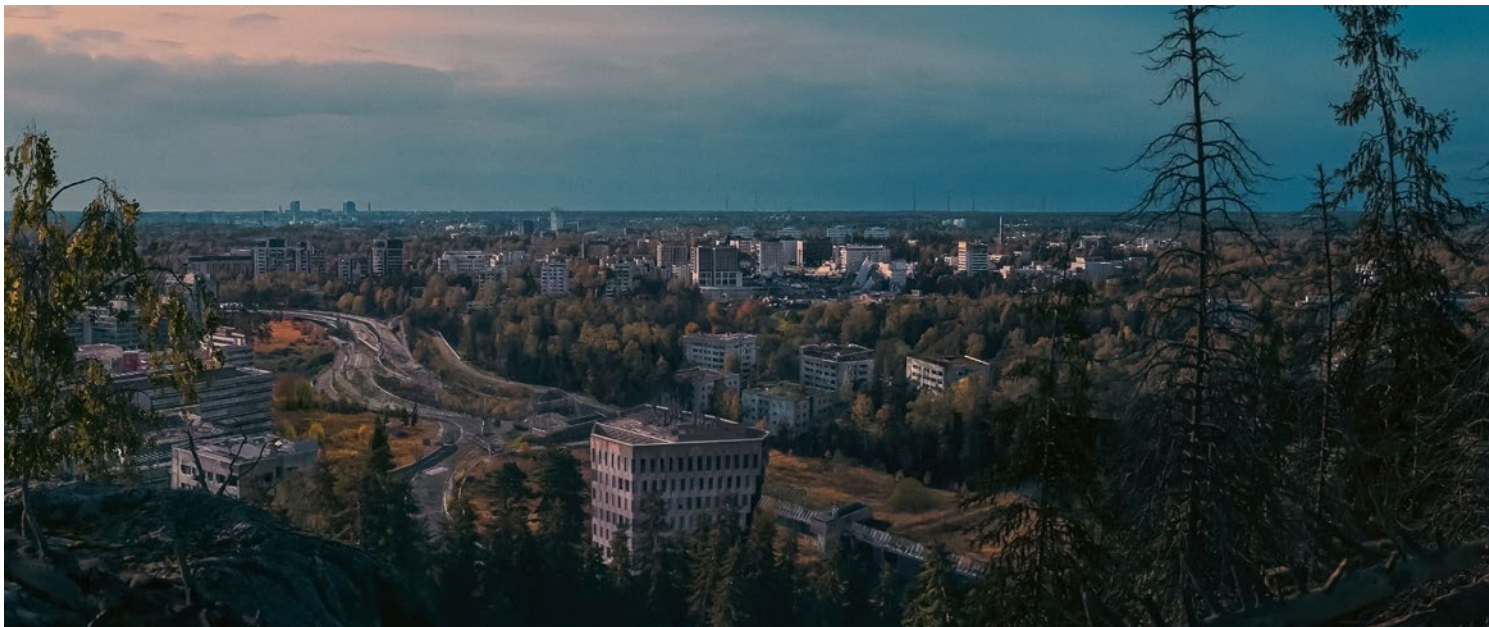
production: Elokuvayhtiö Testifilmi Oy  
support: Finnish Film Foundation/Piia Nokelainen, Eero Tammi;  
AVEK/Mikko Peltonen  
in co-operation with: YLE/Sari Volanen

[trailer »](#)

> *Impivaara – A New World*, poster, 2024







*Impivaara – A New World, 2024, still images*



*Impivaara – A New World, 2024, still images*



# Memory and Matter

*Memory and Matter* was commissioned as a permanent video installation in the museum to bridge the gap between AVAN's archaeological and contemporary art exhibitions. The work directs visitors' attention from the cultural artefactualness of archaeological finds to their materiality and temporality.

A set of objects was selected from the museum collection documenting the archaeological site – a housing quarter along one of the Medieval Turku's main streets – which was discovered in the 1990s during excavations. While some traditional representativeness of the important artefacts and their timeline was maintained, the main criteria for selection was the matter, which the objects were crafted from: bone, clay, wood, iron, stone. In addition to artefacts, also non-catalogued matter found on the site was included: ie. wood turned into charcoal in the great fire of Turku in 1827.

This combination of catalogued and non-catalogued objects was of great importance, as our main aim was to focus on the different spatio-temporal strata of the site from the point of view of entangled natural and cultural matter. It is only by cultural selection, that a human-made object is given importance while the surrounding sand, gravel – the "medium" where the artefacts are "immersed" – is considered neutral or waste. The symbol of this frame of mind are archaeologist's sieves, a series of grids, which all matter on a excavation is filtered through.

The objects were imaged with a digital camera, an optical microscope, a scanning electron microscope (SEM) and a transmission electron microscope (TEM). The resulting images were stiched together and made into an animation, which takes the viewer on an ever deepening dive into the heart of matter. With what we had in our disposal within the budgetary limits, we were able to reach the structure of carbon atoms – one of the building blocks of life itself.

The video installation works as a reminder to the visitors that our culture – however distanced in its ever complicating cultural forms, be it our keys, the internet, our hand-held devices, batteries or AI – is of the same origin, part of the precious matter of our planet, that is: *materia*, the mother, the matrix of all life, Earth. It is always through extraction, selection and form-giving, the hylomorphic operations modulating *prima materia*, that we produce our tools, culture and institutions.

2025  
2-channel unsynchronised UHD video installation  
33'56" + 32'52", seamless loop  
silent  
written and directed by IC-98  
2D/3D animation, compositing & editing: Kari Kuusela  
commissioned by AVAN Museum of Archaeology and Contemporary Art Aboa Vetus Ars Nova, Turku, Finland

photography and photogrammetry by Mika Kurkilahti  
optical microscopy by Kaisa Rautaniemi/Turku Bioscience Centre, University of Turku  
scanning electron microscopy (SEM) by Linus Silvander/Faculty of Science and Engineering, Åbo Akademi University  
transmission electron microscopy (TEM) by Markus Peurla/Institute of Biomedicine, University of Turku  
Research: Ilari Aalto/AVAN

imaged objects:  
Key (iron), 1300–1500 (4,6 Ga)  
Wood charcoal (pine), 1827 (4,6 Ga)  
Toy dog (red clay), 1775–1825 (<10.000 ka)  
Buzz bone (bone), 1300–1525 (before 1525)  
Clay pipe (dutch clay), 1630 (70–100 Ma)  
Die (bone), 1625–1650 (before 1650)  
Spindle weight (mica schist), 1300–1600 (1905–1880 Ma)  
Branch stub (pine), 1827 (before 1827)

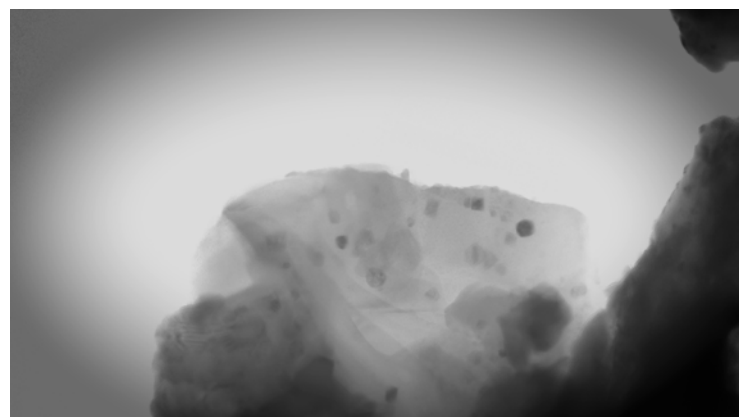
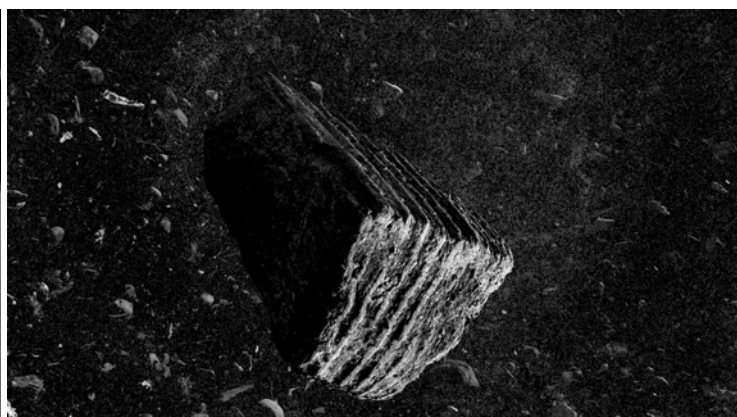
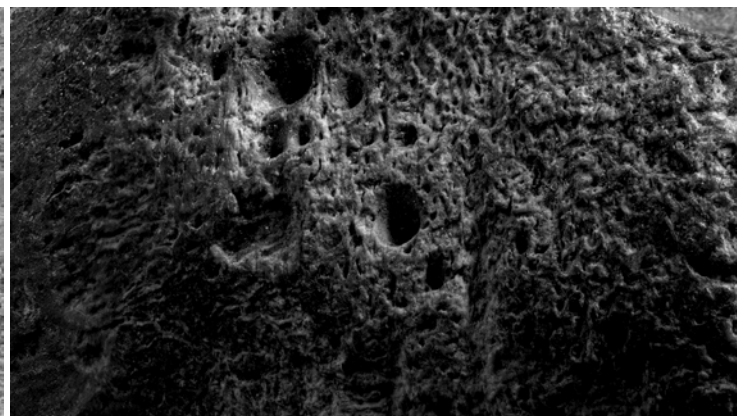
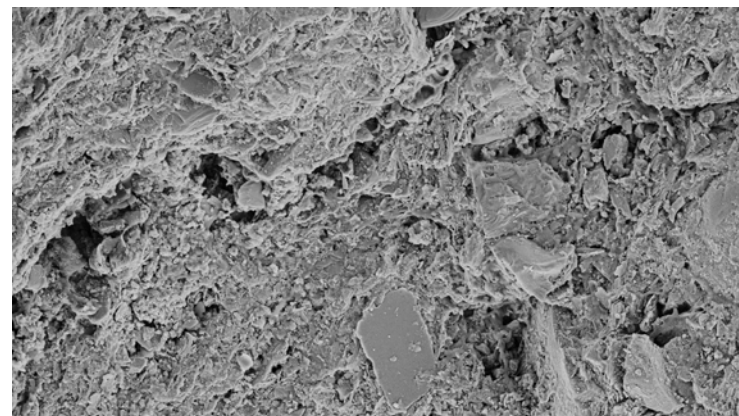
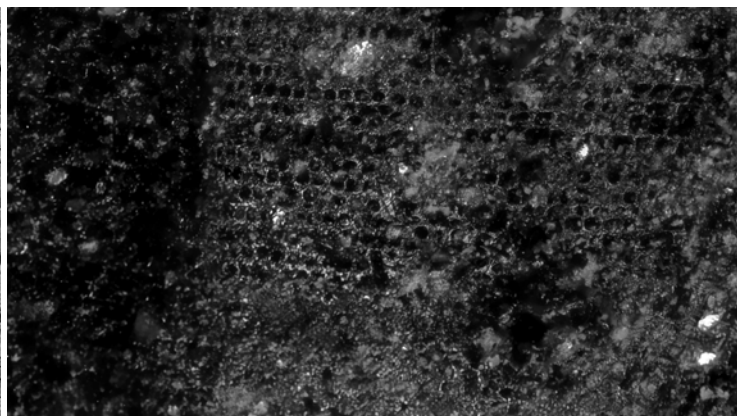
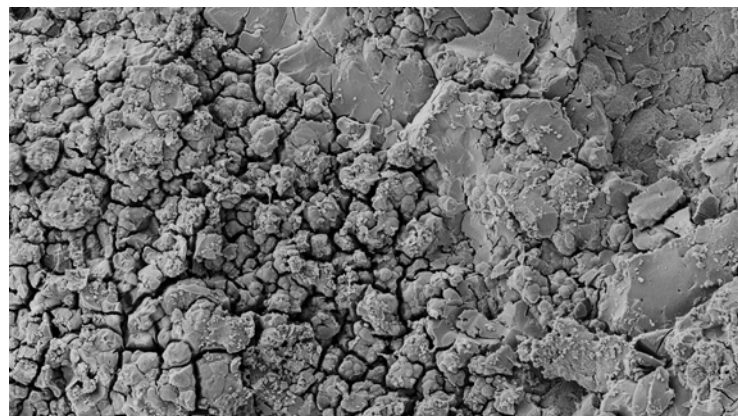
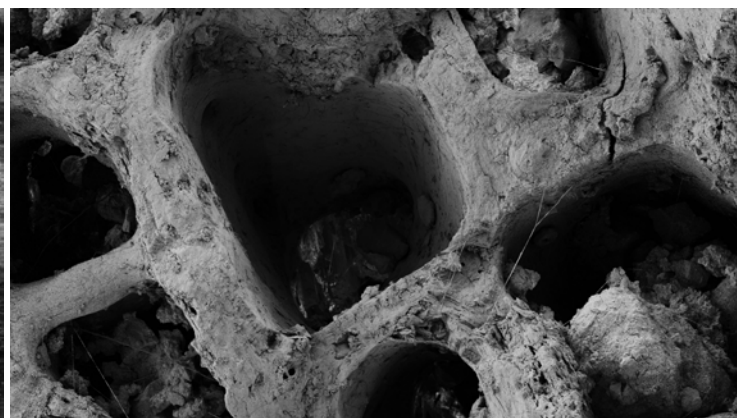
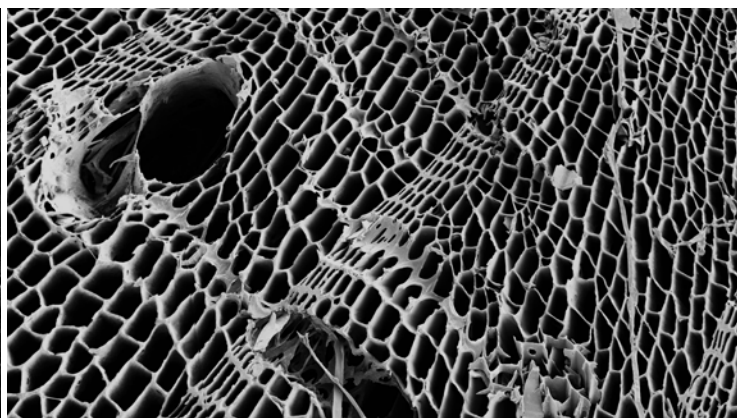
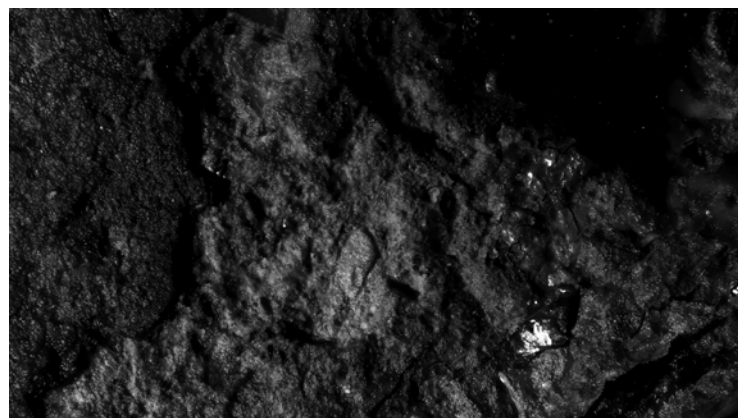
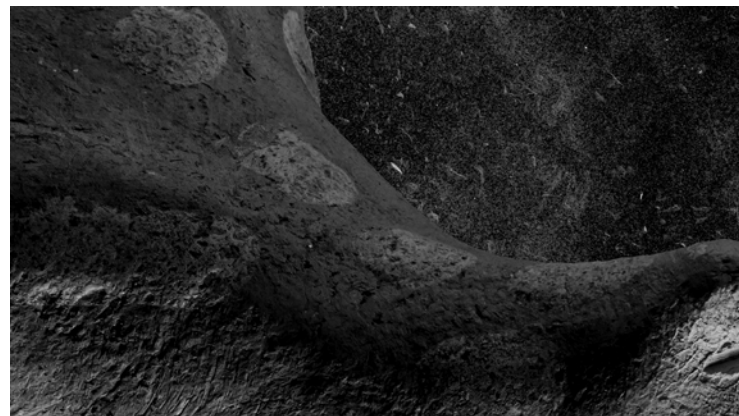
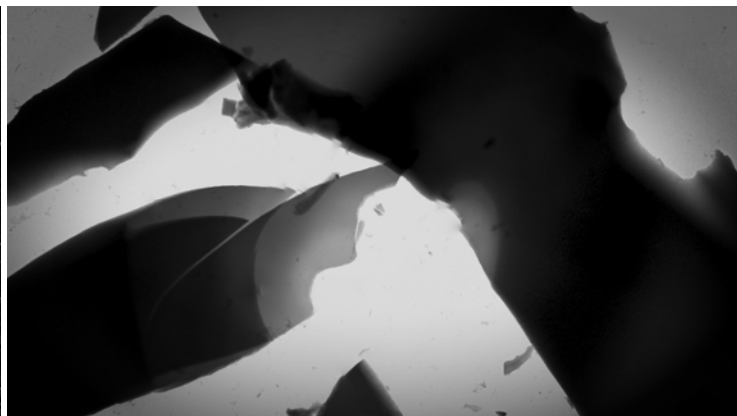
[screener \(requires password\) »](#)

> *Memory and Matter*, 2025  
installation view, AVAN, Turku, Finland, 2025

» *Memory and Matter*, 2025  
still images









# House of Khronos

*House of Khronos* is a long-duration project based on the disused Päivölä farm in Pöytyä, Finland. The property, consisting of 2,000 m² of land and five buildings and enclosed by a gateless fence, has been left to be claimed by nature. The project sets out to make visible the passage of time, seeks to offer protection to nature and culture as a mutually inclusive pair and investigates issues of ownership and environmental exploitation.

The property was bought in 2016, donated to the municipality of Pöytyä and thoroughly documented before being gated. Geological, archaeological, ornithological, vegetation, building and historic landscape surveys were carried out to collect material evidence to back the main argument of the project – that any given stretch of land has enough biodiversity and thus inherent value to be removed from excessive human use and ownership and to be returned to the planet itself.

After the material first phase, the second part of the project was commenced. The municipality of Pöytyä was now contractually bound by the terms set in the contract to both prohibit humans from accessing and interacting with the property and the processes taking place within it, and to seek further protections and safeguards under local and national legislation to fulfil this objective. The first step was to start a process to preserve the property under the Act on the Protection of Buildings, which involves working with a number of public authorities, including the Centre for Economic Development, Transport and the Environment and the Finnish Heritage Agency.

The purpose of the *House of Khronos* is to reposition the project, which initially began as an artistic endeavour, into the realm of bureaucracy and political decision-making. This would allow the questions posed through the project to be placed in the context of official applications, statements and licensing and permit processes. In the coming years, *House of Khronos* will have a life not only in Pöytyä but across myriad official documents.

A virtual reality environment – an experiential document, a pedagogical statement and a digital attraction – was created to support the objectives of the project.

project, 2016–  
site-specific artwork (abandoned farm, fence, time,  
application and decision-making processes)  
Pöytyä, Finland  
commissioned by Lönnström Art Museum/  
Lönnström Art Museum Contemporary Art Project #1

documentation, 2018  
custom vitrines (official documents, maps, surveys, photos),  
200 × 80 cm each  
virtual reality (VR) environment

*House of Khronos* VR, 2018 [»](#)  
concept, script, editorial oversight, direction: IC-98  
coordination, script, editorial oversight: Asta Kihlman  
geological and archaeological survey: Jussi Kinnunen  
vegetation, building and historic landscape survey:  
Jyrki Lehtinen  
ornithological survey: Ilkka Kuvaja  
VR and mobile app development: Morrow Games  
sound design: Audire Sound  
recorded bird songs: Ilkka Heiskanen (Birdlife Suomi ry),  
Tero Linjama  
producers: IC-98 & Lönnström Art Museum  
support: Kone Foundation, Finnish Heritage Agency,  
Business Finland, Municipality of Pöytyä



IC-98  
KHROKSEN  
TALO

Halutaan ostaa tai otetaan vastaan lahjoitukseen omalla tontilla sijaitseva mökki tai rintamamiestalo pitkäaikaista taideprojektia varten. Suosimme haja-asutusalueella tai erämaassa sijaitsevaa kohdetta, joka ei rajaudu tiehen. Missä tahansa päin Suomea, tontin ja talon koolla ei ole väliä. Talo voi olla asuttu, tyhjiällä tai purkukuntoinen. Piha-rakennukset, hedelmäpuut, marjapensaat ja pala metsää ovat plussaa.

< *House of Khronos*, 2016–, a classified ad to buy a property, published across a number of print and digital channels: “Wanted: to purchase or as gift a freehold cottage or other small property for long-term art project [...]”

> *House of Khronos*, 2016–  
Pöytyä, Finland, 2016





*House of Khronos VR, 2018, still image*



# Family Trees

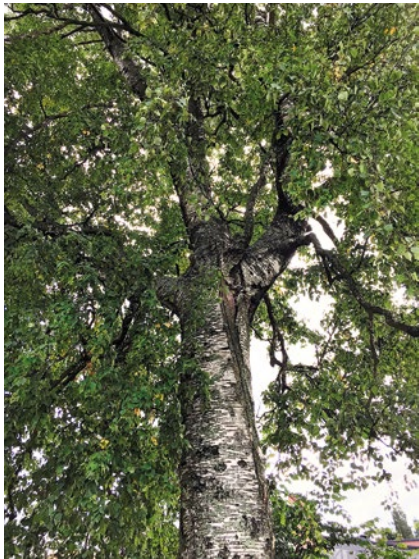
*Family Trees* is a public art commission for Maunula House in Helsinki, Finland. The community centre comprises a library, youth house and community college. The panoramic window of the library faces towards a public park, which is an outdoor extension of the building itself.

The work is made up of two parts: 1) Framed prints installed on the library wall; 2) A grove of multispecies apple trees planted in the park in front of the library windows.

The framed prints are made using material sourced from the birch trees that were felled on the site to make way for the new park. Woodchips were boiled up to generate pulp for the paper, ink was made from charcoal, picture frames were built using the heartwood and the printing plates were intersections cut from a trunk, revealing the annul rings of the tree in different phases of its growth.

Seen from within the library, the apple trees become a living, growing fresco you can walk into, updating the tradition of mural painting in public spaces. The multispecies family trees serve as a reminder of the many sources and origins of organisms, people and knowledge. Nothing is ever purely local, there’s always a cross-pollination taking place both in nature, history and society.

The eight prints depicting the annual rings of the felled birch tree together with the eight new apple trees planted outside constitute a site-specific, material time diagram, which lends visibility and life to the temporal continuum of the place. The neighbourhood's cultural and natural history, stretching from the birth of the trees in 1948 until their death and the inception of the community centre in 2016, are visible in the annual rings. The future unfolds in step with the growth of the new, fruit-carrying saplings planted in 2017.



2016–  
Maunula House, Helsinki, Finland  
commissioned by City of Helsinki

1) installation, 2016  
*Betula pendula* (1948–2016)  
eight parts (prints, ink, paper and frames made from birch trees felled to make way for the Maunula House Park)  
ink made and printed by Carl Osberg, Himmelblau  
Printmaking Studio, Tampere, Finland  
paper made by Laboratory of Paper Coating and Converting  
Center of Functional Materials, Åboa Akademi, Turku, Finland  
frames built by Kehysliike Malkki, Tampere, Finland

2) environmental artwork, 2017–  
*Malus domestica*  
eight multispecies apple trees, stones dug up during the construction of the Maunula House Park  
park designed by Maisema-arkkitehtitoimisto Näkymä  
trees grafted and provided by Sundbergin taimisto, Lohja, Finland

◁ *Maunula House Park*, 2016, one of the original birch trees before felling

▷ *Family Trees: Malus domestica*, 2016–  
installation view, Maunula House Park, Helsinki, Finland, 2018







^ *Family Trees: Betula pendula (1948–2016)*, 2016  
print

< *Family Trees: Betula pendula (1948–2016)*, 2016  
installation view, library at Maunula House, Helsinki,  
Finland, 2016



# A World in Waiting (78°14'08.4"N 15°29'28.7"E)

Twelve artists and artist groups were asked to imagine what Europe might look like 2,000 years from now. IC-98 invited Kustaa Saksi to collaborate on a contemporary *millefleurs* tapestry that would transport us into the future. The medium was chosen for its links to the Victoria and Albert Collections, especially the large-scale *Devonshire Hunting Tapestries*. The idea was to omit humans and to foreground nature, the “thousand flowers” traditionally seen as the backdrop to and object of human activity.

The tapestry imagines the site on the island of Spitsbergen in the middle of the Arctic Ocean, where the Svalbard Global Seed Vault once stood. In the scenario, the climate has warmed, sea levels have risen and human civilisation is long gone, though its impact – geographical, meteorological and biological – is everywhere to be seen. Here, stored seeds from all over the world have escaped and sprouted into lush meadows.

In preparation, Arctic climate scenarios and viable plant species were discussed with scientists from the Finnish Meteorological Institute, Natural Resources Institute Finland and Tromsø Arctic-Alpine Botanic Garden in Norway. The RCP 8.5 scenario, based on a global temperature rise of 4°C was selected as the basis of the forecast.

The tapestry was produced on the basis of this research and depicts a selection of the stored plants most likely to thrive on the site in 4017. The actual seeds of the plants were woven into the fabric of the tapestry. The work became a potentially self-fulfilling prophecy, waiting to rot and sprout. An image becoming reality. A world in waiting.

with Kustaa Saksi  
2017  
tapestry (jacquard weave, seeds)  
553 × 302 cm  
woven at TextielLab, Tilburg, The Netherlands  
commissioned by Goethe-Institut and Victoria and Albert Museum, London, UK

scientific advisors: Merja Hartikainen, Kaija Hakala and Elina Kiviharju / Natural Resources Institute Finland; Kimmo Ruosteenoja / Finnish Meteorological Institute; Kristian Nyvoll / Tromsø Arctic-Alpine Botanic Garden

plants depicted on and encapsulated in the carpet:  
*Agrostis capillaris* (Common bent)  
*Angelica archangelica* (Garden angelica)  
*Brassica rapa ssp. campestris* (Wild turnip)  
*Chamaenerion angustifolium* (Rosebay willowherb)  
*Deschampsia flexuosa* (Wavy hair-grass)  
*Elymus mutabilis* (Wildrye)  
*Festuca rubra* (Red fescue)  
*Hordeum jubatum* (Foxtail barley)  
*Phleum alpinum* (Alpine cat's-tail)  
*Poa pratensis* (Common meadow-grass)  
*Polemonium boreale* (Boreal Jacobs-ladder)  
*Rheum rhabarbarum* (Rhubarb)  
*Rhodiola rosea* (Rose root)  
*Ribes rubrum* (Redcurrant)  
*Rubus chamaemorus* (Cloudberry)  
*Solanum tuberosum* (Potato)  
*Taraxacum officinale* (Common dandelion)  
*Trifolium pratense ssp. pratense* (Red clover)  
*Trifolium repens var. repens* (White clover)  
*Vaccinium vitis-idaea* (Lingonberry)  
*Vicia cracca* (Tufted vetch)  
*Vicia sepium* (Bush vetch)

> *A World in Waiting*, 2017  
installation view, Victoria and Albert Museum,  
London, UK, 2017

» *A World in Waiting*, 2017  
installation view, Kunsthalle Helsinki,  
Helsinki, Finland, 2018

»» *A World in Waiting*, 2017  
installation view, Design Museum,  
Helsinki, Finland, 2023









# Genius loci

*Genius loci* is a real time generative poem commissioned for the Kaarina-talo library in the city of Kaarina. The title refers at once to the spirit said to protect the site and the mood that prevails within it. In our interpretation, the spirit is a manifestation of the oneness that joins together the property, the microclimate surrounding it, our terrestrial atmosphere and the cosmic, extra-terrestrial forces beyond.

The circular frame on the wall demarcates a field of dancing elementary particles to create the site where the mechanical, haiku-esque nature poem lives, engaged in a continual process of merging and parting. The poetry generator responsible for producing the text is connected to a weather station on the library roof and the poem responds in real time to changes to the wind, rain and temperature conditions outside. The words and lines change, shift and mingle as the text created by the generator manifests in a near endless number of permutations. Once a day, an algorithm based on the building’s electric circuit design cuts off the nature poem. It is replaced with other poems, made up of words taken from classics of utopian and dystopian literature that create prophecies demanding constant interpretation.

The artwork’s colour scheme is based on the Earth’s transmission spectrum, visualised using the full gamut of visible light. Thus, the particle field alive within the circular artwork becomes a stylised portrait of the Earth and of the atmosphere responsible for maintaining life upon it.

The piece will also give expression to certain notable calendar dates, set to occur weekly, monthly, annually or less frequently within the next 100 years, whose rhythm is determined by the Earth’s turning on its axis and the orbital patterns present in our solar system. During these moments, the text vanishes as the particle field replaces it with a series of non-linguistic compositions.

*Genius loci* is intended to form part of everyday life at the library. It will reveal itself in the course of multiple encounters under a variety of different weather conditions, across the seasons and over several years. Public art ought to always be a long-term proposition, an interface with life as lived, where art becomes an inextricable feature of both architecture and the everyday instead of being content to exist for ornamental purposes only.

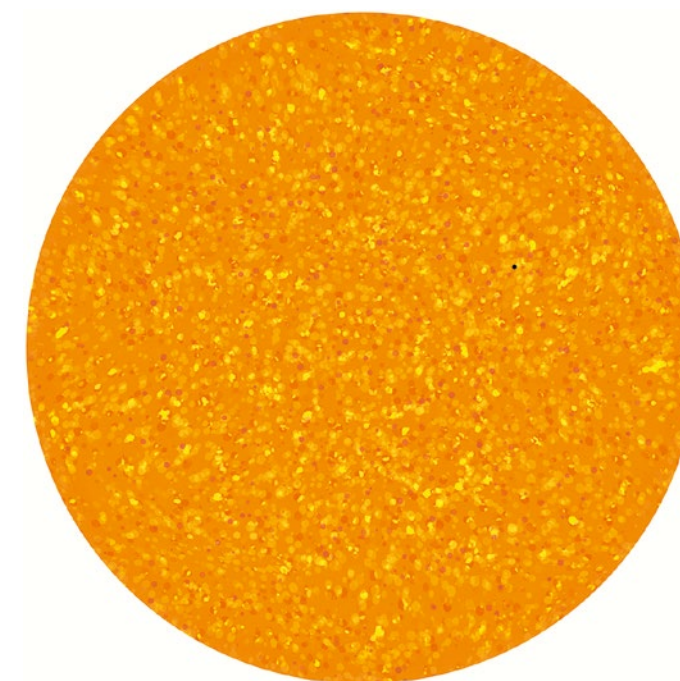
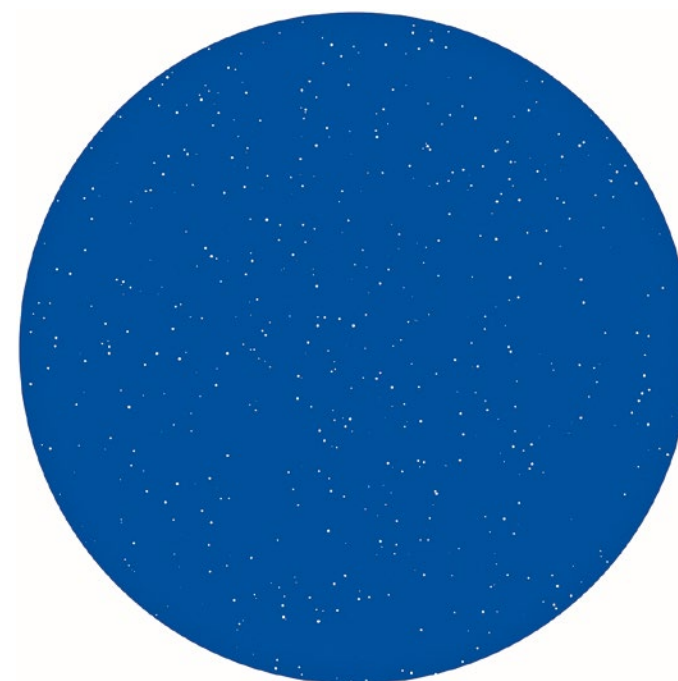
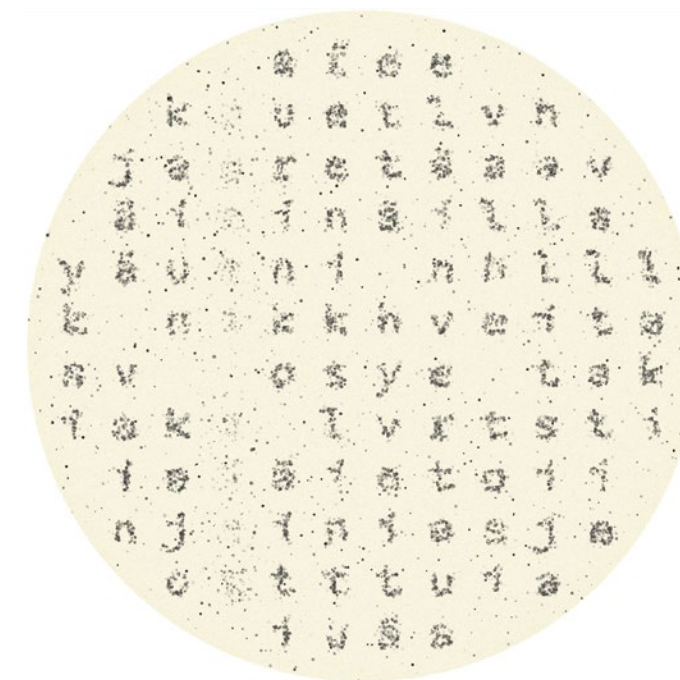
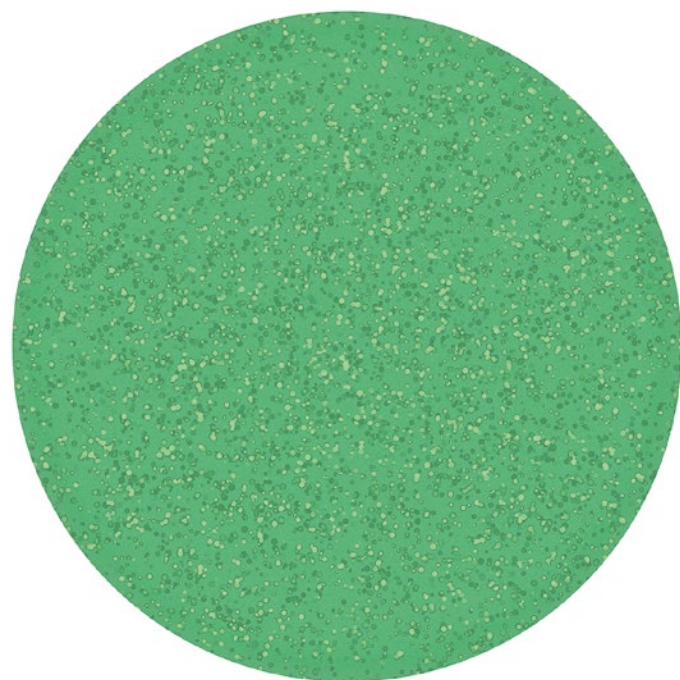
with Mikael Brygger and Henriikka Tavi  
2018  
generative real time video installation  
(weather station, computer, poetry generator, calendar, clock)  
Ø 350 cm  
Kaarina House, Kaarina, Finland  
commissioned by City of Kaarina

concept, artistic direction and production: IC-98  
poetry and poetry generator design:  
Mikael Brygger and Henriikka Tavi  
programming: OiOi Collective  
typeface design: Niklas Ekholm  
scientific advisor: Anu-Maija Sundström/Finnish  
Meteorological Institute

*Genius loci*, 2018  
installation view, Kaarina House, Kaarina, Finland, 2018







*Genius loci*, 2018, still images from poetry generator

*Genius loci*, 2018, still images from poetry generator



# IÄI

*IÄI* is located in the 22-hectare protected Kuivajärvi forest next to the Hyytiälä Forestry Field Station in Juupajoki, as well as in the Forest Sciences Building on Viikki Campus in Helsinki, where a section of the work can be found. The work is composed of 38 words or syllables carved on stones, rocks and trees in the forest, or in the case of Helsinki, in concrete, on a wooden railing and on a stone transported from Hyytiälä.

At the station, the boreal forest ecosystem is measured and translated into data, which is used to interpret events and changes occurring in the environment over time. Finnish foresters have been trained at the station for over 100 years, and in the Kuivajärvi forest they learn knowledge and skills related to the utilisation of northern forests.

The goal of *IÄI* – as in *IÄisyys* (eternity), *etiäinen* (premonition) – is to subtly influence these coming forester generations. The carvings provide the students and casual hikers with a poetic counter-narrative to the traditional, instrumental forestry tradition. The words and syllables – hard to find if you try to find them, easily visible if you let the forest guide you – constitute a constellation, which upon encounter starts a chain of connections carrying thoughts towards the inherent value of the environment, and gradually point towards the possibility of a new (or rediscovered) language.

It was Giambattista Vico, who wrote in *The New Science* (1725): *”This was the order of human institutions: first the forests, after that the huts, then the villages, next the cities, and finally the academies.”* Our language too originates in the forest – gradually forgetting its origins.

Instead of defining, measuring and building, *IÄI* aims to return a piece of language back to the forest. First we listened and the forest revealed what we thought were signs of the forest language. This language of the forest appeared to us especially in sounds, wind, trees, our footsteps, animal voices. We started to write these sounds down: UUR, HKA, ÄMÄ. We noticed that these syllables and words had much in common: some of the syllables were incorporated in the words we discovered, for instance SYN is part of *synty* (birth), *väsynyt* (tired), *kysyntä* (demand). We mapped these connections, how these syllables would connect with words in the way we could and wanted to use them. From this map we then isolated interesting constellations and clusters. When reading this map in a linear way, it might read like this: HAVA# is part of *HAVAhtua* (become aware), which belongs to AVA, part of *AVAutua* (open up) belonging to UTU (mist). HÄMÄRÄ (twilight) belongs to ÄMÄ, part of *jääMÄ* (remnant, residue), belonging to JÄÄ (ice, remain).

Thus we wrote onto, together with and in the forest. Most of all we are hoping the forest to make use of this language, modify it, overwrite it, evolve it, write back to us. This would be a shared language, becoming truly part of the biosphere again.

with Mikael Brygger, Henriikka Tavi and Olli-Pekka Tennilä  
2020–  
site-specific poetry intervention (words and syllables carved on stones, rocks, trees and concrete)  
University of Helsinki Hyytiälä Forestry Field Station, Juupajoki, and Viikki Campus, Helsinki, Finland

concept, artistic direction, typeface design: IC-98  
poems by Mikael Brygger, Henriikka Tavi and Olli-Pekka Tennilä  
ecological and landscape historical survey by Jyrki Lehtinen  
carvings by Andrei Baharev and Kaius Paetau

commissioned by the Climate Whirl Arts Programme 2017–2020, with the Institute for Atmospheric and Earth System Research (INAR), curated by Ulla Taipale

Helsinki University Museum Art Collection

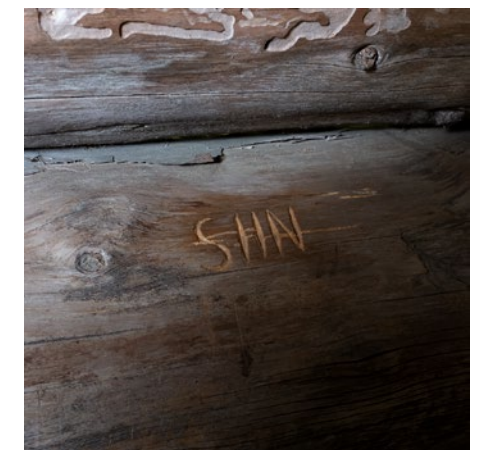
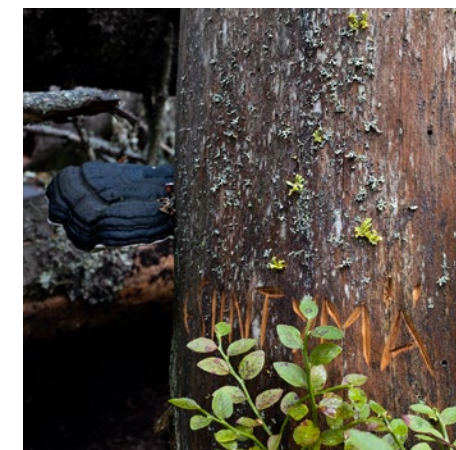
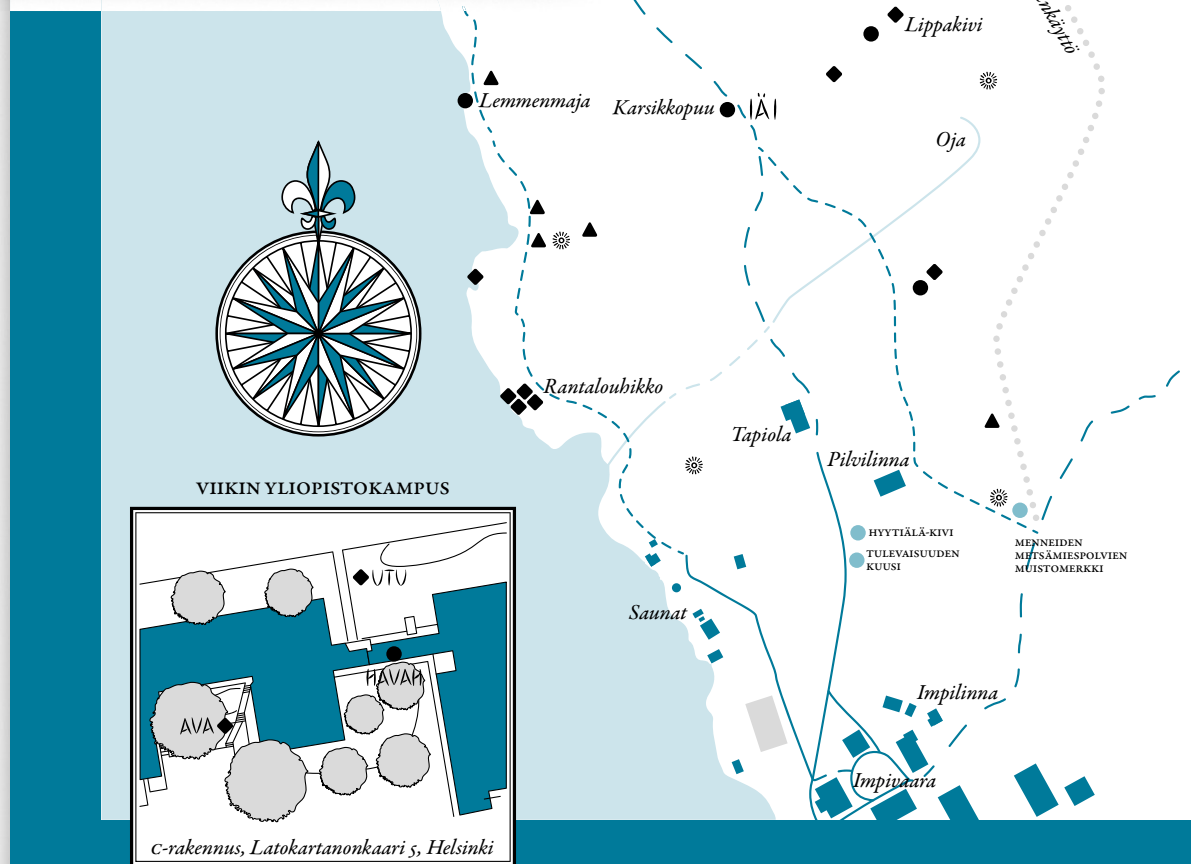
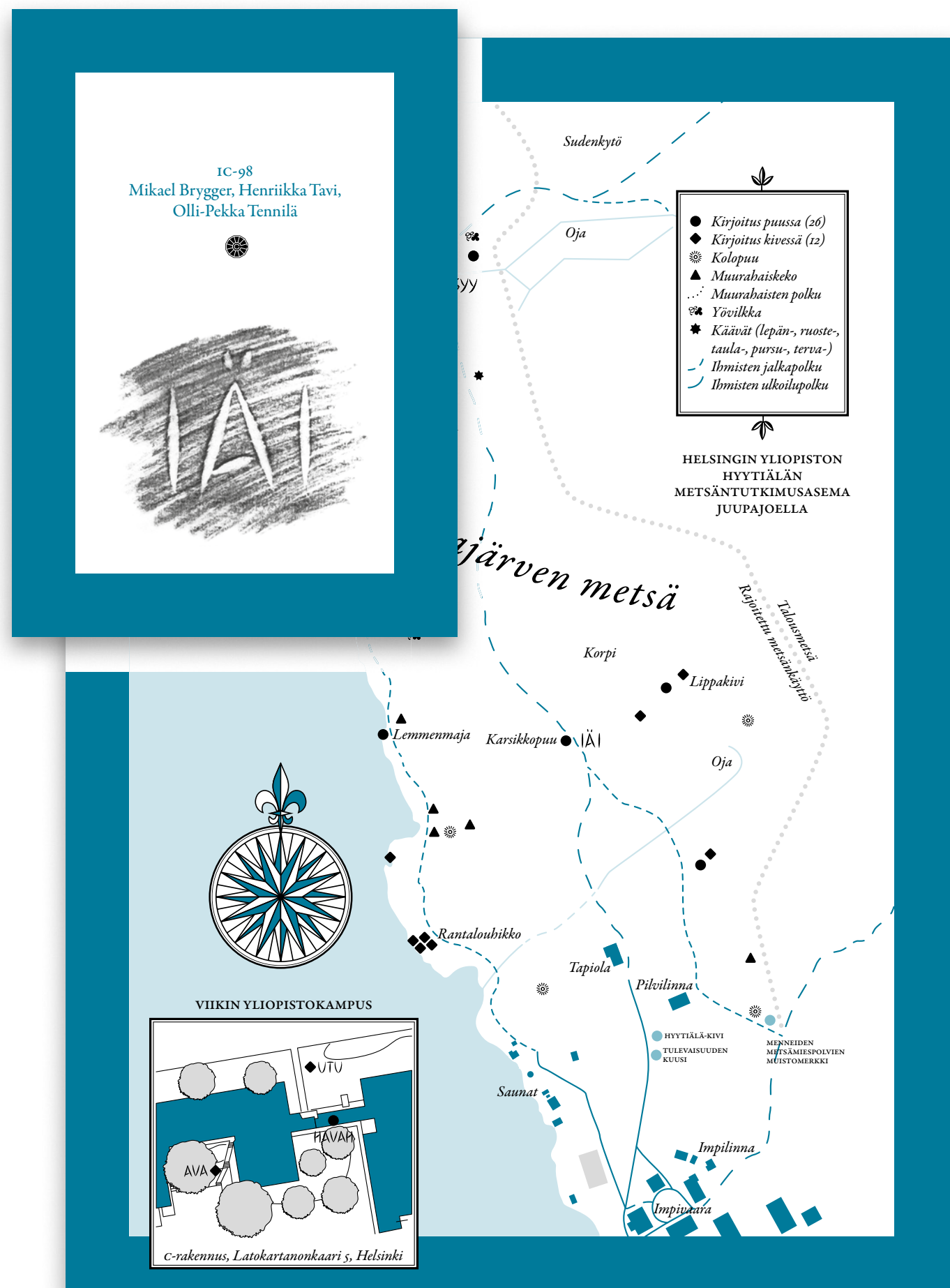
> *IÄI*, 2020–  
University of Helsinki Hyytiälä Forestry Field Station, Juupajoki, Finland, 2020, carving in the Kuivajärvi Forest

» *IÄI*, 2020–  
map of Kuivajärvi Forest, publication, 2020 [»](#)

»» *IÄI*, 2020–  
University of Helsinki Hyytiälä Forestry Field Station, Juupajoki & Viikki Campus, Helsinki, Finland, 2020, carvings on concrete, rocks, trees









# Mare Tranquillitatis

- I. Life on Earth
- II. Energy and Death
- III. Gold and Tranquillity

Commissioned for the Aalto University School of Business, Mare Tranquillitatis aims to open the everyday experience to a planetary scale of natural history, to make tangible the entangled evolutionary, material and cultural processes we’re embedded in and responsible for on our finite planet.

The work – composed of mineral samples and cultural artifacts sunk into concrete steps – is spread over three separate, yet identical spiral staircases in the building. The staircases form a conceptual triangle, three interconnected thematic worlds, which represent life on Earth (i), the human propensity to convert life into energy and death (ii) and a meditation on the good life lived in moderation (iii). The third staircase has also been acoustically treated to create a quiet zone of tranquillity.

As the intervention asks users of the staircases to consider wide-ranging natural histories and our increasingly destructive role in them, it site-specifically directs their attention also towards the building materials of the building, the natural resources we’re totally dependent on in our current civilization and economic system: sand, concrete, glass, steel and pigments.

The name of the artwork refers to the Sea of Tranquillity on the Moon, which was formed at the same time life on Earth began. Looking at and thinking with the Moon we can thus connect with the common origins of all life – but also see a possible future, if we’re not changing our course: a dead rock in vast expanses of space.

The first staircase presents us with elemental building blocks of life: the crustal rock, organic compounds originating is space, earliest life, the iron – planet’s warm heart and integral to the oxygen in the atmosphere. The second staircase is about the connection of death and energy: fossil fuels are dead life, uranium gives warmth to the planet but in human hands makes possible large-scale destruction, the domestic chicken feeds our bodies on an industrial, unsustainable scale. The third staircase is about our Northern civilization and our decisions: gold, profit, economy, ethics, moderation, a new direction.

2020  
site-specific installation (10 capsules with mostly mineral samples sunk into the concrete steps of three separate spiral staircases; book vitrine; acoustically treated walls; stone, concrete, glass, plastics, pigments)  
Aalto University School of Business, Espoo, Finland

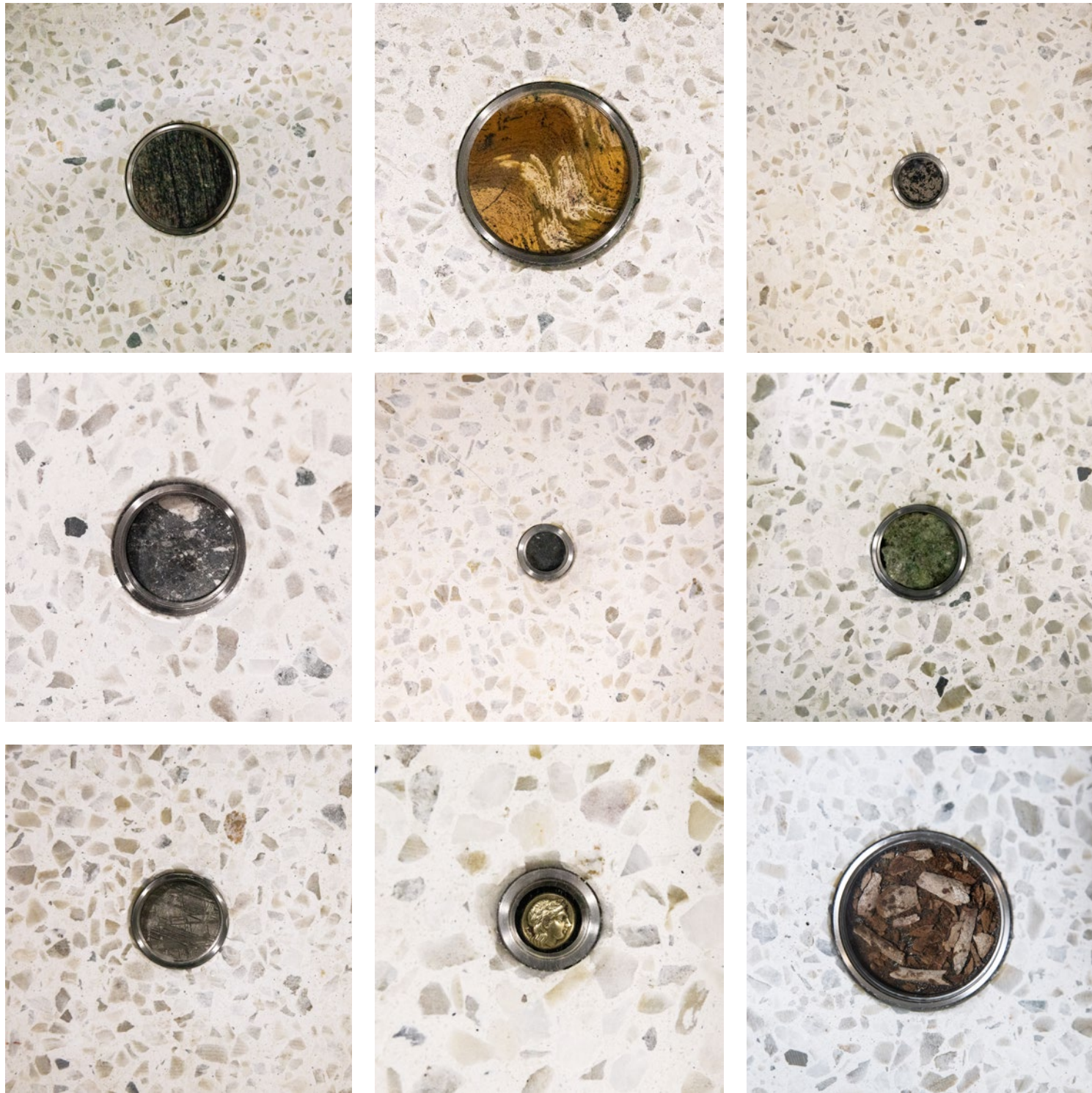
- I. Life on Earth (staircase 1)
- 1. Iron meteorite (Muonionalusta, octahedrite IVA)
  - 2. Acasta Gneiss (3,58–4,031 Gya, oldest known intact crustal fragment on Earth)
  - 3. Carbonaceous chondrite (Aguas Zarcas, CM2, rich in organic compounds)
  - 4. Lunar meteorite (Dar al Gani 400, feldspathic regolith breccia)
  - 5. Stromatolite fossil (Strelley Pool Chert, 3,43 Gya, oldest known life on Earth)
- II. Energy and Death (staircase 2)
- 6. Black schist (source of Uranium, Talvivaara Sotkamo Mine, Finland)
  - 7. Charcoal (Svalbard, with traces of Ginkgo biloba, 61 Ma ago)
  - 8. Trinitite (from the Trinity nuclear bomb test, New Mexico, USA, 16 July 1945)
  - 9. Decomposing bones of Gallus gallus domesticus (domestic chicken)
- III. Gold and Tranquillity (staircase 3)
- 10. Electrum coin (a hekte with head of Apollo and a serpent, Mytilene, Lesbos, ca. 377-326 BCE)
  - 11. Nicomachean Ethics by Aristotle (ARISTOTELOUS ÊTHIKŌN NIKOMACHEIŌN BIBLIA DEKA. Aristotelis Ethicorum Nicomacheorum libri decem. OXONII, E Theatro Sheldoniano, 1716. Frontispiece engraved by Michael Burghers (c.1647/8–1727), depicting Aristotle and students in the Lyceum.
  - 12. Quietude (acoustically treated walls to reduce reverberation)

cutting and grinding by stone mason Elina Haukka, Ateljee Hulmi  
time capsules created by watchmaker Simo Ylitalo, Rajamäen kellotehdas  
book vitrine manufactured by John Berger  
acoustics solution by Lumir Oy

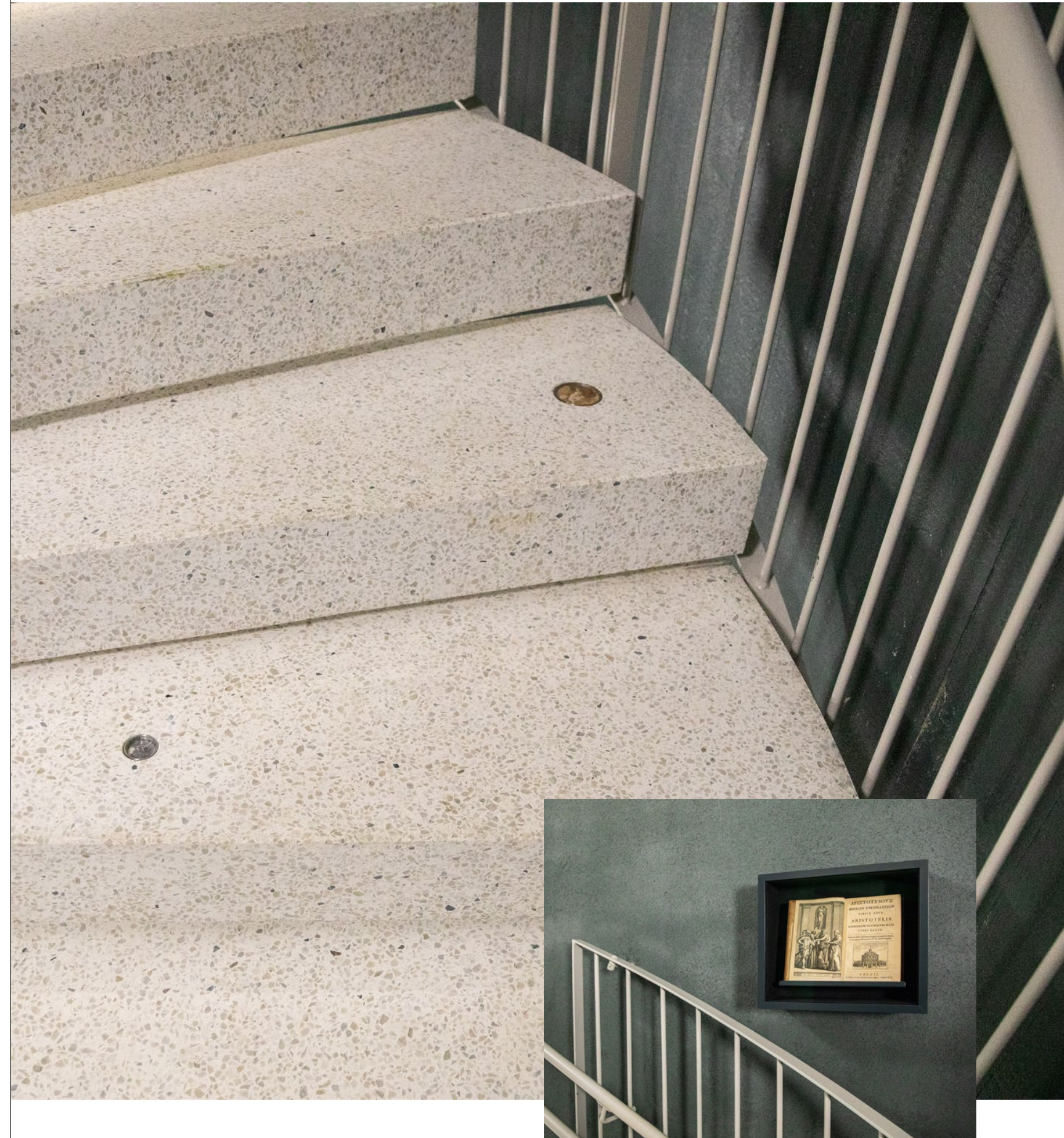
Mare Tranquillitatis, 2020  
capsules before being sunk into concrete steps







*Mare Tranquillitatis*, 2020, installation views, Aalto University School of Business, Espoo, Finland, 2020, sample capsules sunk into steps, Nicomachean Ethics in the staircase of Gold and Tranquillity







*Mare Tranquillitatis*, 2020/2022, installation view, Hyvinkää Art Museum, Finland



# Abendland (Höstens Arkiv)

*Höstens arkiv* (Swedish for *Autumn arhive*) was a site-specific gesture accompanying *Abendland (I: The Place That Was Promised)* (2013) – in the HAM Helsinki Art Museum Collection – which was installed in the vaults of the Alexander Battery on the Vallisaari Island as part of the Helsinki Biennial 2021.

The work consists of withered leaves gathered from the yard of the battery in the preceding year. The leaves encircle a void, invoking the absence of the tree that shed them. At the same time the circle refers to the man-made opening for the vertical spiral staircase in the vault. The leaves are part of the cycle of life and death, and they are a reminder of all the trees and plants that were supplanted by the construction of the fortifications, and the stress on the environment by the biennial itself.



2021  
site-specific installation  
(fallen leaves gathered last autumn from trees  
growing in the yard of the Alexander Battery, light).

commissioned by HAM/Helsinki Biennial 2021

< *Abendland (I: the Place That Was Promised)*, 2013  
installation view, Alexander Battery, Vallisaari Island,  
Helsinki Biennial 2021, Finland

> *Abendland (Höstens Arkiv)*, 2021  
installation view, Alexander Battery, Vallisaari Island,  
Helsinki Biennial 2021, Finland





# Panhapticon

The original “*Administration Building*” (1998) 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. The intervention was mostly informed by Foucault's reading of Bentham's *panopticon*, a critique of surveillance and power structures in public spaces.

In 2023, the concepts of *panopticon* or 'control society' seem both antiquated and topical. The 'machine vision' of the 90's has become an internalised culture of total visibility, where no Benthamian centre exists by default. In *Rome: Le livre des fondations*, Michel Serres writes of turba, the multitude revolving around an empty centre - the sovereign in the middle of the crowd is torn apart and circulates hand in hand as a quasi-object constituting the community.

Instead of Foucault, *Panhapticon* – the 2023 addition to the original work from 1998 – uses as its main source a work by Michel Serres, *Les Cinq Sens*, which wasn't published in English until 2016.

*Panhapticon*, building on Serres' ideas and finding inspiration in Breton's and Bataille's Surrealism (labyrinth, acephalos, myths of Panoptes, Hermes and Pan, etc.), seeks to reject the light and vision-centricity inherited from the Enlightenment by emphasising other senses, above all hearing. The *panopticon* is now transformed into a *panhapticon*: the five senses move us, concrete resonates and cracks, sound knows no boundaries. And we: we sing, play and dance *hic et nunc*, here and now.

2023  
installation / intervention  
(digital print in custom-made stand)  
information board designed by IC-98  
Assembly Hall of the University of Turku Administration Building, Finland



<> “Administration Building” / Panhapticon, 1998/2023  
installation view, University of Turku Administration Building, Finland, 2023





# A Common Forest

A *Common Forest*, a commissioned public artwork for the Järvenpään yhteiskoulu comprehensive school, is a long-duration real-time video installation connecting a recently burned and now conserved forest in Kalajoki and a school in Järvenpää. Over the recurring seasons and the coming decades, the slow growth and diverse life of a new forest community will become an everyday part of a vibrant school community as generations of children grow and go through class levels 1 to 9.

Not only a device connecting the life of trees with those of humans – as in ancient Finno-Ugric tradition of ”karsikko” – the work works as a pedagogical starting point for environmental education and even as an alternative clock and calendar, telling times different from our institutional human 24 hour system.

A combination of a living painting and an alternative time-keeping device, the work reminds us of long time durations exceeding human life, of earth, soil, climate and inter- and intra-generations of humans and other entities. The windmills of the nearby wind farm were intentionally included in the frame – in the spirit of convivial conservation – to stress the entangled nature of all life as we try to cope with climate emergency.

However, sustainable energy as a technical solution is not enough. Even more important is to forge a new community based on interdependence and care. A *Common Forest* is a small, local attempt to create an ongoing connection, to bring together growing children and growing saplings.



2023–  
real-time video installation  
(camera, computer, built-in display)  
2220 x 1270 cm  
Järvenpää Comprehensive School, Finland  
and the Rautio Forest in Kalajoki, Finland  
commissioned by City of Järvenpää

technical solutions: Oculux Oy and Pro AV Saarikko Oy  
coding: Pessi Päivärinne  
in cooperation with Kalajoki Parish and  
Neoen Finland Oy

< Rautio Forest (with windmills in the background),  
Kalajoki, Finland, 24.5.2022  
> A *Common Forest*, 2023–  
installation view, Järvenpään yhteiskoulu, Finland, 2023





# Alusta Turku

*Alusta Turku* is an open urban monument that highlights pluralism and the importance of free public discourse. It was established on a site from which a bust and commemorative plaque of V.I. Lenin were removed in 2022. The removal was preceded by ongoing discussion – beginning even before the statue was erected in 1977 – concerning the monument’s location and legitimacy.

In the coming years temporary artworks, known as *Alusta Editions*, will be created for the pedestal either by invitation or open call. These artworks can be seen as proposals for monuments, contributions to the conversation about what has been, could be, or should be present on the site. Thus the project works in the intersection of weighty history and possible futures.

The base, which stands empty for most of the year, is as important as the changing artworks. This emptiness full of possibilities is IC-98’s own gesture, a "zero edition" whose content is present through active absence. The empty base and pedestal open up a shared public space that invites reflection on the meaning, representation, and historical presence of public remembering.

As emptiness the work represents limitless possibilities and free, creative flow of history. When filled with a temporary artwork, it presents one realised proposal of what could be and become. This is a good definition of healthy democracy, which must always be defended against simplifying populist forces and autocratic characters and movements promising simple solutions to difficult and multifaceted challenges.



2025–  
site specific public artwork (reconstructed red granite base and pedestal of a removed monument, plaque, website, public art program)  
Turku, Finland

concept, artistic direction, production: IC-98  
advisory board: Marjo Kaartinen, Hannu Salmi, Henri Terho, Reeta Kangas, Saskia Suominen  
granite elements: Loimaan Kivi Oy

website [»](#)  
editors, research, graphic design: IC-98  
web design: Tuomas Lehtomaa  
commissioned articles by: Marjo Kaartinen, Hannu Salmi, Henri Terho, Reeta Kangas, Saskia Suominen

support: Finnish Cultural Foundation | City of Turku

< Mihail Anicushin, *V.I. Lenin*, bronze (1977, removed 2022)  
> *Alusta Turku*, 2025–  
installation view, Aurakatu 1, Turku, Finland, June 2025







◁ *Alusta Turku*, 2025–  
installation view towards Turku Art Museum,  
Turku, Finland, 2025  
▷ *Alusta Turku*, 2025–  
installation view (signage), Aurakatu 1, Turku, Finland, 2025



# A Third of Life

The first iteration of a participatory installation and ritual took place at the 11th edition of Concéntrico, Spain. The project was accompanied by a booklet outlining the concept and working as a guide to recreate the ritual anywhere.

*A Third of Life* is a travelling temple, in Logroño set in a secret garden planted and designed in the rooms of a derelict, roofless townhouse. The temple has a two-fold function: 1) locally, to establish a permanent, drought-resistant garden for local human and non-human residents in the historical centre of the city, which suffers from heat-island phenomenon; 2) to act as a stage for the travelling incubation temple, which aims to overcome the political polarisation and detachment from natural entanglements through a ritual of shared sleep and dreams.

Sleeping overnight in a group and discussing the dreams in the morning takes inspiration from the institution of *asklepieia* of ancient Greco-Roman world, the revolutionary Surrealist movements of the early 20th century and the philosophy of co-creation. The ritual establishes a shared space, where strict and habitual ideological positions are replaced by new solutions arising from collective and intersubjective subconsciousness. These solutions are needed in a world where the climate crisis forces us to act together, but political polarisation and social and global divisions prevent effective action.

The ritual comprises of a guided progression through the planted and themed rooms of the house. Visitors walk through poppies and water, meditate on the iron heart of our Planet, feel the connection to Earth and soil, thank the Earthworm, and finally arrive into the collective sleeping and dreaming chamber planted with sleep-inducing herbs. A wish planting ritual, evening tea and a lullaby is followed by overnight's sleep. The morning starts with a *cadavre exquis* workshop and ends with an open discussion about previous night's dreams.

*A Third of Life* is designed to travel to new locations, accompanied by a manual and all necessary ritual objects. Each place and cultural environment provides the ritual the soil from which shared dreaming springs.



with Suomi/Koivisto Architects  
2025

site-specific participatory installation (abandoned townhouse with planted garden, sculptural and architectural elements, wall hangings, poetry, music, ceramics, statuettes, collective ritual, publication)

Concéntrico – Logroño International Festival of Architecture and Design, Spain

project  
concept, curation, artistic direction: Patrik Söderlund (1c-98)  
architectural concept, artistic direction, garden design: Maiju Suomi & Elina Koivisto (Suomi/Koivisto Architects)  
artistic advisor: Visa Suonpää (1c-98)  
wall hangings: Patrik Söderlund (design), Ilona Lehmusjärvi (realisation)  
ceramics: Alejandra Vera & Juan Sebastian Ruiz  
statuettes: Andrei Bakharev  
lullaby: Henriikka Tavi (words), Tiina Myllärinen (music)  
lullaby translation (FI-EN): Henriikka Tavi  
singer: Meeri Pulakka

in Logroño  
gardeners: Javier Pastor  
enactment of ritual: Luca Ramonda Sáenz & Miguel Carrera Juaneda / Asociación Teatral On&Off

publication »  
editor, texts, illustrations, graphic design: Patrik Söderlund  
herb vignettes: Elina Koivisto  
translation (EN-ES): Toni Ledentsa  
lullaby translation (EN-ES): Luca Ramonda Sáenz

- < *A Third of Life. Proposal for a Travelling Incubation Pavilion* (from *A Third of Life*), 2025, publication, 36pp., 125 x 176 cm, ed. 1500 (900 Spanish, 600 English). Iconoclast Publications 20.
- > *A Third of Life*, 2025, installation view, Logroño, Spain, 2025: *Mater* (from *A Third of Life*), 2025, Boeotian female deity (circa 5thc BCE) (p. 90), a lump of unformed clay, custom made pitcher, detail; *Earthworm* (from *A Third of Life*), 2025, wall hanging.
- » *A Third of Life*, 2025, installation view, Logroño, Spain, 2025: *Dream Voyage* (from *A Third of Life*), 2025, wall hanging; *Lullaby* (from *A Third of Life*), 2025, pigment print on paper; *Fountain of the Night* (from *A Third of Life*), 2025, pottery, soil, poppy seeds; *Chimeras* (from *A Third of Life*), 2025, carved wood.







*A Third of Life*, 2025, installation view, Logroño, Spain, 2025:  
 Top left *Emblem for A Third of Life* (from *A Third of Life*), 2025,  
 ceramic tile; Top right installation view; Bottom left: *Iron  
 Heart* (from *A Third of Life*), 2025, oxidised iron sphere and  
 iron plump lead; Bottom right installation view.





*A Third of Life*, 2025, installation view, Logroño, Spain, 2025: Top left installation view; Top right *Mater* (from *A Third of Life*), 2025, Boeotian female deity (circa 5thc BCE), a lump of unformed clay, custom made pitcher, detail; Bottom left *Chimeras* (from *A Third of Life*), 2025, carved wood; Bottom right installation view (canopy bed seen through verbenas).

> *A Third of Life*, 2025, installation view, Logroño, Spain, 2025 (canopy beds at dusk).





# Raa'anhaava Park of Wounded Earth [forthcoming]

*Raa'anhaava Park of Wounded Earth* – if implemented – will be a landscape park covering the whole 200 hectare area of the former Raajärvi iron mine in Kemijärvi, Finland. The park will become a place for witnessing the wound, which we have inflicted on Earth. The ritual walk through the park offers experiences and tools to forge a new community based on shared debt and convivial conservation.

From 2019, we have been working with a multidisciplinary group to develop the plan for the park. The complete conceptual and architectural plan, accompanied by an interdisciplinary collection of academic articles on and around the project, will be published in 2025 as a hardcover publication.

The wider local discussions of and for the implementation of the project, with the support of the City of Kemijärvi, will start after the publication.



with Asta Kihlman, Jyrki Lehtinen, Jussi Kinnunen, Kim Yrjälä, Maiju Suomi, Kathleen Diémé, Kaisla Rahkola, Sakari Murtoniemi and Pauliina Haasjoki

project, 2019–  
landscape park  
Kemijärvi, Finland

concept and artistic direction: IC-98  
architectural plan: Maiju Suomi and Patrik Söderlund, assisted by Kathleen Diémé and Kaisla Rahkola  
ecological and landscape historical survey: Jyrki Lehtinen  
research and coordination: Asta Kihlman, Sakari Murtoniemi  
geological survey and dronegraphy, mineralogical and contaminant analyses: Jussi Kinnunen  
microbial sampling and analysis: Kim Yrjälä  
dendrochronological sampling and analysis: Pentti Zetterberg & Tuomas Aakala  
analysis of the waters in the larger mining area: GTK  
poem: Pauliina Haasjoki

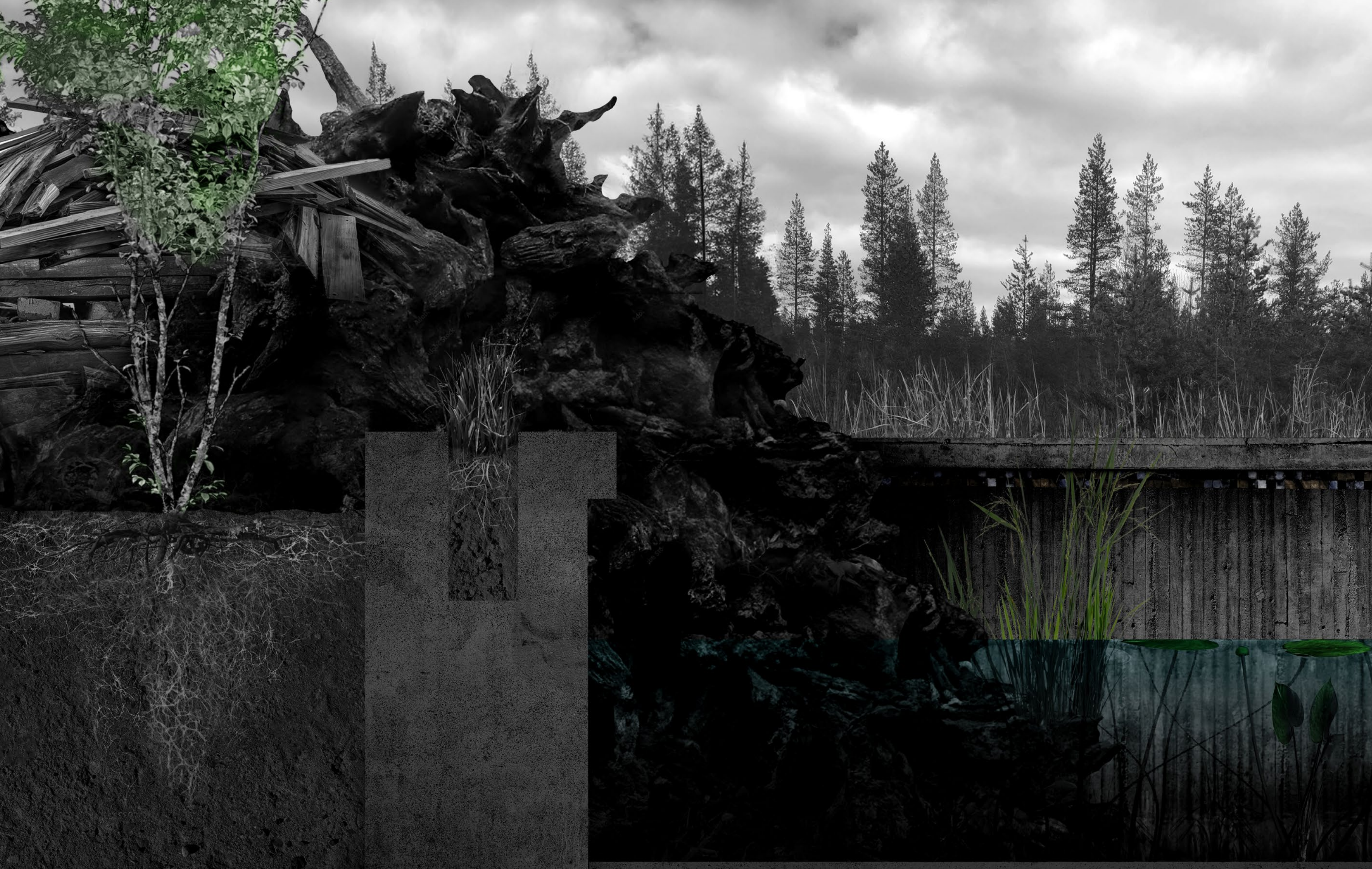
publication, 2025  
two hardcover folio volumes in a cardboard case, 800 pages  
editors: Asta Kihlman and Patrik Söderlund  
graphic design and illustrations: Patrik Söderlund  
architectural views: IC-98 with Kathleen Diémé  
photos: Arto Komulainen (newly commissioned and archival)  
writers: IC-98, Yrjö Haila, Antti Salminen, Ari Lehtinen, Tero Nauha, Mikko Härö, Asta Kihlman, Janne Mustonen, Timo Savela, Tiina Arppe, Jukka Mikkonen, Heljä-Sisko Helmisaari, Sari Stark, Jussi Lampinen, Taru Elfving, Anna Nurminen

support: Kone Foundation

◀ *Raa'anhaava Park of Wounded Earth*, 2019–, sketch for publication case  
» *Raa'anhaava Park of Wounded Earth*, 2019–, illustrations from the forthcoming publications (p.83: view from a pavilion on the side stone heap towards mining tower; pp.84-85: former settling basin as an organic pool)











< *Raa'anhaava Park of Wounded Earth*, 2019–, illustration from the forthcoming publication (bridge over mining shaft)  
 > *Wounded Earth*, exhibition view, Hyvinkää Art Museum, Finland, 2022 (Raajärvi Mine core samples (foreground), *Epokhe* (background))





ANTTI SALMINEN

# The Issue of Civilisation and the Church of Tomorrow

## Observations on the Work of 1C-98

Here, too, the gods dwell.  
(Heraclitus of Ephesus)

“Property wanted, as a dwelling for Khronos, the god of time.” In conceptual terms, 1C-98’s gesture appears modest. It is virtually invisible, in and of itself. Even by cautious estimate, there are currently thousands of properties of varying shapes and sizes here in the far north from bothies and neglected then abandoned wooden post-war family homes to inherited properties now bones of contention between quarrelling beneficiaries, whose dereliction or otherwise is of no consequence to anyone. But it is precisely the apparent minimalism of its denotation that lends such precision to the *House of Khronos* as an artistic act whilst simultaneously leaving it prismatically open to interpretation. This is an artwork that seeks to explore, simultaneously and equitably, the boundaries of the nonhuman, the conditions of possibility governing the existence of a civilisation such as ours and the meaning of postmodern theology.

*House of Khronos* forms part of a broader continuum of works by 1C-98 exploring temporality and human civilisation, including *Arkhipelagos* (2013), *Abendland* (2013–2015) and *Nekropolis* (2016). These works establish a space where fateful ends and beginnings can meet, where the ends and beginnings can be distinguished, and where they can be rejoined. About to begin: an inevitable acceptance of the unknowability of the future of the human lot, and the seismic shift driven by the nonhuman, the temporal breadth and depth of which remains unknown – a future for which there is no previous example or precedent. About to end: the childish hubris underpinning our modern day civilisation and our ability to withstand the inevitable and unstoppable retaliation exercised upon us by the nonhuman. Also beginning-ending, ending-beginning: a treacherous crossing, western civilisation’s nocturnal sea voyage, which no one and no thing can survive without changing, from one to many and from many to one.

Ancient Greek is often credited with three words for describing time: *aeon* (αἰών; an era, time of the world), *kairos* (καῖρός; the critical or opportune moment) and *khronos* (χρόνος; the linear passage of time). Each of these terms has its own personification in the form of a god or a god-like, sometimes daimonic, power. All three are also subject to their own Christian eschatological interpretations. In 2 Corinthians, kairos is beautifully employed to denote the possibility of ongoing, everyday messianism: “See, now is the acceptable time; see, now is the day of salvation!” (2. Corinthians 6:2). Ancient Greek powers of time also include other nonhuman figures such as the *Horae* (ῥα), often described as nymph-like goddesses of the seasons and of the hours of the day. Many of them feature in the Homeric hymns and in Hesiod’s *Theogony* (Θεογονία).

Finland’s ancient religions and mythologies feature no god of time, and the closest equivalent Khronos has may be the figure of Perkele/Ukko, the god of sky and thunder or Ilmarinen, the immortal blacksmith and creator of the sky. In Finland, Khronos will be viewed as a tourist and a stranger, perhaps even an immigrant. No Nordic religions are known to worship him. It is unlikely sacrificial gifts will mount at his door here. But as we well know, gods know how to travel and can cover vast distances at immense speed so we shouldn’t be overly worried about the geographical and temporal distances involved. Still, a god, removed from his usual dwelling place and separated from his followers must be a fundamentally unpredictable and thoroughly discontented (or antipathetic) character. That is why, in Khronos’s house, as Hamlet has it, “[t]he time is out of joint”. In a world where the future no longer has a future and the narrative of linear progress has no currency, this is as good a diagnosis as any.

How about this for a premise: all civilisations tend to perish. Right now, two distinct schools of thought, those of catastrophism and gradualism, are vying for the claim of having accurately called the waning of our present form of fossil capitalism. The proponents of catastrophism tend to focus on critical and perhaps initially invisible systemic shifts and tipping points, moments of strategically overwhelming and ruthlessly critical decline. The gradualists, by contrast, rely on the power of slow progressing resignation, an atrophying arc of spanning centuries, of the kind that saw off the Holy Roman Empire. These two doctrines are by no means mutually exclusive, and, it is reasonable to assume, one may in fact be as indispensable as the other if there is to be a farewell to the most destructive form of civilisation to date. Be that as it may, theoretically speaking, the point here is between two very different concepts of time. On the one hand, we have kairotic time, the dread and anticipation for the moments when you will experience what the Greek tragedies referred to as justice or retribution (Δίκη), meted out in the form of divine violence.

Then on the other hand we have the gradualist undoing, a slower and altogether more gentle process than kairotic ruin, where the impending fate is foreseen, chosen and accepted. A stepwise decline may be deathly dull and dreary, but it can also allow people the opportunity to face up to and practise the art of dying in the ancient Greek fashion. Khronos is a gradualist by temperament and it is not accidental that he tends to be depicted as a been-there-seen-that sort of an old man, while Kairos tends to be portrayed as a beautiful young man, standing on tiptoe, passionately holding forth on his pet topic of the day, full of boyish, Dionysian zeal.

Even back in ancient Greece, Khronos was often confused, whether accidentally or on purpose, with Cronus the Titan, son of Uranus and Gaia. The dual aspect of his persona, as the titan of titans, as an earlier and rather dodgier archetype of the Olympian gods who tended to be more anthropocentric, is due precisely because of this “error”. Cronus ruled during the first aeon, the golden era. During that time, in common with many other cyclical and mythological theories of the world, there were no laws or external moralities. Under Cronus’s faultless rule, all living things knew by instinct how to co-exist in harmony free from war and other calamities. The golden era bore little resemblance to democracy, however. In the Orphic rhapsodies, Cronus is portrayed as a sovereign, whose authority was unquestioned and who, like his father before him, eventually came to be overthrown. Following the end of a series of battles known as the Titanomachy (τιτανομαχία), Zeus, Cronus’s unwanted son, decides that the best course of action is to defeat his father and bury him alive in Tartarus.

In his second guise, Khronos/Cronus appears as the deposed ruler of a paradise lost and one of the only fair and just ancient Greek leaders who wielded his power, though obtained through violent means, with fairness and justice unsullied by the whims and fancies typical of the other archetypal rulers that both precede and succeed him. In that sense, the *House of Khronos* points to the topos of reawakening and return, to rulers that have either abdicated



or been expelled from their thrones. This mytheme of the ”buried king” is repeated the world over from King Arthur to Montezuma and from John the Evangelist to Väinämöinen. The figure is messianic by nature and always appears at a time of great need, usually having been called forth by some cairotically significant event. In this interpretation, 1c-98’s work becomes an architectural invocation, in which the promise of cairotic time ultimately becomes inextricable from the chronotic rhythm. These two systems of time intertwine, both in the figure of Khronos and in the house which is offered up as his dwelling place.

It is not unreasonable to assume that the first permanent man-made structure was a temple. When the site of the *House of Khronos* in Pöytyä, Finland still lay under an ice sheet, the megaliths at Göbekli Tepe in present day Anatolia had already been abandoned after 2,500 years in use (11,500–9,000 BCE). The complex is thought to have been a religious sanctuary, built by neolithic hunter-gatherers, possibly for the practice of animistic ancestor worship. If the hypothesis is accurate, it means that the transition towards domestication and the sort of agrarian practices which ultimately led to the development of sedentary human cultures did not start with the taming of wild animals or even the breeding of agricultural plant varieties. No, it was the gods that had to be tamed first.

This order of priorities, even if we are entertaining it purely for the purposes of a speculative thought experiment, suggests an experience-based approach that modern man, at the latest, felt able to dispense with. Given the technological and energy constraints of the time, megalith complexes of this kind were hardly built for a laugh. If, then, it was necessary for people to go to such extraordinary lengths to tame or at least appease the gods, the spirits of their ancestors or some other spiritual entities subject to a harder to pin down nomenclature, it is reasonable to think that for them the nonhuman did not (and for people in parts of the world still does not) consist of clearly defined sets of beings neatly sortable to distinct classes or categories or of animals, plants and minerals ideally suited to exploitation by humans, but of forces much more fundamental than this.

Perhaps amidst the merciless tumult of these forces, at the very source of energy and matter, humans, in the midst of transformation, engaged in an initial and temporary encounter with these beings, the beings later turning into subjects, the subjects into objects and so on. Perhaps the Neolithic ancestral worshippers really did choose to experience and make sense of the world in this way. But if we are to take seriously the challenge issued by Khronos and if we are to again consider time as a partner in the act of being, then the process of domestication into beings and their essence, and the modern preoccupation with the subject-object split will reveal itself as a prolonged metaphysical anxiety attack at best. There is not a single object or subject to be found in nature or time without violent reduction and abstraction.

Temple sites are never chosen at random. They all occupy a carefully chosen space, made visible by the temple itself. A temple domesticates the profane nonhuman while exposing it to the sacred nonhuman. In this sense, the temple intended for Khronos is an anti-cathedral of sorts. If our holy houses are typically built to last “for all eternity” in defiance of the sheer mundanity of time and to offer protection for our pact with eternity through the vastness of their bulk and their imperviousness to temporal considerations, the *House of Khronos* turns that promise on its head. The ancient power that has been invited to dwell within the house will destroy it as a physical structure and promptly set about building a new temple in its own image. Dereliction will ensure, the nonhuman will assert itself and, finally, a forest will emerge and prevail. In human terms, Khronos will be building a ruin, and from the ruin a ruin of the ruin – the process repeating itself fractally until only the site itself remains along with the possible archaeologies created by a holy entity that has completed the job he set out to do.

Let’s say, in the spirit of a renegade durkheimian tradition, that every holy site conceals within it a secret and treasured decay. We don’t need to imagine the soft-rot fungi, the

slowly mummifying remains of small mammals, the sedimentary layers slowly building up amidst all the dust and waste. If our esteemed guest does decide to take up the invitation and human beings continue to keep away, these creatures will almost certainly be joining him at the house. Moulds will run riot. An autumn storm will rage. Some water damage will positively enhance the place. A badger might discover find her way in. Bird skeletons will emerge from beneath the putrefying flesh. Finally, the corners will be piled high with humus and, in the end, all that remains of the human effort here is the evidence of its fundamental unsustainability. An altogether different party is about to kick off here: a celebration of decay.

The fate of a culture is always decided on the furthest verges of civilisation, in the hinterlands where the relative ratios of the nonhuman versus the human are negotiated. At the triumphant peak of our fully realised modern civilisation, you would be forgiven for thinking that our culture, in its present guise, has neither a future nor a border demarcating its outer perimeter or that the border, in terms of time and location, is now found in space, on a distant orbit that is a silent wasteland teeming with communications satellites and space litter. The edges of our civilisation, the exterior boundaries, are constructed and determined artificially, always through negotiation. In this definition, each scrap of plastic found within an ancient forest incorporates that forest into civilisation, in the same way every elk lost in a suburb forges a temporary link between a human community and nonhuman nature.

But it is only on a map, in the exercise of administrative abstraction, that a boundary can take the form of a straight line. We know from nature and from our own human experience that borderlands are an unknowable and uncharted wasteland, a lawless expanse when viewed from the vantage point of the two places it separates and unites. As a conceptual gesture and as a concession to the nonhuman, the *House of Khronos* will continue to grow increasingly dilapidated in that stretch of no man’s land, defending it and serving as a crossing point for it. How safe such a crossing might be and whether you would be required to undergo some form of change while using it, we simply do not know. All we can do is wait patiently for, say, 300 years or so.

Apart from our tetchy relationship with time, another horror peculiar to the human race is that the boundaries of a civilisation slice right across the human and the private sphere, too, demarcating their confines along the way. The wild and untamed forest is present within us humans in a bodily sense, manifesting itself in the form of resident colonies of yeast, bacteria and other microorganisms and making its presence felt in those moments when the immune system turns against itself. Fossil capitalism finds its end in the stomach; lactic acid bacteria do not plough, harvest or gather stores for winter. And yet our inner forests are alive, extending across all the different strata of our experience, which are so free and so independent that the rational self, geared at all times towards self-preservation, has no option but to yield, to give way, if only momentarily, to eroticism, to violence, to intoxication and to sleep, as they make an appearance and begin to unpick the fairy tales civilisations tell themselves about their own resilience and longevity. This is why I believe Khronos will be joined at his house by three of the oldest figures in the ancient Greek universe: Eros, Eris and Chaos.

Through its very existence, the *House of Khronos* articulates problems we have no hope of solving. But with a bit of luck, we may hear them and, better yet, we may even survive them. And so be it: for when the anthropocentric world gives way, whether willingly or not, what will we be able to truly lay claim to except this intractable, unavoidable problem? On the other hand, where else could the fault lie except within ourselves? And furthermore: is it not the case that this problem is in fact embedded in our unwillingness and inability to admit to the primacy, precedence and supremacy of the nonhuman? If we are the source of the problem then our own existential nature can be found at the heart of its intractability.



And as that intractability is not voided upon death but is always passed on to and lingers with the next generation, it is the irreversible incompleteness, the boundaries and our terror at the face of the difficult to pin down question that define our understanding of the natural world. It is this same intractability that also defines the boundary of our civilisation that at once cuts through and constructs the human being. We will have to engage with it, consider it from both sides of the divide, if we are to save our civilisation in anything like its current guise.

Is it not the act of defending the unconditional nature of transience and the life that it sustains and destroys what we call upon Khronos to remind us of? Perhaps, or perhaps not: the gods rule absolute because no straightforward comparison can be drawn between the intentions of the nonhuman powers around us and our human wishes, desires and capacity for comprehension. To assume that there is a “benevolent” god would be to give into sentimentality. Fundamentally, this is, rightly, a matter entirely devoid of morality. It may well be that as Khronos settles into his new home in Pöytyä, he won’t like what he sees and will, for entirely logical reasons, lend his support to the brisk and violent undoing of the anthropocentric world.

It is likely that the oldest spiritual practices in ancient Greece were animistic and earth-centric. When the audacious new power players, Zeus and his brothers flanked by some younger gods entered into the battle of Titanomachy alongside Hesiod, it paved the way for the destruction of the animistic way of life. According to Hesiod’s testimony, the chaotic civil war lasted a decade. Following the Titans’ defeat, the victors that emerged were free to author the Hellenic history of ideas and erase the evidence of a culture that had venerated nature itself, only to replace it with a courtful of all too human archetypes that had no hesitation in revelling in both love and war.

It is precisely this victory that Nietzsche praises, describing how, following the defeat of Khronos, Zeus bedecks the winged oak “with a magnificent robe of honour into which with his own hands he embroiders lands, waters and rivers”. Nietzsche had it wrong of course. His jubilation was premature. The reason he got it so wrong is that Titanomachy forms part of a theological history of colonialism. It is the story of how an earth-centric and uncivilised religion came to be crushed, the narrative provided by the victor. The young gods replaced these elusive elemental forces with a brand new pantheon created in the human image thus casting in bronze for posterity the image of Greek gods as a band of iron fisted rulers intoxicated by rape and ritual sacrifice.

But gods tend to die only to live again and so it was with Khronos/Cronus. After an aeon, he was back again. The full cycle of that particular era stretches across the entire arc of our western civilisation, from its “Hellenic” inception to its end, to a moment where methodical Greek reason has reached its limit and where there is no option but to abandon its own hysterical metaphysical manifestations so as not to interfere with life’s patterns any longer and in order to become receptive to all that the nonhuman has in its gift and on which it is ultimately dependent. For this to happen, reason must engage in and leave itself open to a decisive renegotiation between the human and the nonhuman.

Is it reasonable to present a derelict old wooden house as a dwelling place for someone of Khronos’s stature? Is it likely the comforts of a squat would be to his liking? Heraclitus of Ephesus, a near contemporary of the Homeric hymns, would almost certainly have said yes. It is said the philosopher lived in a modest hut, a fact that never failed to astonish his students as they turned up to visit the cleverest man in the village, expecting to see something rather more des res. To the discombobulated philosophers-to-be anticipating a decidedly distinguished and carefully coiffed figure, scruffy Heraclitus is said to have retorted: ”Here, too, the gods dwell”.

The above anecdote hints not only at the sites where the real power might reside, but also at the distinction between esoteric and exoteric knowledge. Firstly, power in its

concentrated form will always seek the proximity of intense energies and will always attempt to domesticate them within the confines of a prison, albeit it nice hygienic ones. This is the sleight of hand monotheistic states have performed throughout history to flex their muscle, employing grandiose architectural flourishes to bolster their claim to being the embodiment of the greatest spiritual and secular power. The *House of Khronos* serves as an effective critique of this theological position. Firstly, it serves as a reminder that holy sites and the higher powers they appoint are likely to be found where the ruling elites are not. Secondly, it points to how a divine being must withdraw, conceal, exclude and isolate itself in order for people to seek it and find it. A god that derives their power from their own image alone or rules from a pedestal is an idol at best. Beyond the reach of religious imagery, the true power always operates half, if not completely, hidden. The journey you must undertake to reach it is, if not physically impossible, then at least extremely arduous. To complete it, people must change, perhaps even transform, utterly.

Unlike the megaliths at Göbekli Tepe, it is not likely that the *House of Khronos* will survive many thousands of years. I suspect this might suit the god of time rather well. In terms of an act of worship, the practice of admitting and surrendering to our transience is something Khronos will surely approve of. Perhaps the most appropriate form of sacrifice you can perform at his altar is to learn to achieve a good death. But the logic of a credible sacrifice is by definition an intractable paradox: in order to curry favour with a pagan god, we must give up they very thing we do not possess. This demand, also alluded to by the *House of Khronos*, lays bare the issue of our own present day civilisation and its supposed longevity. If our current way of life, entirely dependent on the destructive consumption of nature itself, continues to be excluded from the negotiations we engage in, there will be no opportunity for us to learn how to give up our entrenched practices and proclivities and, post-humanly, we will be forced to surrender all that we possess to the nonhuman powers that surround us, time being one of them and by no means the most insignificant.

The question we must ask is, can the *House of Khronos* serve as the church of tomorrow? What if Khronos never turns up? Is it wise to rely on the ritual magic practised by 1C-98, given the huge significance of what’s at stake? Not to worry. It may well be that the kairotic, messianic, redemptive moments will never arrive and the slow slog of gradualism towards the fossil capitalist endgame will come to be seen as an obvious and natural direction of travel, embraced by the public and pointless to resist. Khronos himself, however, can always be relied upon: time is not a renewable resource as such but without it, renewal will not be possible. Khronos will come. Spring will be here.

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## IC-98

founded in 1998, consists of  
Patrik Söderlund (b. 1974) & Visa Suonpää (b. 1968)  
They live and work in Turku, Finland

With backgrounds in visual arts and cultural studies, IC-98’s 27-year collaboration has produced artist publications, site and context specific projects and public commissions, animated moving image installations and short films. IC-98 received the Finnish State Art Prize in 2009 and represented Finland at Venice Art Biennale in 2015. Their work has been showed extensively at museums, biennials and festivals in Europe, Asia and the Americas. They often collaborate with scientists and other arts professionals.

Though their practice is essentially conceptual, IC-98 might be best known for animations, which combine classical drawing and digital effects, depicting landscapes shaped by long time durations, natural and human histories and climate.

IC-98’s work since 2010s addresses the environmental crisis and artistic-political methods of finding solutions to it. The projects seek to replace anthropocentric worldview with modes better suited to take into consideration the interrelationships, dependencies and myriad temporal rhythms of all animate and inanimate nature.

### Selected Solo Exhibitions (2014–2024)

2024	Finnish National Gallery – Ateneum Art Museum, Helsinki, Finland
2022	Hyvinkää Art Museum, Hyvinkää, Finland
2021	Serlachius Museums, Mänttä, Finland
2020	EMMA – Espoo Museum of Modern Art, Finland
2018	Kunsthalle Helsinki, Finland
2017	Beaconsfield, London, UK
2016	Röda Sten Konsthall, Gothenburg, Sweden
2015	La Biennale di Venezia, Finnish Pavilion (Pavilion Alvar Aalto), Italy
	Dundee Contemporary Arts, Scotland, UK
2014	Conde Duque, Madrid, Spain

### Selected Group Exhibitions (2016–2025)

2025	<i>Concéntrico 11</i> , Logroño International Festival of Architecture and Design, Spain
	<i>Apocalypse: From Last Judgement to Climate Threat</i> , Gothenburg Museum of Art, Sweden
2024	<i>Hello Nature!</i> , Germanisches Nationalmuseum, Nürnberg, Germany
	<i>Refuge</i> , Sapieha Palace, Vilnius, Lithuania
	<i>Intertwined Worlds</i> , Vantaa Art Museum Artsi, Finland
2023	<i>From Line to Space</i> , Kuntsi Museum of Modern Art, Vaasa, Finland
	<i>The line is life itself</i> , Monash University Art, Design and Architecture Gallery, Australia
	<i>Kustaa Saksi: In the Borderlands</i> , Design Museum, Helsinki, Finland
2022	<i>Vom Verrinnen</i> , Kunstmuseum Reutlingen, Germany
	<i>Back to the Roots</i> , Sorö Art Museum, Denmark
2021	<i>Helsinki Biennial 2021</i> , Finland
	<i>MOSS or A Study of Cerebral Chasms Caused by Living Under Boreal Conditions</i> , Kunstverein am Rosa-Luxemburg-Platz, Berlin, Germany
	<i>Living Matter</i> , The New Tretyakov Gallery, Moscow, Russia
	<i>Overview Effect</i> , Museum of Contemporary Art, Belgrade, Serbia
2020	<i>Finds from Time</i> , Kuopio Art Museum, Finland
2019	<i>Conscious Landscapes</i> , Museum of Contemporary Art Skopje, Republic of Macedonia
	<i>When is Now</i> , Wäinö Aaltonen Museum of Art, Turku, Finland
	<i>Finnish aalto</i> , Busan Museum of Art, Busan, Korea
2018	<i>Riga International Biennial of Contemporary Art</i> , Riga, Latvia
	<i>Northern Exposure</i> , Nordic Museum, Seattle, USA
2017	<i>Collecting Europe</i> , Victoria and Albert Museum, London, UK
	<i>If You Don’t Like Art, Goodbye, Fuck Off, Go Home... Art from Nordic Contemporary Art Collection</i> , Vestfossen Kunstlaboratorium, Vestfossen, Norway
	<i>PyeongChang Biennale 2017</i> , Gangneung, Korea
	<i>Extension.FI</i> , Triumph Gallery, Moscow, Russia
2016	<i>Fireflies in the Night Take Wing. Metamorphosis</i> , Stavros Niarchos Foundation Cultural Center, Athens, Greece

### Public Works and Commissions

2025	<i>Alusta Turku</i> , Finland
2025	<i>Memory and Matter</i> , Museum of Archaeology and Contemporary Art Ars Nova Aboa Vetus, Turku, Finland
2023	<i>A Common Forest</i> , Järvenpään yhteiskoulu & Susineva Forest, Järvenpää & Kalajoki, Finland
2020	<i>Transit</i> , for Tero Saarinen Company & Skånes Dansteater, Malmö Opera, Sweden (premiere, 2020); Helsinki Festival, Helsinki, Finland (2021)
2020	<i>Mare Tranquillitatis</i> , Aalto University School of Business, Helsinki, Finland
2020	1Ä1, Hyytialä Forestry Field Station & Kumpula Campus, University of Helsinki, Juupajoki & Helsinki, Finland
2019–	<i>Misi-Raaka Park of Wounded Earth</i> , Kemijärvi, Finland [in process]
2018	<i>Genius loci</i> , Kaarina House, Kaarina, Finland
2016	<i>House of Khronos</i> , Lönnström Art Museum Contemporary Art Project #1, Pöytyä, Finland
2016	<i>Family Trees</i> , Maunula House, Helsinki, Finland

### Selected Festivals

2016	Sundance Film Festival, Park City, USA
2019	International Film Festival Rotterdam, The Netherlands; Ann Arbor FF, USA; Tampere Film Festival, Finland (The Golden Shade Prize for the best collaboration of cinematography and direction); Reykjavik International Film Festival, Iceland; Vienna Shorts, Austria; Bucharest Short Film Festival, Romania; Segni della notte, Urbino, Italy (Student Jury Main Award); Green Tech FF, Romania; Pravo Ljudski FF, Sarajevo; Finnish Film Week, St. Petersburg, Russia; dokumentART – films & future, Neubrandenburg, Germany; Reggio FF, Italy; Blue Danube FF, Budapest; Festival International Signes de Nuit, Paris (Main Award); Black Canvas – Festival de Cine Contemporáneo, Mexico City; Helsinki International Film Festival – Love & Anarchy; Arctic FF, Longyearbyen, Svalbard (Best Cinematography); Festival Internacional de Curtametrxas de Bueu, Spain; Nordic Film Fest, Rome; Polar Festival, Institut Finlandais, Paris; Festival International Signes de Nuit, Bangkok (Prix de Nuit); Sundsvall FF, Sweden
2024	Tampere Film Festival, Finland

### Filmography

2025	<i>Memory and Matter</i> , 2x 38’00”, 2-channel video installation
2024	<i>Impivaara – A New World</i> , 26’00”, short film
2021	<i>Lands of Treasure</i> , 53’00”, 2-channel video installation
2020	<i>Theses on the Body Politic (Bind)</i> , 12’45”, 3-channel video installation
2018	<i>Realms / Omnia mutantur</i> , 19’38” /18’18”, short /1-channel video installation
2017	<i>Epokke (The Last Sixth of the Final Hour)</i> , 10’00”, 1-channel video installation
2016	<i>Nekropolis</i> , 32’00”, 1-channel video installation
2015	<i>Abendland (Hours, Years, Aeons)</i> , 43’00”, short /1-channel video installation
2013–2014	<i>Abendland (I: The Place That Was Promised; III: The Edge That Was Set)</i> , 16’00”, 2-channel video installation
2013	<i>Arkhipelagos (Navigating the Tides of Time)</i> , 20’00”, short /3-channel video installation
2013	<i>Arkhipelagos (Ebb)</i> , 10’00”, 1-channel video installation
2011	<i>A View from the Other Side</i> , 70’00”, short /1-channel video installation
2010	<i>Theses on the Body Politic (Colony)</i> , 10’50”, 1-channel video installation
2009	<i>Theses on the Body Politic (Riket)</i> , 14’00”, site-specific 1-channel video installation
2008	<i>Theses on the Body Politic (Shadows)</i> , 45’00”, short /1-channel video installation
2008	<i>Theses on the Body Politic (The Descent)</i> , 6’11”, 1-channel video installation
2007	<i>Theses on the Body Politic (Vicious Circles 1-3)</i> , 35’10”, 3-channel video installation

### Works in Collections

University of Turku, Hyvinkää Art Museum, Gösta Serlachius Fine Arts Foundation; State Art Deposit Collection, Finland; Kuopio Art Museum, Finland; Västerås Art Museum, Västerås, Sweden; Nordic Contemporary 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; Museum of Contemporary Art Kiasma, Helsinki, Finland; Matti Koivurinta Foundation, Turku, Finland; Turku Art Museum, Finland; Pori Art Museum, Finland; Pori Art Museum Deposit Collection (AJ), Pori, Finland; Rejmyre Folkets Hus, Sweden



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