



iWEEK

***See the Silence
Hear the Invisible***

**TAMK
Art
Music
Media**

**20 - 24
04
2020**

***THE FIRST EVER
ONLINE iWEEK***

Editorial

About iWEEK 2020

We experienced a very special spring. We had to adjust our mindsets to only meet virtually, connecting through a screen. Usually, International Week has been the highlight of the spring, five intensive days with friends and colleagues, with discussions, concerts, dancing, and dining together. The spring of 2020 was different.

When we decided that International Week will be online, we realized that we need to document everything, and that's how the idea of this booklet began. It is something concrete and serves as a physical memory of the First Virtual Art, Music, and Media International Week. This booklet is in your hands, something that our students, partners, and friends can touch.

We are humans, after all, we enjoy connecting with each other, shaking hands, hugging, dancing hand-in-hand. We may have missed enjoying Finnish nature, singing karaoke, and the warmth of the sauna together, but our friendships are everlasting.

See the Silence, Hear the Invisible, Touch the Friendship, Feel the Future!

My personal super-special-huge respect goes to the wonderful team. You made this possible with your incredible spirit, professionalism, and joy!

Sohvi Sirkesalo
International Coordinator

Impressum

CONTRIBUTORS

Sohvi Sirkesalo, Timo Kivikangas, Anna Haaraoja

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ORGANIZERS

Tampere University of Applied Sciences, Media & Arts Programme

DESIGNER AND EDITOR IN CHIEF

Luiza Preda

COVER

Luiza Preda

SUB-EDITOR AND PROOFREADER

Isabella Presnal

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Foreword

iWeek, also known as TAMK Art, Music, and Media International Week, is an annual event hosted by the Media and Arts department of TAMK. It highlights art, media, and music by our students, with exhibitions, screenings, and performances. It is also an important networking event with our partners and colleagues from universities around the world. Every spring we host exhibitions, workshops, concerts and panel discussions on our campus.

In 2020, we held our 13th annual iWeek, with a twist. We decided to tackle our first ever online iWeek due to the global pandemic. All students were adapting to create from home, and we wanted to be able to showcase their works for all to see. We had guest lecturers and teachers from all over the world hosting workshops and panels during the week, creating a truly international week.

Isabella Presnal
Marketing Manager

When the pandemic started to spread in Europe and the first cancellations came, we quickly decided to experiment with a virtual implementation instead of canceling the international week. After all, we can store and distribute almost everything digitally. We can also use tools that enable joint development in teams here and internationally. Our international partners also became immediately interested in the idea.

I'm very proud of our team's work, including the project staff's, teachers', students', and visitors' contributions. Thanks also to all participants' broad-minded attitude, which helped to make the virtual iWeek a success and has already resonated widely by creating new working opportunities in virtual event production development tasks.

Timo Kivikangas
Manager of Degree Programme in Media and Arts

A Brief History of The iWeek

How It All Began

The idea of an annual Art, Music, and Media event started to grow already back in 2007 when the TAMK School of Art and Media decided to organize a public event to showcase students' talents in the heart of Tampere at the Finlayson campus. Head of Degree Program in Fine Arts Juha Suonpää and Principal Lecturer Cai Melakoski were key in generating this first event in May 2008.

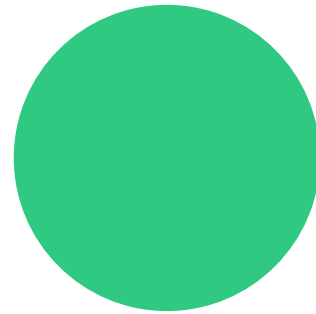
It was an open event with performances, exhibitions, and activities for children and families, known as Tampere Art Factory. The international aspect was already central in the role of the event, as there were workshops and lectures by international guests from the partner universities, and the results of the workshops were presented as part of the TAF program.

Tampere Art Factory became an annual showcase of the Bachelors of Culture and Arts students, with fine art exhibitions, film screenings, interactive media, installations, music, lights - everything the TAMK School of Art and Media can do with excellence.

During those years the International Week was organized around at the same time with Tampere Art Factory, but they were two different events: International Week more academic with the audience from universities and TAF with exhibitions, screenings, and performances for audiences outside of TAMK. International guests came before the festival to lead and attend workshops, and network with colleagues from other universities. After five years, International Week was reborn.

Both events merged and became International Week, it consisted of lectures, tutorials, and workshops by guests, with exhibitions and performances by students and Finnish evening activities, like the sauna.

TAMK Media and Arts studies were moved to the renovated Mediapolis by Lake Tohloppi, the current campus, in 2014. Here International Week, or iWeek, has blossomed into an exciting annual event. It showcases the first to third-year student's works, with workshops, panels, lectures, and more. The week is filled with interesting discussions, ideas for new projects, and connections being made.



Our Team

Who Made iWeek 2020



Sohvi Sirkesalo

Sohvi, our International Coordinator, was our iWeek team leader. She coordinated with teachers, partners, and collaborators, running iWeek. Sohvi has been involved in organizing the iWeek teams since the beginning and working as a coordinator since 2012. She has never done a fully digital iWeek before this year, and was excited to see what it will bring!

“How do we make our international partners participate and make the week interesting and attractive when participants have a completely new role? This is inspiring and exciting.”



Isabella Presnal

Isabella was our Marketing Manager, while also running the website. Isabella created the iWeek branding, and marketing plans, ensuring that our brand was cohesive everywhere. On the surface, she writes articles, manages all of iWeek’s social media channels, and handles PR. Behind the scenes, Isabella updates the website, conducts interviews, copy-writes every thing, generates content, and more.

“Having the iWeek online gave us more possibilities to connect with students and teachers from our partner universities.”



Luiza Preda

Luiza was our Exhibition Coordinator, in charge of curating and ensuring the online exhibitions went smoothly. She was the main contact person for the artists and all the other attendees, taking care that everyone received the needed information and the latest updates in time. Luiza also conducted interviews with the artists and she is the designer and editor of this year’s iWeek booklet.

“I am very grateful that at TAMK people are open-minded and ready to accept new challenges!”



Anna Haaraoja

Anna was our Music and Games Coordinator. This included booking musicians and performers for the concerts, which Anna also hosted, and coordinating with the Games Academy students. When Finland shut down, Anna started an interview series with musicians to learn how COVID-19 was affecting music production. Anna was also instrumental behind the scenes as a moderator and gathering attendee’s information.

“I started planning online concerts using the concepts from traditional event management. I built up a scene in my living room of what I already had in my house and I studied Zoom intensively before the event.”

What was happening before COVID-19

The usual pre-planning

In February, Sohvi sat down with Isabella and Luiza to begin discussing the plans for iWeek 2020. Just like every year, it would be an event with concerts, workshops, and exhibitions. "Where are we going to have the exhibitions, who are we inviting to host workshops, what day will the sauna evening be?" - all the usual questions.

Isabella began implementing her marketing plan, something she had already started to plan in January, while Luiza started contacting the teachers and students for the exhibitions. It was a whirlwind of activity.

By March, Anna had joined the team as a producer. She would be in charge of helping Sohvi, our international guests, and participants.

When news of COVID-19 in Finland began being reported, Luiza and Isabella rushed to Sohvi "What are we going to do?" At that moment schools weren't shut down and the international services hadn't suggested canceling it yet. So Isabella scheduled the artist portrait session for the 13th as normal, and they waited. That Friday was the last day they were in school.

It was clear the next week that campuses are closing and we need to be into physical distancing. While the International Office suggested canceling and postponing the event, we didn't want that. With the encouragement from Timo Kivikangas, we made the decision to host **The First Online International Week**. As Luiza said, "I'm so grateful that at TAMK people are open-minded and ready to accept challenges!"

Establishing iWeek's Goals & Plans

A brand new plan

After a bit of a shock, we got ourselves back on track and began working twice as hard. It was a new aspect for all of us. While we all had some background in event production, none of us had ever made a fully virtual event.

We had to reevaluate our roles and figure out what we're doing. For example, Anna's role had completely crumbled, and it took some time to figure out her new role as our Music and Games coordinator.

"We made sure to set clear responsibilities from the beginning and respected each other work boundaries." Isabella explains.

Taking it all one step at a time, we decided which online platforms to use and build upon, considering every part that makes iWeek and how to make it virtual. The easiest way we found was to create everything under one platform - our website. This is where the exhibitions, information, and registration would be. We decided that Zoom was the simplest tool we could use for the event sessions.

Isabella began creating the website and managing social media, while Luiza was in contact with artists. Anna planned the concerts and began a series discussing the effects COVID-19 was having in music production.

With a fully digital event, we could invite more people to attend than we could for a physical event. Anyone could participate from home, so we invited our partners and colleagues from the professional world. **Our new goal was to have a larger audience, with people from all over the world.**

Branding and Marketing

The first focus

**SEE THE SILENCE,
HEAR THE INVISIBLE**
TAMK ART, MEDIA AND MUSIC INTERNATIONAL WEEK
April 20th-24th 2020



Branding is vital for any company, so it was key for Isabella that iWeek also had its own distinctive look.

Before the COVID-19 lockdown, Isabella worked with graphic designers Annika Langenau and Noora Nenonen to develop the visual look. They were inspired by this year's theme "See the Silence, Hear the Invisible" to create a futuristic feel to the branding, but they also wanted it to differ from the 2019 neon theme.

Inspired by the deep sea, they created what can be best described as psychedelic underground. Annika created illustrations of neon jellyfish as they explored the dark underwater scene, creating a unique expression of iWeek. Using the illustrations by Annika, Isabella was able to expand and create visual designs such as the banners, digital posters, logo, etc. for promoting the event.

Something that can sometimes be overlooked in branding is the tone of voice. Isabella ensured that iWeek had its own tone of voice, as she edited all text that was published on iWeek channels, to reflect a specific tone and used the same language and grammar consistently.

Isabella specifically wanted to focus on being contextually aware of the COVID-19 global crisis, welcoming the international community, and positively promoted TAMK.

DAY 1

“ I was very happy to hear that this international week would be organized in a remote way. I think this is a historical moment we are facing. We haven't organized a remote iWeek ever before, so I want to congratulate all the people behind the event and made this happen. ”

-Kirsi Jokipakka

11-12:00
Songwriting Workshop
 Hosted by
Janne Tauriainen

The first day of our first virtual iWeek began with a 9 am team meeting to discuss the final details and everyone's tasks for the day. We were busy bees working away to send out emails and finishing texts. Our WhatsApp chat was going off all morning as we messaged updates and sent reminders.

13:00
The Opening
See the Silence, Hear the Invisible!

Our first event was the introduction to the songwriting workshop, which went off without a hitch! The Opening Ceremony hosted by Sohvi Sirkesalo was a great way to start off the week. Kirsi Jokipakka, Head of International Services, gave the official opening words. In addition to Sohvi and Kirsi, Timo Kivikangas gave a warm welcome to all and expressed his gratitude for the quick action for a virtual event, and the iWeek team introduced themselves and explained what happened behind the scenes.

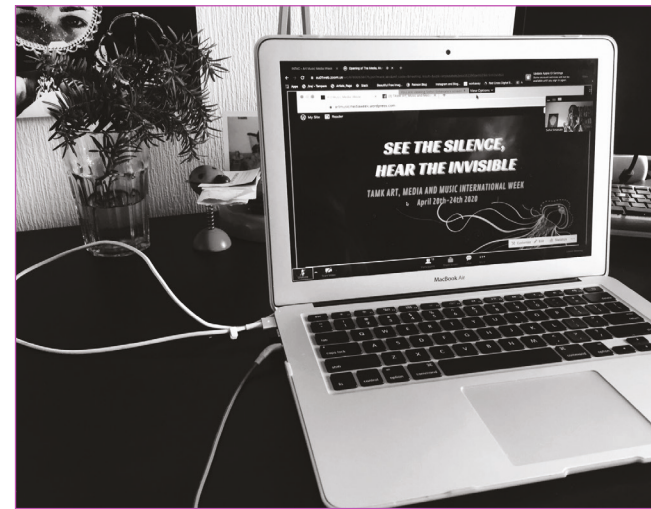
14-16:00
Workshop by Tibor Kecskes
Challenge your thinking routines!

In the afternoon Tibor Kecskes hosted the first session of his workshop, Challenge Your Thinking Routines. TAMK student Teuta Pashnjari explains that they discussed art, philosophy, design, politics, and human rights and that she "can't wait for tomorrow."

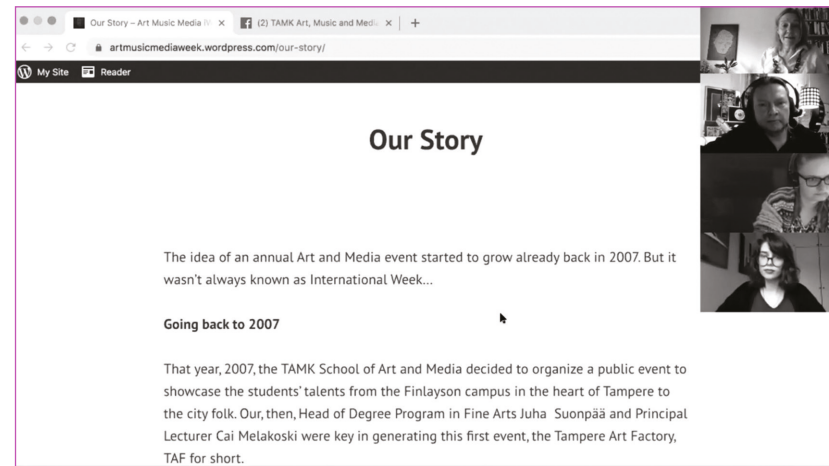
21:00
Online Concert

The evening brought the first online concert, hosted by our Music Coordinator Anna Haaraoja. We heard from Nestori Kumpunen, Roope Yliaho, and watched a performance by Ruby-Anne Kakoutis and Aranza Rameriz.

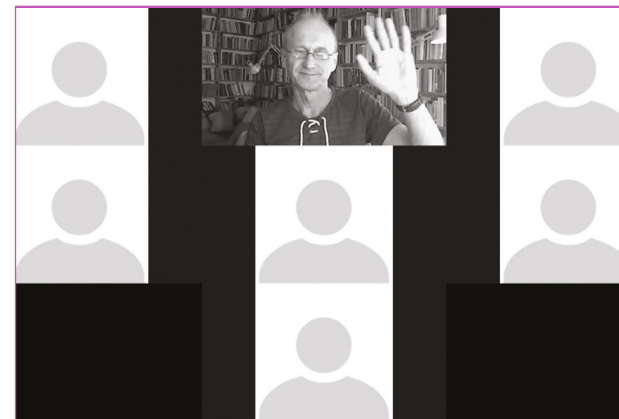
* Unfortunately, the concert also showed us the dark dangers of using Zoom. We were bombarded multiple times by groups of rude and inappropriate people. Anna worked hard to ensure that they were kicked out swiftly, it was a harsh lesson that we ensured that would not be repeated.



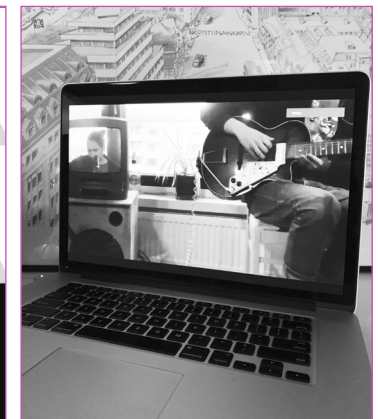
Presenting iWeek Website in the Opening Ceremony



iWeek Team having a speech in the Opening Ceremony



Tibor Kecskes greeting his first participants



The First Online Concert

DAY II

“ Online formats are here to stay as it’s more open for younger and bigger audiences. ”

- Anna Wildrot from Sørveiv Festival

11-12:00
Intro to Fine Arts Degree Show

The morning started off with the introduction of the Fine Arts Degree Show, AtomicJungle, which you can read more about in chapter 12 (pg. 84-89). It was fascinating to hear from the artists about their original ideas for their works, and how they quickly adapted to a virtual exhibition. Hopefully fall 2020 we'll see a physical exhibition as well.

14:14:00
Lunch Discussion
Open topic discussion
Hosted by Sohvi Sirkesalo

Sohvi hosted her first lunchtime discussion of the week with Executive Producer Eeva Jäntti from Arilyn, who presented Arilyn's latest projects using AR that we got to test at home!

14:16:00
Workshop by Tibor Kecskes
Challenge your thinking routines!

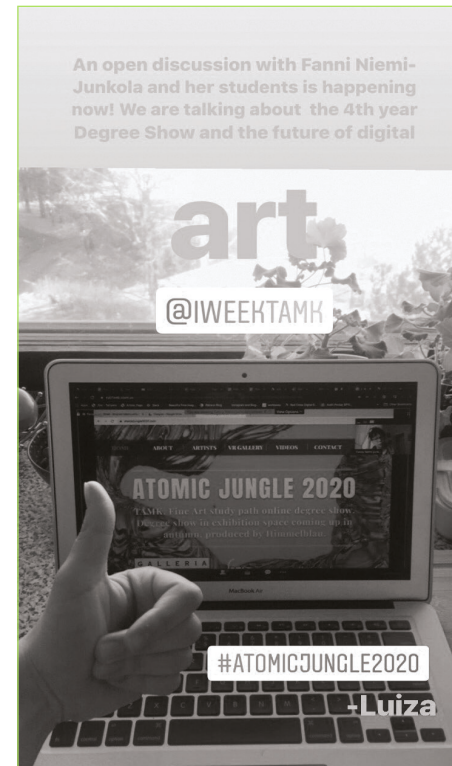
Harri Karvinen hosted a panel discussion, Hear the Music 2022, about the effects of COVID-19 in the music industry. With a global pandemic, musicians are no longer able to perform and while some are taking to streamed concerts there isn't the "same magic as a live show," Mat Mcnerney of Hexvessel.

14:30-16:30
Hear the Music in 2022!
Panel discussion by
Harri Karvinen

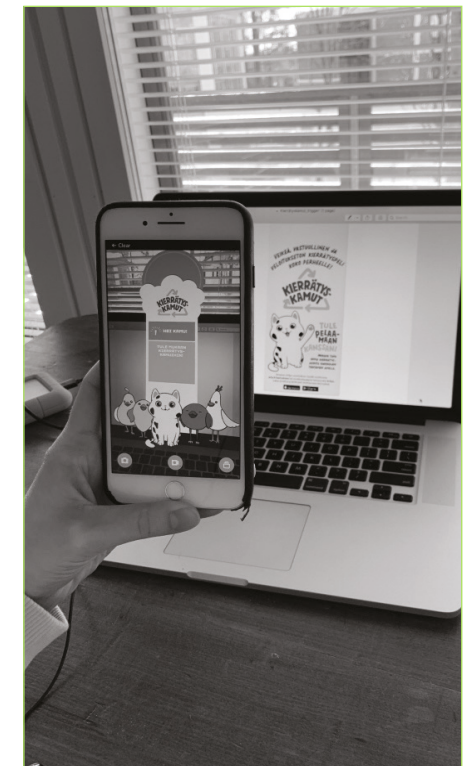
Professor Frank Duchene from PXL University, and Prof. Dr. G. Keith Still from Manchester Metropolitan University, expressed that even if bigger performances are possible there will be fear until there is a vaccine. They see that the music industry will completely evolve, and this is a catalyst for creativity.

21:00
Online Concert

The evening ended with performances by NIA and Zinoviev, and the artistic Performance in Chatroulette.



Instagram Story announcing the Fine Art Degree Show



Participants testing Arilyn's latest project using AR



Hear the Music in 2022! | Panel discussion by Harri Karvinen



The Online Concert | Zinoviev's live performance

DAY III

“The phrase “oh man, you had to be there” is redundant now, everyone could ‘be there’ but actually ‘no one was able.’”

- Graham Cooper (UoL)



Participants saying goodbye after RDI Workshop

11-13:00
RDI Workshop
Discussing creative fields and COVID-19

Halfway through the week, and we're seeing people from all over the world; Uruguay, Canada, Mexico, South Korea, UK, and more!

13-14:00
Lunch Discussion
Open topic discussion
Hosted by Sohvi Sirkesalo

The RDI workshop by TAMK's Research, Development and Innovation services, discussed how creative fields could be the ones to create solutions for a COVID-19 exit plan, and what positive opportunities it could have in the future. Timo Kivikangas presented RDI project examples Finest, Excite while Jukka Holm and Juha Suonpää presented CoroPrevention, and Virtual Medicine. After which they worked in groups to develop their own COVID-19 exit plans.

14-16:00
EMEX Workshop
Presentations by students

Sohvi's lunchtime guest was Albert van der Kooij and we discussed how the pandemic crisis will change the culture and arts fields. We talked about a current project by TAMK's Film and TV students, POIKKEUSTILA 2020, a photo documentation series. As well as how our Zoom concerts have been a challenge because of the lack of connection that there is with live gigs. We've found that the audience doesn't often turn on their cameras so there is a bit of lack in communication or reaction to the performances.

21:00
Drawing and fun time with Mario Orozco

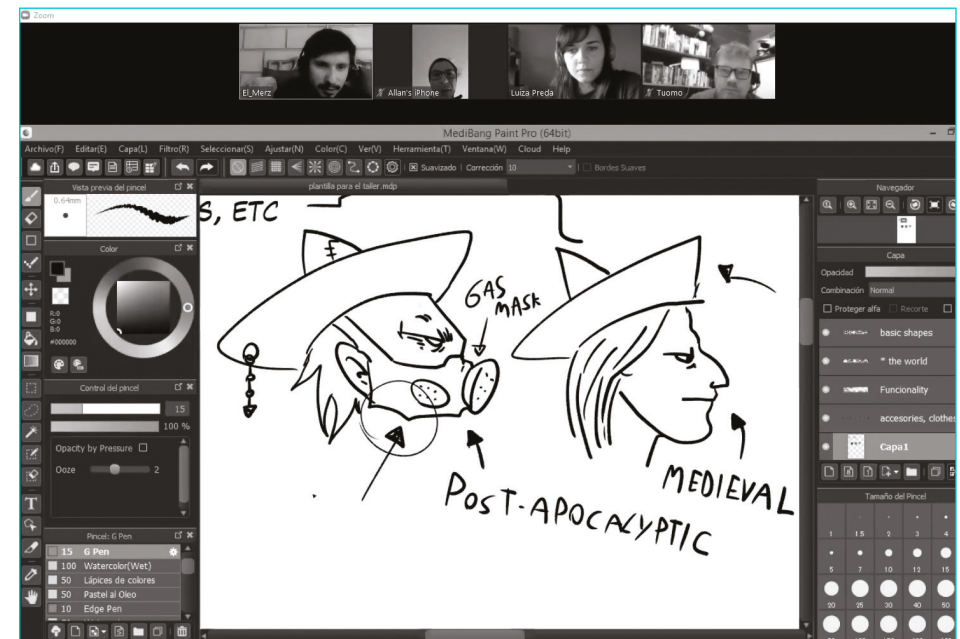
What is the future? Will we go back to the “normal”? What even is normal anymore?

In the afternoon international students presented their ideas for Volucap Technology in virtual productions, in the EMEX workshop.

Instead of a concert, we had a fun drawing evening with a workshop by Mario Orozco from Mexico about the basics of character design and a live drawing session hosted by Tuomo Joronen.



Albert van der Kooij enjoying his meal on Wednesday Lunch Discussion



Drawing Workshop with Mario Orozco

DAY IV

11:13:00
Fine Arts Video Pitching Presentations of Moving Image films

Thursday kicked off with short films by the Moving Image students in the Fine Arts video pitching session, hosted by Fanny Niemi-Junkola together with Tytti Rantanen, program coordinator from AV-Arkki and Jenni Toikka, visual artist.

13:14:00
Lunch Discussion
Open topic discussion
Hosted by Sohvi Sirkesalo

During Sohvi's final lunchtime chat, Chris Smith presented how humor in memes is being used as a coping mechanism during COVID-19. His insights on the topic can be further read in his article "Meme watching during the lockdown"(pp. 106-108).

13:30-14:30
Fine Arts Career Guidance

The afternoon was jam-packed with presentations and discussions, from the Career Guidance session for Fine Art students to the Games Demos where Games Academy students received feedback from James Field.

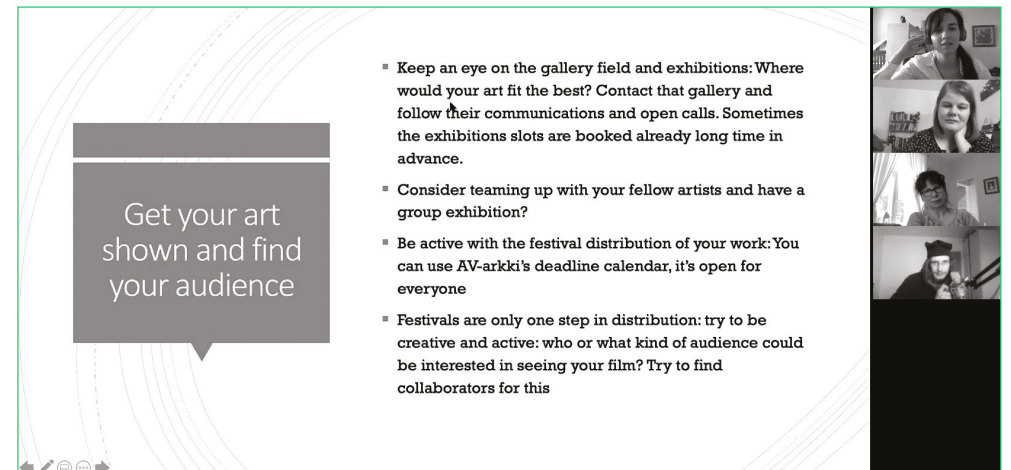
16:17:45
Game Demos

17:00
INTAC
Opening Virtual Exhibition & Panel discussion

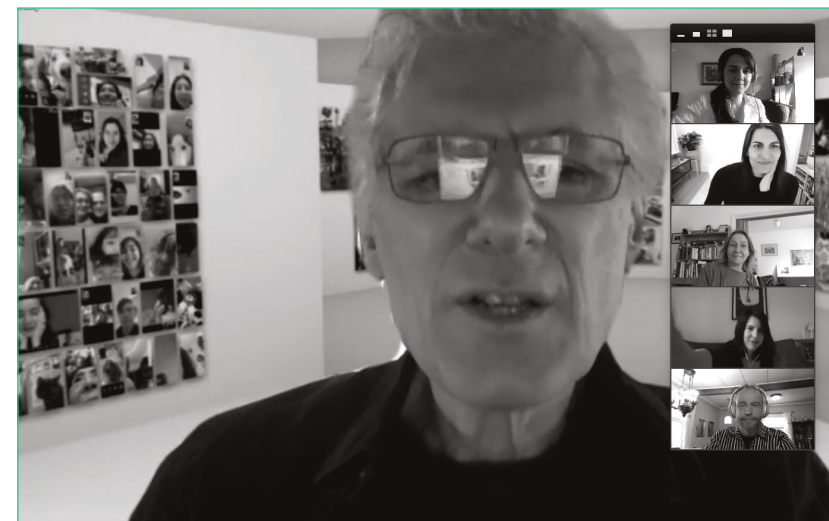
Our last event, the INTAC panel was a great success, with INTAC professors and students, and listeners from around the world! The discussion led to many conversations about how to connect online, and how INTAC as a project has worked in connecting artists over the years.

21:00
Online Concert

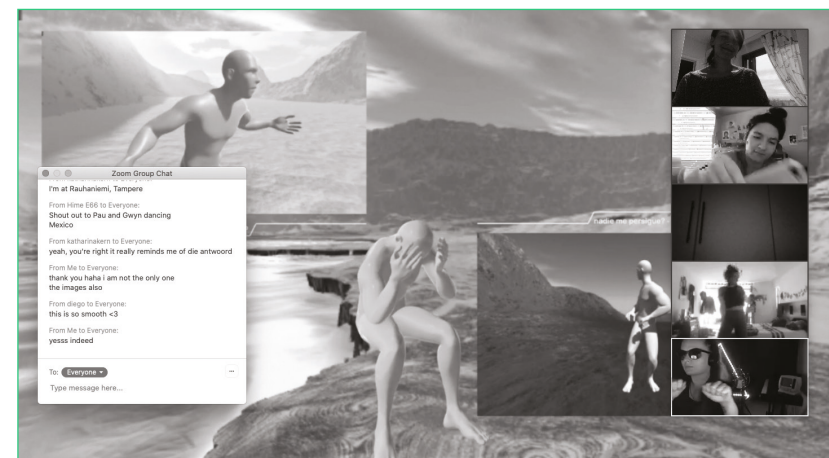
In the evening Anna hosted the last concert of the week, featuring BBGJAP Live DJ Set by Ximena Fabián, PlasticBitch, and the premiere of Hug by UG. It was a great party, with lights, interesting graphics from Tuomo, great music and dancing!



Tytti Rantanen, program coordinator from AV-Arkki, giving advice to Fanni's Fine Art students



Peter Sramek having a speech at the Opening of INTAC Virtual Exhibition



Music Performance by Mexican students in the Online Concert

DAY V

“ We want the whole university to be entirely international for one week - every campus, every school and educational field. TAMK is very international and it's time to celebrate this development!

”
-Sohvi Sirkesalo

11-12:00
Workshop by
Tommi Moilanen
Distance teaching Media
Students

iWeek 2020 comes to an end on our final day. In Distance Teaching Media Students, Tommi Moilanen shared his findings from teaching his Filming and Lighting course through streaming and online tools. A big topic was how theoretical teaching is easy but that practical teaching is harder to do online.

12:30-13:45
Future of Media Education
Hosted by Timo Kivikangas

Future of Media Education hosted by Timo Kivikangas was an interesting panel discussion. The talk went through various topics such as supporting students during this situation, new ways of creating content, utilizing tech, and more international collaboration. They also talked about how the future of culture and media could look.

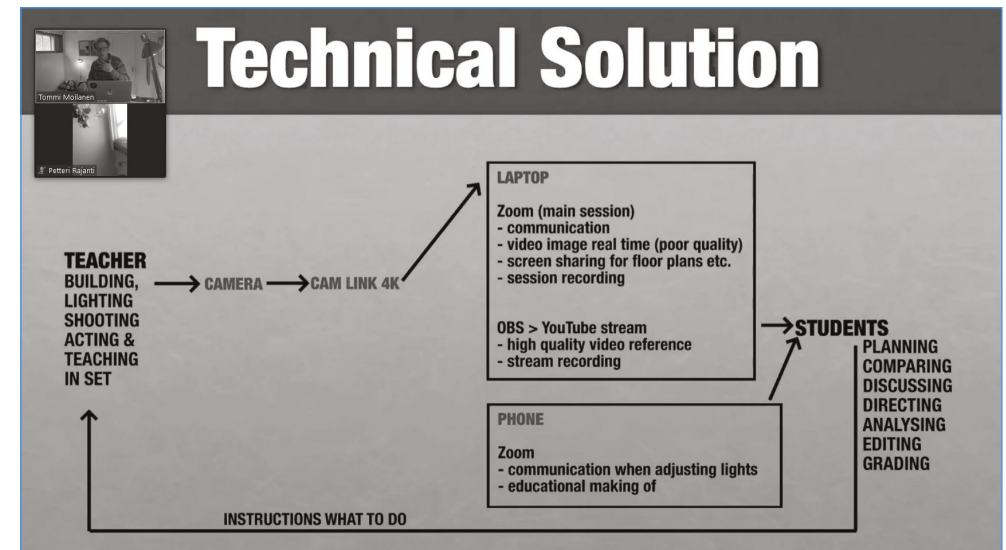
14-16:00
Songwriting pitching
Moderated by
Janne Tauriainen

To end the session Sohvi announced major news;
TAMK International Office has decided to organize the biggest ever International Week in spring 2021!

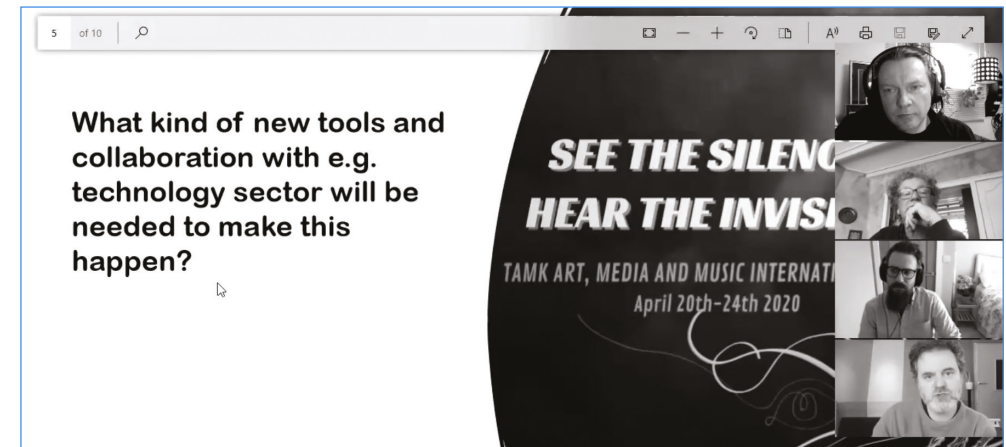
This will be a great chance of multi-disciplinary discussions, heading for the future, combining our skills and specialties to make the world a better place.

Save the dates: 22.-26.3.2021 - Everyone is welcome!

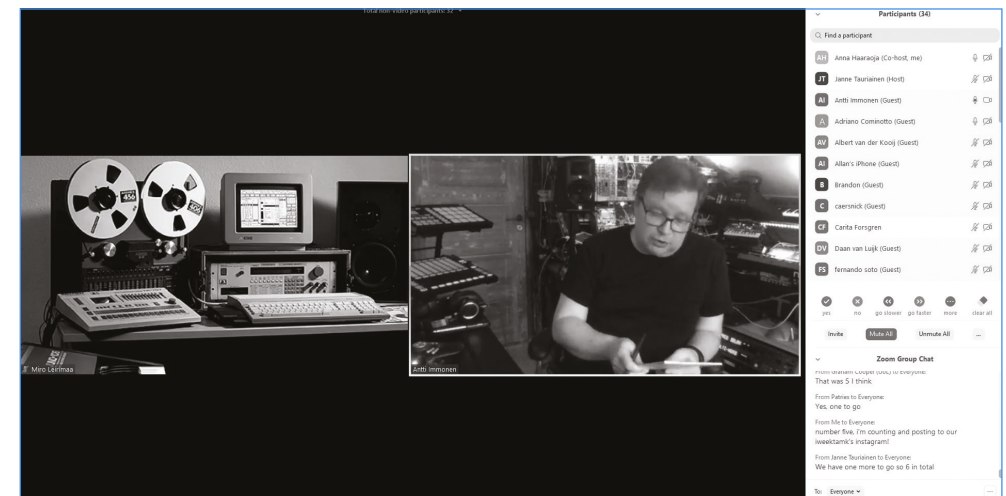
The final session was the annual Songwriting pitching, this year hosted by Janne Tauriainen with panelists Hiili Hiilesmaa, Antti Immonen, and Marcus Tikkanen. While the students couldn't collaborate in person this year, there were many great songs, and it was amazing to hear the songs the students have made online whilst being apart.



Tommi Moilanen sharing with the audience his methods for distant teaching



Brainstorming on the Future of Media Education



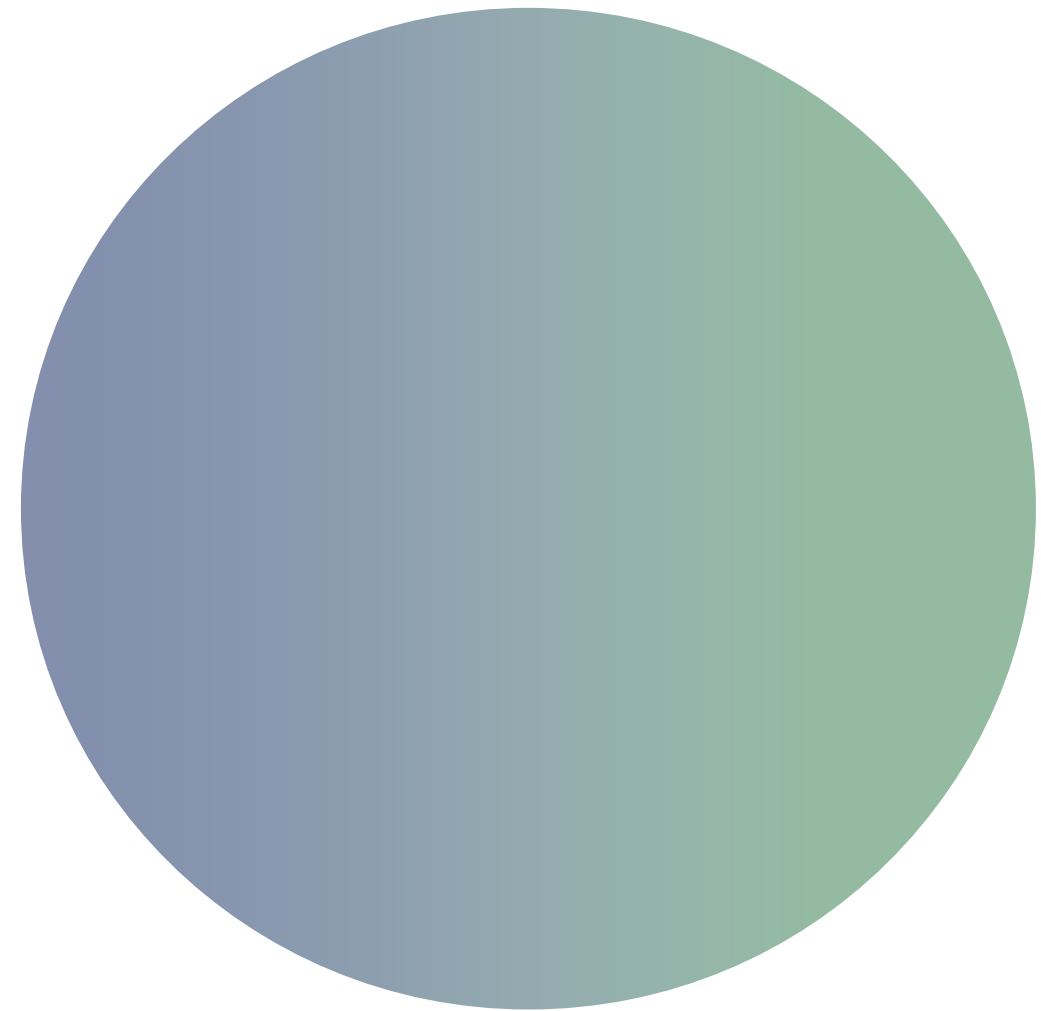
TAMK Music Students receiving feedback on their last songs

THE ARTISTS

of iWeek 2020



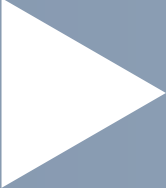
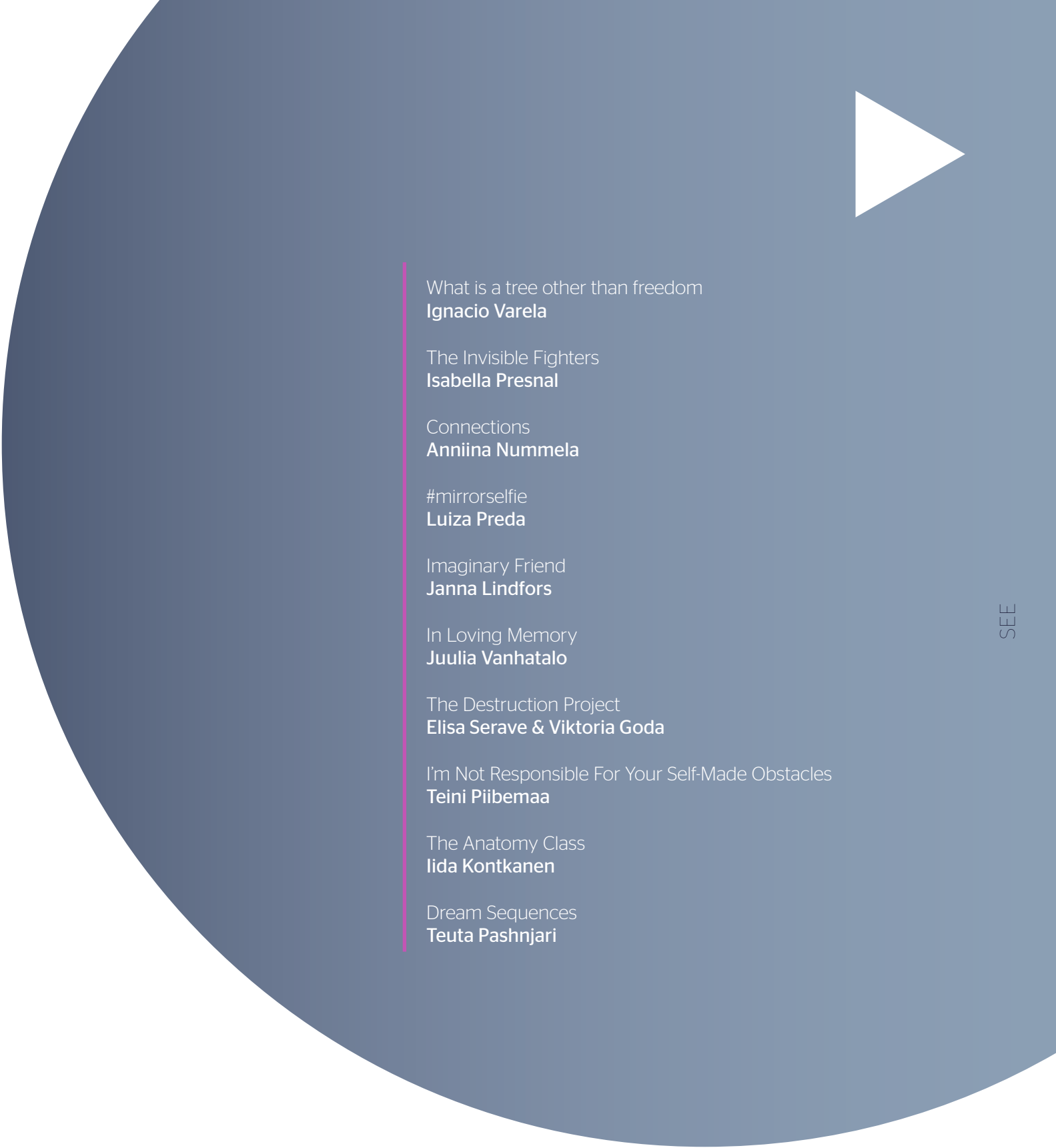
Aleksi Aro-Heinilä	Elina Knuutinen	Mario Orozco
Nadine Bolduan	Jemina Knuutinen	Julia Pabst
Min Kyung Cho	Iida Kontkanen	Teuta Pashnjari
Soyoung Chung	Elena Kostova	Teini Piibemaa
Mariana Santos	Nestori Kumpunen	Luiza Preda
Correia	Salla Kuoppamaa	Isabella Presnal
Uyen Dang	Mia Kyllönen	Bastian Rademacher
Emmaline Ewe	Jana Köhler	Satu Rajala
Ximena Fabián	Hanna-Leena Köykkä	Niko Sarkkomaa
Jasmin Gams	Julia Lammi	Elisa Serave
Daniele Ganenaite	Mikko Lappi	Saruda Singnil
Lais Glaser	Anna Lavrukhina	Silja Tusa
Viktoria Goda	Marianna Lehtonen	Saga Tähtinen
Kasimir Haapala	Miro Leirimaa	Juulia Vanhatalo
Yu Hsuan Harjula	Janna Lindfors	Ignacio Varela
Minji Jeon	Vertti Luostarinen	Jenny Vesiväki
Inka Kaasinen	Jose Soto Muñoz	Nattanit Vora
Ruby-Anne Kakoutis	Fernando Soto Muñoz	Paulina Vázquez
Irina Kinko	Gwyneth Nava	Roope Yliaho
Elina Kinnunen	Tuisku Nieminen	Seyoon Yoon
Walteri Kivelä	Anniina Nummela	Diego Zalovich
Isa Kiviaho	Aleksandra Näveri	Edgars Zinovjevs



THE ARTISTS



Photography & Painting



What is a tree other than freedom
Ignacio Varela

The Invisible Fighters
Isabella Presnal

Connections
Anniina Nummela

#mirrorselfie
Luiza Preda

Imaginary Friend
Janna Lindfors

In Loving Memory
Juulia Vanhatalo

The Destruction Project
Elisa Serave & Viktoria Goda

I'm Not Responsible For Your Self-Made Obstacles
Teini Piibemaa

The Anatomy Class
Iida Kontkanen

Dream Sequences
Teuta Pashnjari

SEE

What is a tree other than freedom

by Ignacio Varela

<https://www.aboutvare.com/>

This is the story of Anna, a Finnish girl, and her family after the complete loss of one of the forests that accompanied the family for years. Not only is it a loss to the family but the end of a complete ecosystem as well.

Clear cutting is the most common way of collecting wood in Finland because it's cheap and fast. However, a clear cut area will never fully recover. Clear cutting is one of the most significant reasons why biodiversity in Finnish forests is declining.

This project invites us to reconsider our behavior as consumers because we create the demand for big companies. If we continue acting as if nothing happens, many more stories like Anna's will continue to happen. And little by little, biodiversity in the forests of Finland, as in the whole world, will be lost forever.

BIO

Ignacio Varela, a.k.a VARE, is a graphic designer and illustrator born in Uruguay. His first real contact with the world of art was when he started to learn how to make tattoos and later he became a tattoo artist apprentice. Now the art of tattooing is used only as a hobby in VARE's life. Today, he lives in Montevideo, Uruguay, and works as a graphic designer in an advertisement agency.

This project was created during VARE's time in Finland while he studied photography as an exchange student at Tampere University of Applied Sciences in 2019.



SEE

The Invisible Fighters

by Isabella Presnal

www.isbellapresnal.com

For years, climate activists have been calling for action against consumerism, the destruction of our planet and to fight against the climate crisis. Last year, global masses called for change from political and business leaders, on the 20th and 27th of September of 2019. These dates mark the largest climate strikes to date. In Helsinki alone, 18,000 people gathered in front of the Parliament House, many of whom were under the age of 20.

What started as the documentation of the Helsinki Climate Strike, on November 27th, became a collection of digitally altered photographs. The photos showcase, or rather do not showcase, the children and young adults who were protesting, advocating for change. It is meant to highlight the younger generation, how they are fighting for their future.

In the news and online, we often see the faces of those protesting. When removing their faces, others must reflect on themselves and how they are taking action or if at all. What happens if people disappear? Would the message still be there? One would hope that the voices and calls for change would still ring.

BIO

Isabella Presnal is a visual artist currently based in Finland and a Media and Arts student at TAMK. She has lived in multiple countries, in North America and Europe, and different states in the USA. Her nomadic childhood led her to begin exploring videography at the age of 12, and since then Isabella has strived to tell meaningful stories through video. While videography is Isabella's profession, the main medium in her art is photography.

She has always explored art, taking any art course she could during her primary and secondary education. Isabella took Higher Level Visual Arts as part of her International Baccalaureate degree, which she completed in 2018.

In her art, she explores themes related to her personal life, linked to nostalgia and anxiety, as well as global issues such as the climate crisis. She is interested in the documentation of life using photography and explores the differences between art and documentary photography. Her goal with her artwork is to spark emotion and be thought-provoking and lead to discussions.



SEE

Connections

by Anniina Nummela

@mypurpleinspiration

'Connections' is a project about relationships and self-reflection where jewelry acts as the catalyst. Jewelry often acts as a tie to culture, tradition, personal and family history, and self-expression – and in many cases, a person doesn't recognize how strong and important these connections are to them until they are directly asked to think about it. This project aims to encourage the participants to consider the jewelry they own and wear and to think about the significance the items have to them.

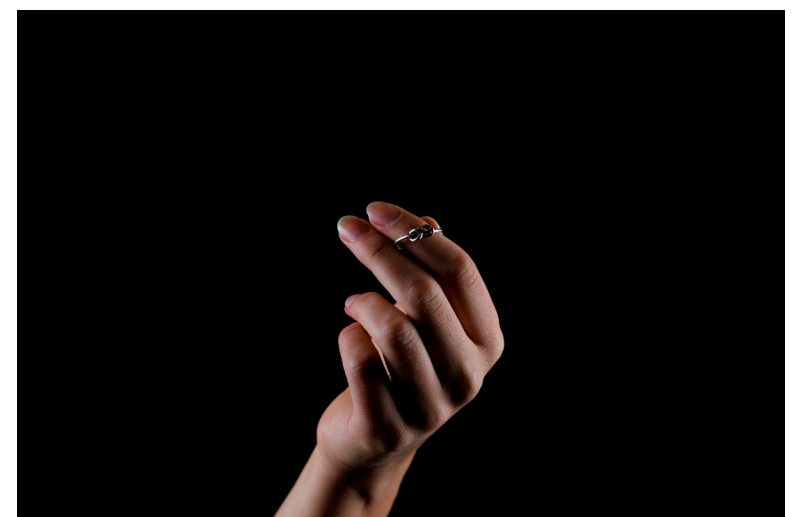
As a project, 'Connections' takes those ties and turns them into visualizations of stories that might otherwise go untold. In this case, the stories are told in the form of photos and written words. The project aims to give people a new way to view their jewelry and a means to explore why some of the items are so important to them and how this reflects on who they are.

The images on display are the first photographs for this project where the artist, Anniina Nummela, explores her own connections.

BIO

Anniina Nummela is an artist based in Tampere, Finland. Anniina practices art with varied mediums, but mainly paper-based techniques, painting, and photography. Through her art, Anniina tends to explore her personal history, mental health, and cultural identity. Anniina, although born in Finland, lived 14 years abroad in Asia; first Japan, and then China. Influences of this time and the places she lived reflect in her work through her choice of theme, medium, and technique.

Anniina is currently a Media and Arts student at Tampere University of Applied Sciences, focusing her studies in the study path of Fine Arts. Previous education in the field includes Visual Arts as part of the International Baccalaureate degree program that she completed in 2017 and an Art and Design IGCSE which she achieved in 2015 whilst studying in Beijing.



SEE

#mirrorselfie

by Luiza Preda

www.luizapreda.com

Is a selfie just a mere representation of a person? What is the missing information of the transparent world that one chooses to share with the audience? Using photography as a tool for exploring the Self, Luiza Preda delves deeper into the practice of the selfie and its complexity.

'#mirrorselfie' is an on-going photography project, since 2016, that examines the power of self-representation in the contemporary visual culture with a specific interest in the psychological aspects of self-imaging strategies.

Ubiquitous on social media sites like Facebook, Tumblr, Flickr, and Instagram, the selfie phenomenon has become a powerful means for self-expression, encouraging its makers to share the most intimate and private moments of their lives - as well as engage in a form of creative self-fashioning.

Popularly regarded as a shallow expression of online narcissism, the selfie is both adored and reviled; yet it flourishes as one of the most effective outlets for self-definition. What other aspects of human behavior can be revealed through the practice of self-representation? Is it possible to use the selfie as a psychological mechanism?

BIO

Luiza Preda mainly works with photography and moving images. Until recently, her projects have been more autobiographical. She has been interested in self-portraiture and how to use the camera as a therapeutic tool. Her practice includes working with double-exposures and the light-painting technique.

As she has been deliberately living in multiple places where her cultural background received several different inputs, her projects explore themes such as migration, cultural identity, and the new roles of the artist in our modern society.



SEE



Imaginary Friend

by Janna Lindfors

www.jannalindfors.com

In modern society, animals are a product existing in various forms; such as pets or toys. These representational products are symbols of cuteness, innocence, and ownership. John Berger writes in 'Why Look at Animals', that animals offer a companionship, different from any human exchange. 'Imaginary Friend' is a series of photographs exploring people's need for companionship and the role animals play in these situations. The project questions where this desire to make endless animal representations comes from. It is possible that the altruistic caring from animals and the way animals are portrayed is making us see them as anthropomorphic - human-like - beings. Another possibility, as René Descartes describes, is that the control and ownership make people see animals as simply soulless machines.

BIO

Janna Lindfors is a visual artist, who works primarily with moving images and photography due to her intrigue in the documentary aspect of these two mediums. However, she often manipulates the results to create alternative realities.

The starting point in her work is often personal and based on stories and memories, which, in the working process, they become more general, like loneliness and the need for affection. She focuses on themes related to humans on both individual and social levels and is mostly interested in topics related to one's mind, such as dreams and memories, but also people's relationships with animals and spaces.

Janna Lindfors is a Fine Art student at Tampere University of Applied Sciences. Before TAMK, she studied at the Art College of Orivesi, where she found a deeper interest in working in the field of art. Her works have been shown in *Why Look at Animals* screening in Fiskars, Finland and at Gallery Himmelblau's group exhibition *Tässä/Täällä/Nyt* in Tampere, Finland in 2019.



SEE

In Loving Memory

by Juulia Vanhatalo

@juuliamikaela

Our memories walk hand in hand with forgetfulness and change, becoming blurred and shaped colors over time. The project named 'In Loving Memory' is inspired by several situations Juulia Vanhatalo felt they were memorable in some way or another. This series of acrylic paintings, charcoal and, pastel drawings focus on memories. The starting point of each artwork was to pick photographs taken during a moment Julia felt was worth remembering. All the movements and blurriness aims to portray the idea of how a memory feels.

BIO

Juulia Vanhatalo is a Finnish visual artist. She uses her own experiences in her artwork, looking at everyday life and what we experience. Juulia currently is most interested in acrylics, pastels, and charcoal, but she is still interested in experimenting and learning different mediums in order to find her style. She is currently studying Fine Arts at Tampere University of Applied Sciences.



SEE

The Destruction Project

by Elisa Serave & Viktoria Goda

@viktoria.goda

"The Destruction Project" is a multi-medium project, combining both painting and videography. The paintings present people who have committed multiple crimes, as a way to showcase the faces behind the horrible atrocities.

This series of paintings present R. Kelly and Josef Fritzl. R. Kelly, an American artist, since 1994 has committed multiple sex crimes, child pornography, kidnapping, and forced labor. Josef Fritzl held his own daughter captive for 24 years, abusing and raping her repeatedly and used her as his personal sex slave. During that time, she gave birth to seven children.

In our world, there are so many appalling things taking place, and so little people can or will do. As a way to deal with the crimes themselves, the artists recorded themselves destroying the paintings, as a way to free themselves from the feeling of helplessness. If the painting is being destroyed, does it change its meaning?

BIO

The artists Viktoria Goda and Elisa Serave began to collaborate not too long ago. Their collaborative works are mainly made using acrylics and oil paint. Both enjoy creating portraits and they study Fine Arts at Tampere University of Applied Sciences.

Viktoria Goda is from Hungary. She is focusing on improving her technical skills and finding new ways of self-expression. Before TAMK, Viktoria studied in an art high school in Hungary. Elisa Serave only recently started making art. She always enjoyed art, but it was not until her studies when she began to make art herself. She mainly uses acrylics and oils but she is interested in trying all the mediums as she is still finding her own path "in the magical forest of art."



SEE

I'm Not Responsible For Your Self-Made Obstacles

by Teini Piibemaa

@teiniart

I'm not responsible for your self-made obstacles, and neither are any other women' is how Teini Piibemaa, describes her ongoing painting series. The series aims to focus on the difficulties and double standards put on the modern-day woman.

The project aims a direct shot at the hypocrisy of social media and our society in general. On social media, suggestive or half-naked poses are glorified and the women are labeled as confident. In some cases, it is even "a way to financially support themselves." However, if a woman does the same, for example, on OnlyFans or in porn, they are slut-shamed- often by the same people who like and praise similar social media posts. In other words, when it becomes a way to make a living, it is no longer acceptable.

BIO

Teini Piibemaa is an Estonian artist, currently studying Fine Arts at Tampere University of Applied Sciences. Her art focuses on the sore spots of our society, using hints of sarcasm and the inspiration comes from social media and her own experiences. Teini's projects often talk about the hardships and double standards that surround modern-day women, often portraying them through self-portraits.



SEE



Anatomy Class

by Iida Kontkanen

www.iidakontkanen.myportfolio.com

We fear the mess and gore, yet it is constantly inside our bodies. What started as one interest in painting bones grew into an unintended series of paintings pertaining to bodies, flesh, and bone. As a subject, bones, and skeletons offer an intriguing challenge with their harsh, yet delicate geometric shapes and forms.

The series is not the result of an interest in splatter and wanton violence, but a merely personal curiosity in viscera and gore. The project explores more intimate themes such as our own mortality, disgust, and the fear of a dead body in its full messy glory.

BIO

Iida Kontkanen is a mixed media artist originally from Helsinki. Her artwork focuses on subjects of flesh, bones, and death, though on occasion Iida also paints nature sceneries. Iida especially enjoys painting with gouache and oils, while she is also proficient in digital software like Adobe Photoshop and Blender. She loves mixing different mediums together and learning the ins and outs of her tools.

Iida's interest in art began at the age of four when she studied at a children's art school. To the displeasure of some around her, Iida's hobby of art became her education, as she studied in Helsinki Upper Secondary of Fine Arts. She later moved to Tampere to study Interactive Media at Tampere University of Applied Sciences.



SEE

Dream Sequences

by Teuta Pashnjari

@teutaptea

The power of letting go is about time. As humans, we tend to get stuck somewhere in between time and for some of us, it is quite confusing. The most common is to turn to the past and recall certain memories, usually places with several specific people. By doing this often, we miss out on the present moment and at some point, we begin to feel empty and melancholic. To move forward we must be aware of them and let the memories go instead of letting them call us back. 'Dream Sequences' is series made during the quarantine and it showcases the blend of reality with the dream state. We allow ourselves to wander and get lost in the clouds, losing a sense of the truth, but also how our dreams visualize our reality in different ways; such as levitating above the sea and removing plastic is the awareness of water pollution. But what is reality and how do we know what is real? All these questions come up whilst the mind is elsewhere and it really feels like time has stopped.

BIO

Teuta Pashnjari is a Fine Art student currently based in Tampere, Finland. Born in Albania, she moved to Corfu Island at a very young age. Her new home offered her connections with people from all over the world and a new way of seeing that shaped her artistic personality and imagination.

As an artist, she has brought her focus mainly on the human form and its surroundings. Lately, she has been interested in drawing animals and experimenting with different mixed media techniques. Teuta is mainly a painter but she enjoys using photography and video mediums as ways of expression as well.

For the past three years, Teuta has been traveling back and forth between Albania, Corfu, and Berlin, until she decided to move to Tampere. Teuta is currently studying for her Bachelor's Degree in Media and Arts at Tampere University of Applied Sciences. Since then, she has taken part in several group exhibitions, "Bits of Us" being the most recent one. Moreover, she was the main organizer of "Year One," a two-day art event that took place in Mediapolis.



Photos: Luiza Preca

SEE



Video Art Installations & Short Movies

Yellow

Yu-Hsuan Harjula

Seeking the Nature

Tuisku Nieminen

BROADCAST

Saga Tähtinen & Emmaline Ewe

Processing the moment of a distant future

Aleksandra Näveri

The Wild West

Isa Kiviaho

Plastic, rubber, metal, face, plastic

Diego Zalovich Parravicini

20 Breaths

Soyoung Chung

Re-distance. A diary of the virus

Jana Köhler

Eternal Loneliness

Marianna Lehtonen & Aleksi Aro-Heinilä

Sahalax '66

Vertti Luostarinen

WATCH

Yellow

by Yu-Hsuan Harjula

@yuhsuanyao

SYNOPSIS

'Yellow' is a two-channel video work that showcases an immigrant struggling to accommodate with their new life. The central idea is to create a feeling of exclusion and portray the challenges that immigrants are facing.

BIO

Yu-Hsuan Harjula is a visual artist. She is from Taiwan, where she became interested in photography as a child, but unfortunately, the environment was not so supportive. However, after moving to Finland, her ex-spouse supported her in pursuing the possibilities to study in art and photography. Yu-Hsuan is now living in Tampere, attending TAMK as a Media and Arts student. She is currently learning moving image techniques in the Fine Arts field while exploring other different mediums.



WATCH

Seeking The Nature

By Tuisku Nieminen

@tuiskunieminen

SYNOPSIS

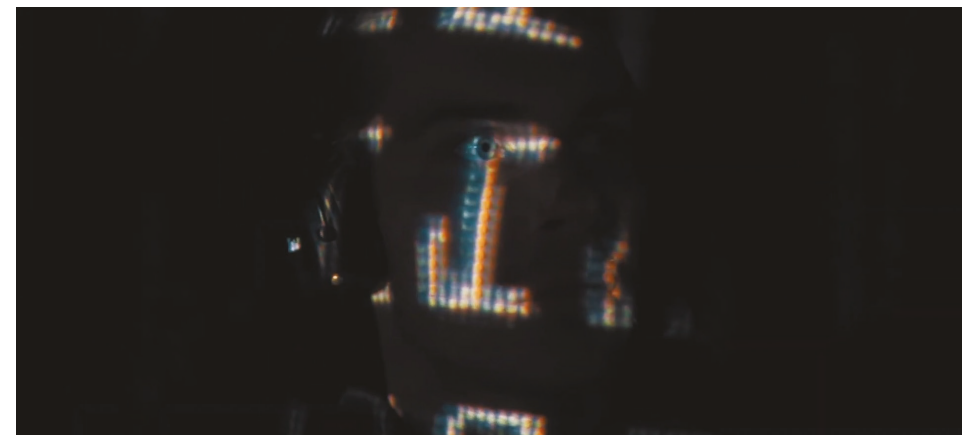
Technology is starting to be everywhere. The film is seeking the connection humans have towards nature as a safe place and examines the relationship between nature and technology. Is there any balance between all these?

BIO

Tuisku Nieminen is a photographer and cinematographer from Somero, Finland. His interest in photography started in 2017 when he bought his first camera to make films but instead began to photograph as it was easier to do it by himself. Since then, the camera has become part of his life.

He began to photograph his friends and the Finnish nature, gaining inspiration from photography YouTube videos and tutorials, which has taught him much of what he knows. His main focus and stylization are using the light from the sun in his photos.

At Tampere University of Applied Sciences, he has been able to start making videos more seriously and passionately. People typically call Tuisku a perfectionist, as he takes great care of the details in his work.



WATCH

BROADCAST

By Saga Tähtinen and Emmaline Ewe

SYNOPSIS

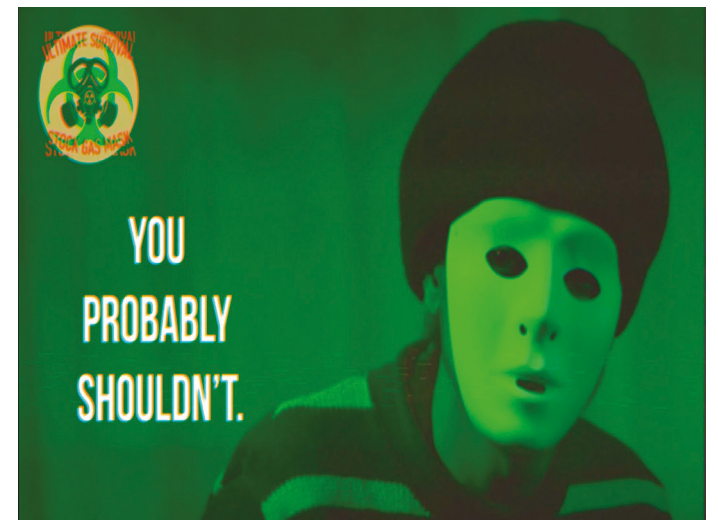
In our lifetime we have made the earth uninhabitable. Governments have fallen and a cult figurehead has demanded one last broadcast before society collapses completely. BROADCAST takes place in the cusp of the destruction of civilization where humanity has driven the earth into an environmental catastrophe. It explores exploitive journalistic media and human nature as humanity is on the brink of extinction. It is dark yet humorous, made to be a satire of the current state of the world. It is a cynical piece about what the future might possibly hold for us if we continue living the way we do.

BIO

This is the pair's first bigger project together. In their films, they explore dark humor and post-apocalyptic themes, as part of their bigger project to create a series of post-apocalyptic short films.

Emmaline Ewe is an artist of Finnish and Malaysian Chinese descent, spending half of her life in both countries. Before TAMK she studied in a vocational Fine Arts school, producing paintings and prints. Though interested in the art of cinema, her passion for visual storytelling in music videos translates into the fast and stylistic cuts in her videos. Currently, she is interested in experimental filmmaking.

Saga Tähtinen is a visual artist, focused on photography and videography. She is drawn to video as an art medium due to its versatility and experimental nature. The video works she has produced at TAMK deal with themes such as the environment and the possible future of mankind in a post-apocalyptic setting. In the future, she is interested in expanding her art to different mediums, such as animation and 360 videos.



WATCH

Processing the moment of a distant future/past

by Aleksandra Näveri

www.aleksandranaveri.com

SYNOPSIS

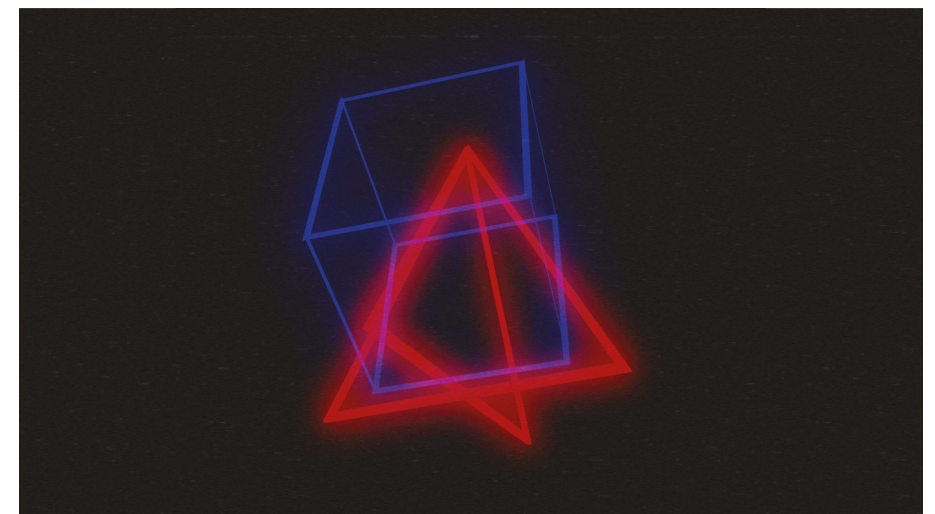
Inspired by the early computer graphics from the '80s and '90s, 'Processing the moment of a distant future/past' has been created by "a handmade" technique without the use of any presets in order to follow the authentic and retro feeling of old images. The video narrows down the conception of a "working movement," and it asks us how these graphics are actually qualified within our visual experiences and how they affect the user.

In addition to contrast the feel of an aged style, the idea also carries a very modern outlook. Today's media and entertainment industries imitate strongly the feeling of outmoded aspects and effects due to its simplicity. Using old-school appearances have always been trendy, perhaps because it doesn't need to be introduced.

BIO

Aleksandra Näveri is focused on creating art through digital and audiovisual ways. She has always been interested in abstract details and melancholic themes. Her style is rarely minimalistic, rather audacious with color schemes, imagery, or another way. Science-fiction films sparked her interest in futuristic themes. Some of her other central themes study urban life and culture, self-identity, mental health, and the human relation to nature and technology.

In addition to her main study path in Fine Art, she has also concentrated her studies in TAMK on graphic design and UX/UI design. Her artworks have been featured in the Maailmantango festival, Digital Big Screen film festival, and Finlayson Art Area.



WATCH

The Wild West

by Isa Kiviaho

SYNOPSIS

The film showcases two young men who find the fruits of life and decide to have some fun. These fruits symbolize life, abundance, fertility, and health, all being destroyed. The choice of weapon, a gun, is meant to showcase what in reality humans actually do with guns - destroying life.

BIO

Isa Kiviaho is a versatile and adventurous visual artist. Isa studies the world with a twinkle in her eye and strives to learn more about our world and its phenomena, presenting the things she observes through various mediums. She loves to play with different perspectives, as well as deal with uncomfortable themes; from exploratory scientific fact-based topics to deep dives into mystical spiritual phenomena, and the oceans of human soul filled with emotions. Isa is eager to break her own boundaries and try new things. She held her first own exhibition Boundary Experimentation in Studio Wäkewä in Mikkeli in 2017, after which she has participated in joint exhibitions every year. Kiviaho defines herself as a world citizen who feels at home wherever in the world she travels. At the moment, she has settled in Tampere to deepen her knowledge in the field of art in the Fine Art line at TAMK.



WATCH

Plastic, rubber, metal, face, plastic

by Diego Zalovich Parravicini

@verfebre

The installation is meant to be an exploration into how human intimacy coexists with the precarious and ever-shifting nature of modern life.

The video displayed on the phone shows the artist speaking tenderly to an unknown listener. This is partly inspired by our ever-present modern video calls and its function as a replacement for actual human contact.

After an exploration into low-quality materials to act as support for the phone, a "trash harness" for the phone was created; it consists of a cheap supermarket plastic bag that hangs by rubber bands flimsily tied to paper clips which, in turn, are tied to another plastic bag. This harness was then attached to an exposed pipe in a student building hallway.

By being limited in both installation space and technology, the idea of "precarity" seemed like one that unavoidably conditioned the piece. This condition was then chosen to be magnified in the selection of both device and physical support for the video. Intimacy was a concept that seemed interesting to explore in this context.

How does the attempt at intimacy from the person in the video feel like while being filtered and affected by the material situation of the installation?

BIO

Diego Zalovich is an artist and designer based in Montevideo, Uruguay. He has worked for the last years designing and developing interactive experiences and video works that explore the expressive possibilities and limits of each medium.

Having first worked in the field of interactive design, he later transitioned towards a more experimental approach after taking part in several art courses and seminars on contemporary art. He has participated in a number of exhibitions in Uruguay and online in The Wrong Biennale. He spent his exchange semester at TAMK in the Moving Image minor.



WATCH

20 Breaths

by Soyoung Chung

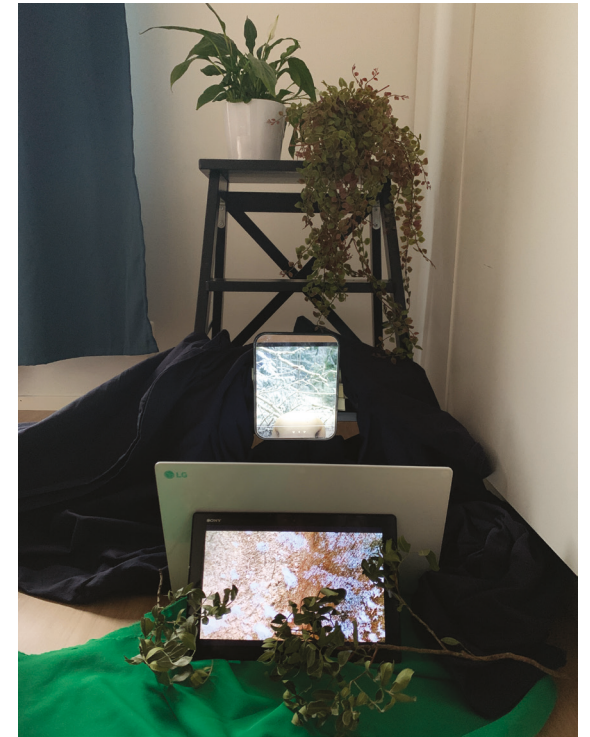
www.soyoung-chung.com

This work focuses on the symbiotic relationship between humans and their environment, intertwining close-up shots of the natural environment with those of a pulsating human body. The installation takes it one step further, by displaying the video as a reflection in the mirror. It is positioned so that the audience would kneel, or sit down to watch the video. The resulting juxtaposition makes manifesting the effort of one agent to exert over the other, forming a permanent and dynamic link.

BIO

Soyoung Chung is an artist based in Tampere, Finland, originally from South Korea. She specializes in painting, installation, and performance work. Soyoung's objective with her art is to invite the audience to interact and engage from different perspectives. She has been featured in many exhibitions, including the 'Amos Rex Generation2020' exhibition.

"For me, art is a tool that allows me to share my stories and to get one step closer to the audience. I have been exploring the relationship between the artist, artwork, and the viewer, and the process of interacting with the audience through art."



WATCH

Re-distance. A diary of the virus

by Jana Köhler

www.jana-koehler.de

SYNOPSIS

'RE-DISTANCE. A diary of the virus' is a short documentary about the journey of the artist, Jana Köhler, during the first four-months of 2020.

The film starts with her Erasmus in Tampere, Finland, and shows the first two exciting months in Finland. During a journey to visit a friend, Jascha, in Switzerland, plans completely changed. After the arrival in Switzerland, the university and schools close, and only pharmacies and supermarkets are open. Her flight back to Finland is canceled. Jana uses the camera to capture difficult decisions and changing circumstances.

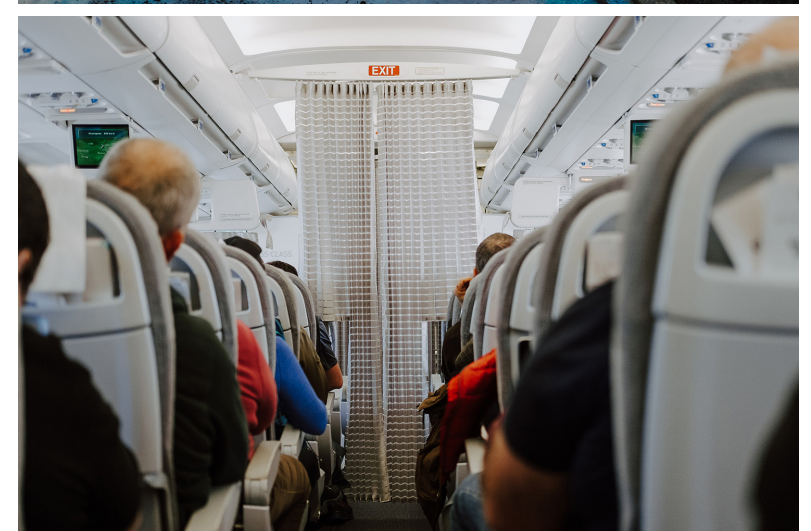
"The coronavirus has taken the pen and re-written my diary." From plans to explore the big world, Jana ends up in a small village in Germany with Jascha's parents. The moment they arrive in the countryside in Germany, all the plans for the next months are gone. We wanted to discover Europe and landed in our home county.

This is just one of the many stories that have been rewritten by the coronavirus, which is still unfolding and open-ended.

BIO

Jana Köhler is a visual artist who deals primarily with her personal life and its current questions in her art, using photography and film. A common stylistic tool in her works is the self-portrait. It is unlikely to see Jana without her camera, as she is always capturing the world around her. As her main field is photography, her videography style incorporates many photographic elements. More recently, she developed an enthusiasm for the sketchy representation of her everyday life.

Jana Köhler was born in Karlberg, a tiny village in Germany. She studies Media Art at the Bauhaus-Universität Weimar and spent her exchange semester at TAMK this year.



WATCH

Eternal Loneliness

by Marianna Lehtonen & Aleksis Aro-Heinilä

@iaisyys_yksinaisyytta

Director: Marianna Lehtonen

Screenwriters: Aleksis Aro-Heinilä and Marianna Lehtonen

Cinematography: Henrik Mäki

Actors: Veera Lintula as Anna

Aleksis Tala as Joonas

Roope Kovalainen as Mikko

SYNOPSIS

Anna, a young Christian, is convinced she has to save her brother from the wrong path. But who gets to decide what kind of love is right?

BIO

The film was written by both Marianna Lehtonen and Aleksis Aro-Heinilä, who directed and produced the film as well.

Marianna Lehtonen is a writer-director. In her films, she aspires to explore human behavior in convoluted situations. She feels that the only way toward a better world is by understanding one another.

Aleksis Aro-Heinilä is a screenwriter who loves to tell stories. He uses his own experiences and observations as a source of inspiration for his stories.



WATCH

Sahalax '66

by Vertti Luostarinen

Director & Screenwriting: Vertti Luostarinen
Cinematography & Editing: Vertti Luostarinen
Sound Design: Ilkka-Pekka Rantanen
Music: Vertti Luostarinen, Tommi Aalto
Costume Design: Kari-Mikko Karjalainen
Actors:
Pinja Rauhamäki
Kari-Mikko Karjalainen
Joni Sydänlammi
Milla Länsiö
Sebastian Pölkki
Topi Koivula
Elmo Kaartinen

SYNOPSIS

Two university students are tasked with a mission to investigate peculiar occurrences within a secluded village. Nineteenth-century Finland is a tough place already as it is, but as they dwell deeper into the lives of the local populace, the students come to the realization that the village might hold more sinister secrets than what they ever imagined.

BIO

Vertti Luostarinen is a screenwriting and emerging media student at TAMK. Vertti has made films in Palestine, Ghana, and the Netherlands; according to him, these travels have helped him realize what is unique and personal about his own background. He picks the topics of his independent films from local history and Finnish folklore. Surreal events and a bleak outlook of life are characteristic of his work. He believes that art should not be therapeutic but disruptive, and doesn't want to provide easy answers to his audience.



WATCH



Music Production



Hug
Uyen Dang

Forks and Mics Session
Nestori Kumpunen

Plastic Bitch
Miro Leirimaa

Zinoviev
Edgars Zinovjevs

LISTEN

Hug

by Uyen Dang

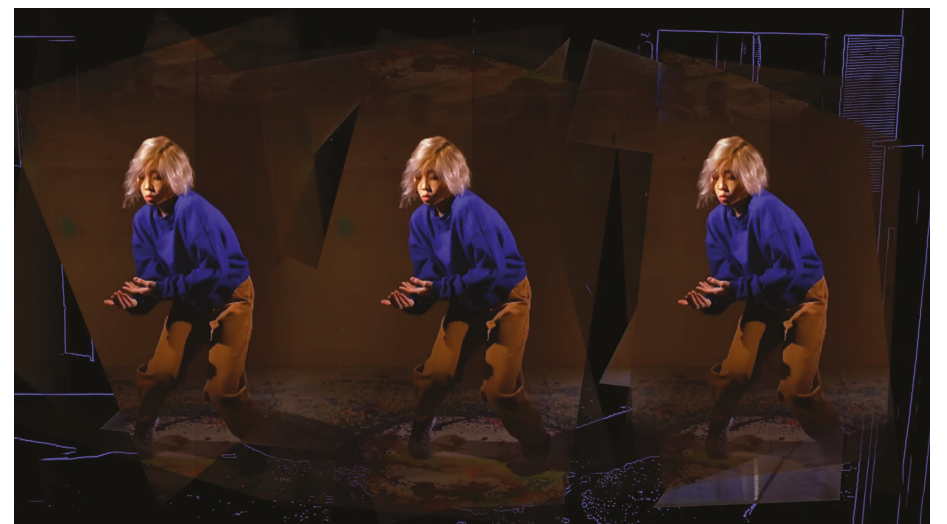
<https://distrokid.com/hyperfollow/ug6>

Uyen Dang is a musician, dancer, and student at TAMK, from Vietnam. Her favorite things to do are writing songs, dancing, and experiencing visuals, all of which Uyen expresses through UG, her musical persona.

The inspiration for songs comes from her dreams or people's random words. It may also stem from her morning routine of creating melodies that end up becoming songs. UG's music is about sharing, caring, and lifting others up to enjoy having a great time together.

Uyen describes herself as "a normal person with a little bit weird like anybody else," and believes that anyone can do what they love if she can. UG is a solo artist but also wants to collaborate with other musicians, producers, songwriters, dancers, and visual artists to create the best for the audience. UG's latest music video *Hug* is a collaboration with other producers and visual artists to combine music and visual effects. It all comes from the heart, to share and care for others.

"I hope you have a great time following your dream!" - Uyen



LISTEN

Forks and Mics session

by Nestori Kumpunen

Soundcloud : Nestori Kumpunen
Youtube: KITE Records

Nestori Kumpunen is a musician and artist, as well as a countryside boy, from the middle of Finland, now living in Tampere.

Most of his solo works are that of DIY recordings, using what he has to record at home. Nestori is trying to keep his music genre-free, exploring what feels good. His inspiration comes from everyday life, nature, and movies. When writing songs, he prefers simple structures and easy melodies, he doesn't think too much about what sounds good but rather what feels good. There is something in simplicity and minimalism that has always fascinated him.

Recently, Nestori has also played in various bands with Izzy Bunny, ASTHM, and Amour Garcon, which vary from trip-hop to punk. He is also one of the creators of KITE Records, with Vincent Masse.

Their series, Forks & Mics, is an easy concept, where they invite an artist to perform in their place and have a live gig. They adapted it for iWeek, recording a live show of Nestori playing his songs on a guitar, accompanied by Vincent on the bass. Instead of an interview, Nestori had a live Q&A during the iWeek concert.

You can listen to Nestori Kumpunen's music on Soundcloud and YouTube.



Plastic Bitch

by Miro Leirimaa

<http://miroleirimaa.c1.biz/>

Miro Leirimaa is a music producer and graphic designer, but he is also the creative mind and musician behind Plastic Bitch, the dark electronic music from Finland. The ideas and atmosphere of Plastic Bitch are based on the long Finnish months of darkness and despair.

One of Plastic Bitch's starting forces and inspiration has been The Prodigy, with their energetic performance occurrence and different views on electronic music. This brought on the interest to produce and present electronic music that deviates from the mainstream.

The genre of Plastic Bitch is best described as Electronic Post-Apocalyptic Cyberpunk, taking from EBM, Industrial, Punk, Rave, Techno, and Synthwave combining them into something new and different. Influenced by the post-apocalyptic Fallout game series, Plastic Bitch is heard in the darkness of the post-nuclear world.

Sorrow, and despair, as well as the peace and freedom, brought about by the last breath of mankind and humanity. The music is half political, as seen through Miro's own thoughts and the muddy eyes of life. Plastic Bitch's music is best suited for atmospheric dark clubs and festivals.



LISTEN

Zinoviev

by Edgars Zinovjevs

@edgar.zinoviev

<https://soundcloud.com/zinoviev>

Zinoviev is a lifetime project originating from Balvi, a little Latvian city.

Edgars Zinovjevs, the mind behind Zinoviev, studied piano in a classical music school and played bass guitar in the Balvi City Orchestra. He started his journey creating his own music with an electric guitar, a Christmas present from his parents. It was not long before he created a punk-rock band named *Not Responding*.

In 2012, life took an unexpected turn when he moved to Finland. As a result, his attention was brought to electronic music. Edgars began producing music outside of genre limitations, experimenting, and exploring the freedom of digital music production. Edgars expanded his studies in 2018 when he began studying Music Production at TAMK.

The main idea behind Zinoviev is to break music genre limitations and create new and fresh music. Combining genres like tribal, ambient, electronic, dance music, and psytrance, the aim is to make every song unique and undefinable. Each creative process is different, which leads to unknown results every time. He tries to express his emotions, adventures, and experiences into melodies and beats.

Zinoviev's spiritual and cultural knowledge and experiences are represented in his music, combining his Latvian roots and Finnish growth. He is also hugely impacted by Eastern cultures, Zinoviev believes that live performances touch and heal all cores of the spiritual, energetic body from Sahasrara to Muladhara. Freedom in movements, heart, and spirit.

"Zinoviev is an experience, a state of mind." - Edgars Zinovjevs



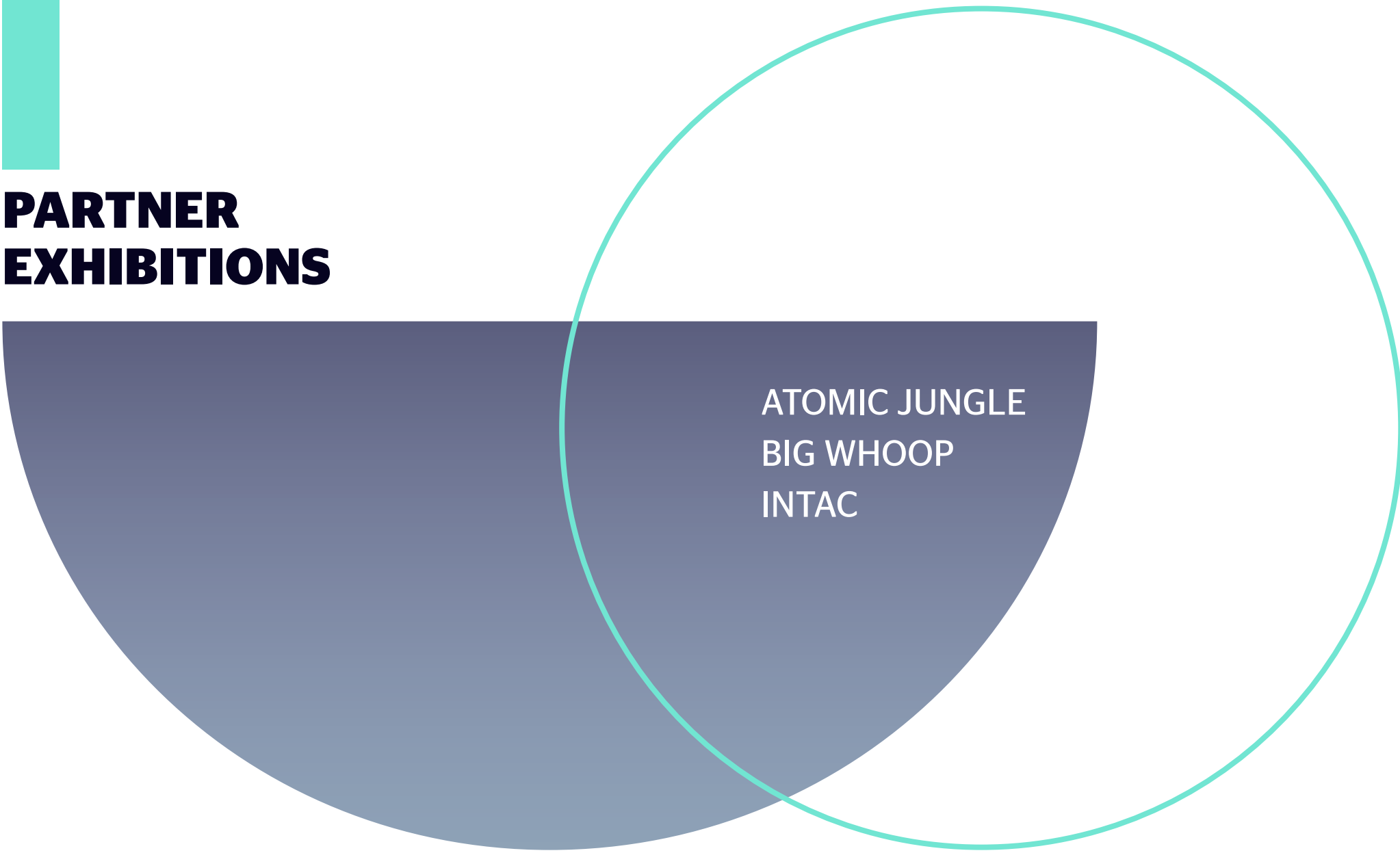
Photo: Isabella Presnal



LISTEN



PARTNER EXHIBITIONS



ATOMIC JUNGLE
BIG WHOOP
INTAC

PARTNER EXHIBITIONS

ATOMIC JUNGLE

The 4th year students' degree show

www.atomicjungle2020.com
@atomicjungle2020

Atomic Jungle brings together the works of TAMK's fourth-year Fine Art students: Anna Bern, Barbara Jazbec, Inka Jerkku, Janina Joutsen, Sini Keskitalo, Dor Koren, Annika Korhonen, Tiago Mazza, Maria Mikhaylova, Trevor Ngeny and Hilma Nurmi. In the face of a global pandemic, the students came together to find an alternative way to showcase their final works and the VR gallery, an additional 3D virtual world for the artworks was created as a way to learn to use and develop VR content together. The students worked independently, with their leading teachers Sari Tervaniemi and Fanni Niemi-Junkola.



Atomic Jungle, by definition, is a jungle of atoms. A dense mass of tiny stuff that works together to form life and sustain itself. Something exotic and theoretically wild and exportable, but also inexplicably moist and mosquito-ridden. Something we can vaguely perceive as a whole, but the moving parts of which elude our naked eyes.

We are all, as living beings, atomic jungles living in an atomic jungle. We are all messy things existing in a messy thing that feels like it gets messier over time.
-Dor Koren

As Sari explains, their biggest challenge was the change from a physical to a digital exhibition in such a short time. "Atomic Jungle was in two weeks when everything changed to distance learning." This meant the students had to work quickly

and efficiently to successfully hold a digital exhibition on time.

There was also the issue of equipment and spaces being locked up, this made it challenging for their VR Gallery coder, Tommi Mäkeläinen, to finish the project until Fanni was able to negotiate the equipment for him.

Sari and Fanni both praise the students' quick response to adapting to the new situation. In just one day they were able to make excellent video selfies to market the exhibition online.

They already had a strong basis for the exhibition plans and clear roles in the production. For instance, Inka Jerkku did the design for the website, Barbara Jazbec was the main force for the VR Gallery and Annika Korhonen produced the poster and catalog.

The trust in everyone's

commitment was the key to their success.

In the future, Sari and Fanni see a continuation of excellent online exhibitions, and as Fanni says "we need to develop, especially, the sharing to bigger audiences and the documentation for more than one year."

"We embrace the absurd - just without touching anything."
-Dor Koren.

BIG WHOOP

An exhibition organised by Fine Art students for TAMK's emerging artists

www.bigwhoop2020.wordpress.com
[@bigwhoop.2020](https://www.instagram.com/bigwhoop.2020)

The Fine Art digital exhibition BIG WHOOP was a group show created by and featuring young emerging artists. The exhibition was originally going to be a physical event held at Arthouse Café Kehräsaari, aka 931, in the spring of 2020. Due to the COVID-19 situation, the physical exhibition has been postponed. At this point, the team decided to go digital, opting to create both a website and an Instagram account, as Instagram is more accessible and interactive but on a website “we could have everything neat and tidy,” as Aleksandra Näveri explains.



As the student community can often be scattered, a shared exhibition is a great way to make it stronger. “We were, and are, curious to see what everyone is making,” Aleksandra says, “also, it is wonderful to be able to show the world what is going amongst the next generation of artists.”

BIG WHOOP was the first idea that came up for the theme and the name of the exhibition, as it is sarcastic and literally big. “We wanted something vague, yet energetic.” The top definition for “big whoop” on urbandictionary is: “Big deal, important occurrence. Usually used sarcastically or to blow something off.” Often art isn’t valued, but really, art and creativity are incredibly important. It’s meant to say “Look here! See! Art is cool and amazing and valuable! Hah! Told you!”

The title of the exhibition might be taken as what the definition entails: sarcasm. Though, the artworks are very much about the opposite; they exude sincerity and compassion.

“In this strange time, art can be comforting; whether as a time out, a distraction, a fresh thought, or a reminder of something good.” - Alexandra Näveri

The team began working using WhatsApp and emails as their main

communication. Jenny Vesiväki says she’s blessed

“In this strange time we are in, I cannot imagine living without the internet.” - Jenny Vesiväki

The online platform gave them more resources to exhibit art, as limited space in the physical exhibition was no longer a problem. However, this also led to challenges as the curating team could not see the works in person and something was “lost in translation.”

Originally, the artworks were meant to work without text. However, in the online exhibition artists’ descriptions, work concepts, and the exhibition text itself became vital. While editing the texts and writing about the exhibition, Jenny says “I once again remembered why I am an artist; art is our ally in good times and in challenging times. Art is here whenever we need it.”

Aleksandra reflects on the experience, “when a contagious respiratory flu spreads into a pandemic, and you’re planning an exhibition, you learn a lot about adapting your plans to unexpected situations.

In many ways, it presents opportunities to improve your existing idea and re-envision what you are actually aiming for. And you end up having a better chance of reaching your goals.” Not knowing what the future holds, perhaps there

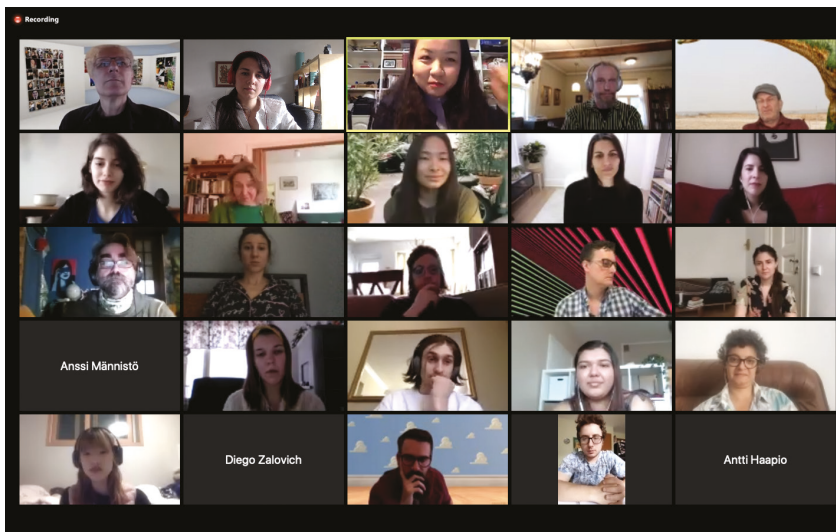
will be a physical exhibition at some point, but for now, they are focusing on staying safe, connected, and being creative.

The exhibition team included Jonathan Cary, Janna Lindfors, Aleksandra Näveri, Jenny Vesiväki, Jasmin Gams, and Petra Vuorinen.

International Art Collaborations Network

www.intacvicat.wordpress.com
@intac_project

Over the past 10 years, students and professors from 8 universities around the world have engaged in meaningful international experiences under the name International Art Collaborations, INTAC for short, following an annual cycle of 8-month engagements. Every year, new students from different parts of the world meet via online platforms for the first time and start sharing and creating together, in the International Art Collaboration. The aim of every collaboration is to create a perfect environment for the students which will facilitate co-creation and will encourage thinking outside the box. After coming up with dozens of collaborative-project proposals, only the most interesting ideas will become real collaboration projects in the end.



INTAC Panel Discussion | 24.04.2020



The opening of the visual gallery

What is it that makes us? And how can that be a collective feeling? The answer lies in the connections and reconnections that we are able to create. The outputs to seeing reality differently can be referred to as a plugin: a function, which relates to another to add a new and generally very specific function.

The current 2019 iteration of INTAC brings together 6 universities located in Finland, Mexico, Canada, Germany, South Korea, and China. This year the students focused on a variety of attractive themes and relevant topics such as memory, time, migration, globalization, climate change, or gender and identity. The outcome is a various collection of 22 collaborative art-projects.

The artists of this exhibition share multiple possibilities,

where despite the differences there is always a link that connects and nurtures, a thread that unites a concept, an object, a feeling that even though miles away, it becomes collective, thus forming countless stories to tell from the visual.

The final group exhibition was meant to be held in Toluca, Mexico, in spring 2020. However, due to the current situation, the projects were exhibited in a virtual gallery. There was also an online opening where

everyone could enter the gallery and wander around the artworks. They could like, comment, and vote on their favorite projects.

“The virtual learning experience fosters a contemporary take on traditional individualistic methods of art-making practices and prepares students to understand the realities of cultural diversity and interdependence. Through the blending of online and face-to-face collaboration, students develop artworks that address a broad range of themes, effectively empowering them to work together and engage questions crucial to themselves and their international partners. As future professional image creators, they are better prepared to positively impact 21st-century media environments.”

- Peter Sramek, OCADU



Interviews & Articles

He became a “loudspeaker” for a Finnish girl who saw her forests being destroyed
In Conversation with Ignacio Varela

Amazine
An Online Zine by Elina Knuutinen

Moving from photography to moving image is not as easy as it seems
Student Experiences from Yu-Hsuan Harjula

The Expatriot
A Podcast by Ian McIntosh

Ükku and the Cursed Kingdom
Daniele Ganenaite’s Story and her new music

Documenting the affects of COVID-19 in music production
A project by Anna Haaraoja

Documenting the process of creating from home
A Short Film by Teuta Pashnjari

Humor During COVID
An article by Chris Smith

The Future of Higher Education in Media, Culture, Arts and Music
Interviews Conducted by Sohvi Sirkesalo

DISCOVER

He became a “loudspeaker” for a Finnish girl who saw her forests being destroyed

In Conversation with Ignacio Varela

Ignacio Varela works as an illustrator and graphic designer in an advertising agency in Montevideo, Uruguay, just 12,732 km away from Finland. Photography wasn't something Ignacio explored until his exchange studies at TAMK. Here he created his series *What is a tree other than freedom?*, about Anna, a Finnish girl, and the destruction of her forest. In this interview by Luiza Preda, they discuss his exchange and the working process behind his photo series.



Can you tell us about your experience as an exchange student?

It was really exciting to live in a country so far away from home, to experience a totally different culture, to meet new people and enjoy Finland's richness of forests, lakes and mesmerizing landscapes - totally unforgettable! Riding my bike every morning to Mediapolis, even when the temperatures were below zero degrees...was fascinating.

One thing I was always telling Finnish people, is that they know how to value the quality of air. I have traveled all around Europe but when you walk into a Finnish forest...it is an experience beyond comparison. This is why every Finn must take care and be aware of what's going on with Finland's forests and the decline of biodiversity.

Can you tell us more about your project? How did it all happen? What about the collaboration between you and Anna?

The collaboration with Anna was something close to a miracle - that kind of situation where two people have to know each other.

Originally, my project was going to be about deforestation and the problematic issue with the installation of the second UPM Finnish plant in my country, Uruguay. But something was missing. At that moment, Anna

appeared in the story. She had uploaded a photo to her Instagram, explaining how sad she felt when she got up one morning and discovered that the forest of her childhood had been destroyed. She criticized the clearcutting collection method in Finland. I sent her a direct message about it, and we started talking. I became the “loudspeaker.”

Using photographs and texts, our critique has a form now.

This project was the way to tell a story that deserved to be told. I must say I am really happy with the results and the direction where the project went.

What do you hope people will understand from your project?

My project is not about finger-pointing big companies like UPM or Metsä. It is more about inviting us to reconsider our behavior as consumers.

In Uruguay, we have had multiple problems with the installation of the first UPM plant and now they are planning to install a second much larger and powerful one.

We have a responsibility to stop creating demand from these companies.

Personally, it was good to share with the world how two countries, thousands



of kilometers apart, can gather, discuss the same problem, and share the same interest.

Why did you choose to participate in iWeek?

Participating in iWeek is exciting because it opens a door to new places.

iWeek is about internationality between people from all over the globe, so now my work is on anyone's screen, no matter where they are in the world.

That's amazing. Every project is different and it is interesting to see them all in one place.

What was one important thing that you learned at TAMK?

No matter where you come

from or what culture you have, you always have your own context that is interesting for others.

As professor Juha Suonpää always says, “find your personal fingerprint.” If you put something with your personality and mix it with a problem or issue that concerns more people, you will be able to make any project interesting and relevant. Nothing can go wrong.

AMAZINE

An online zine
by Elina Knuutinen

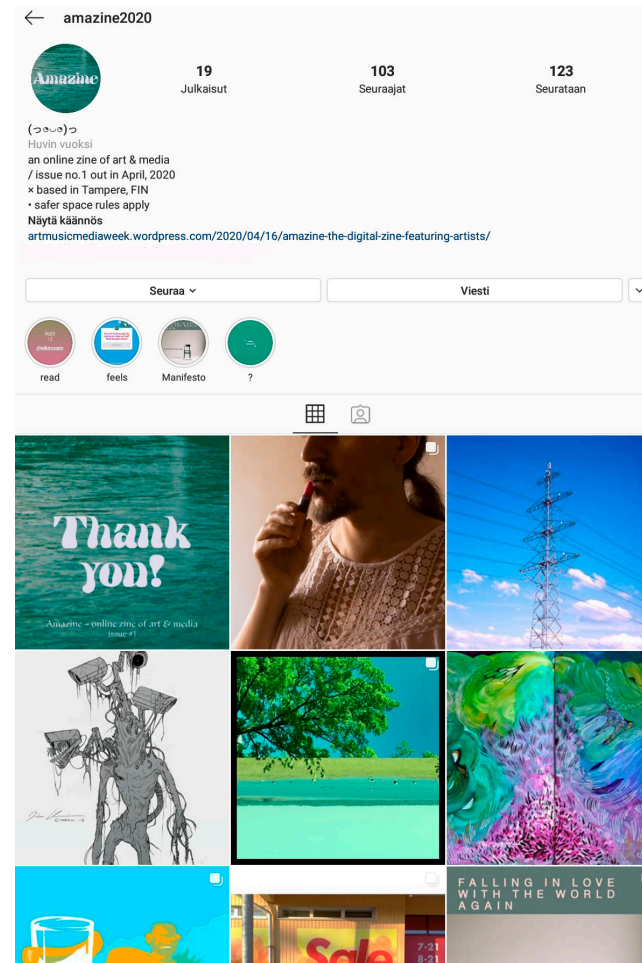
@amazine2020

Amazine is an online zine made together with 20 of the Media & Arts' creators. The first issue of the zine was published on Instagram with one artist per day between April 6th to May 1st. The project was created by Elina Knuutinen.



Special Thanks to all Amazine Artists

@niknsunns
Phi Atratus
@porrada_grátis
@teiniart
@PhantomSeptember
@teutaptea
Anniina Nummela
Tauriola
Jasmin Gams
@luizapreda_
Janna Lindfors
@easaila
Anna Värri
Jenny Vesiväki
Valehiisi
Tiago Mazza
Suvi Heusala



Meet the creator
behind Amazine

Can you tell us a bit about yourself?

- Hello! I am Elina, and now in my third year of studies in the Fine Art path. Born and raised in a Helsinki suburb I have found a home in Tampere, which first attracted me because of the city's vibrant (sub)culture life and down-to-earth nature.

I'm a person of "too many" interests, since I'm really into life in general, and for that, I'm often trying to multitask.

At this time among other things, I am learning to weave to make ryas, and collecting and studying the resources for my final thesis, which will be around the theme of nature connection and the human-Earth relationship.

What is Amazine?

- Amazine is a platform for art and a place for connection. (And probably my favorite personal school project of this year!) A zine is by Merriam-Webster's definition "a noncommercial, often

homemade or online publication usually devoted to the specialized and often unconventional subject matter."

For Amazine, the unconventional is merely existing for the fun of creating and sharing.

I've found myself sometimes taking things too seriously when making art and failing because of trying too hard, instead of just enjoying. With Amazine I'm learning to ease.

Why did you start Amazine?

- There are so many wonderful creators among us Media & Arts students, who might not even know of each other.

I've also felt a sense of community missing from our campus as the study paths rarely meet. That's why I wanted to make a small collective work, to bring us closer to art.

A month ago (March 2020) I was still thinking about how to print the zine and how many copies, but now with the accessible online platform, we can come together although being apart. Created one day at a time with 20 artists and creators, Amazine is slowly finding itself and helping me to get up before 12 each morning.

Moving from photography to moving images is not as easy as it seems

In conversation with Yu-Hsuan Harjula

Yu-Hsuan Harjula exhibited her work in iWeek 2020 and is a first-year Fine Arts student at TAMK. As a child, her interest in photography was unsupported. After moving to Finland from Taiwan in 2012, Yu-Hsuan has been able to pursue the possibilities to study art. This interview by Luiza Preda explores Yu-Hsuan's creative process, as well as the inspiration for her works.



"I enjoy almost every moment of studying at TAMK," Yu-Hsuan Harjula explains, the positive and inspiring atmosphere gives students space to discuss and exchange ideas. Yu-Hsuan's studies keep her motivated and full of energy, allowing her to develop her art, try new mediums, and work on many projects.

What are your interests at the moment regarding your creative process?

Photography has always been my main tool, but this spring I took the Moving Image minor. I have always been curious to work with videos because of its apparent similarity to photography. However, it was surprising to discover how different they are. In my courses, I'm learning more about the process and exploring new possibilities to play with and use moving images.

This was your first iWeek, you presented multiple works from photography to short films and video installation. Why did you choose to participate in iWeek? Can you tell us more about your projects and the process?

I see iWeek as a learning experience of letting go or kind of my first step in the process of "growing up." I am very scared of criticism so often my solution was to not show my works to anyone.

The process of taking a photograph doesn't take long, but coming up with the concept and creating the scene, poses, and stories - those all take time.

I'm relatively new to filming and editing, so each video took at least two weeks of work, including additional edits after feedback. Sometimes projects are left "in the corner" for a while before re-editing them. For example, *The Metamorphosis* reached a point where I didn't want to edit it anymore. I felt completely stuck, and I decided to leave it and finish it later to create a much more satisfying film with a better flow and it made more sense.

Where do you find inspiration when creating your work?

Typically from other artists, for example, my work *Yellow* was inspired by Shirin Neshat. Her two-channel works truly inspired me. As did the movie *American Beauty's* plastic bag video. I wanted to create the feeling of being unreachable, using a white sheet to play the role of a border. The idea of a triptych came from Francesca Woodman. Woodman's work and life story made me unveil some past experiences I've been burying for a long time. After the Introduction to Fine Art Photography course, I became even more



fascinated by the idea of the triptych so I decided to give it a try and play with it.

What are you hoping for people to understand from your projects?

My projects are usually about my personal experiences. *Yellow* is about my struggle of living in a foreign country. Looking different from others can become quite intimidating. I hope people can relate and understand more the immigrants' efforts, fears, and despair.

Did you encounter any difficulties in finding the motivation to create in the last few weeks?

Yes, yes, yes, yes. My biggest frustration is being unable to access the school's equipment. Group productions are impossible so it's quite hard for me to create any videos during this period. When creating a video I pick specific locations, under lockdown

the options become limited.

But, from another perspective, it is, of course, a new creative challenge, and to be honest it is very nice to be able to relax for a while. We must learn how to cherish and enjoy this isolation.

What does your future look like?

Digital art is without a doubt a big part of the now and the future. I want to explore more the technical side of filming and digital moving images. Another focus is to create more sustainability-related works, but now I feel it is important to polish my skills.

The Expatriot

A podcast produced by Ian McIntosh

Ian McIntosh's story began in Chelsea, Quebec, just outside Ottawa, Canada, where he grew up, learned the cello, and lived a "pretty ideal life." In the summer of 2016, Ian and his family moved to Turkey. Since then Ian has been living abroad, now living in Tampere, Finland as a Music Production student at TAMK. This spring he started a new project, The Expatriot, talking more about the idea, and process of producing it whilst in COVID-19 with Isabella Presnal.



The Expatriot is a podcast that explores life as an expatriate, and what it means to live abroad.

This first season is looking at the expatriate experience in Finland. Ian talks about his own story and experience in Finland. As well as talking with other expats who are now living in Finland, getting to know their stories, and discussing how expatriation changed their lives.

Growing up Ian listened to Canada's public radio (CBC), and loves podcasts, which inspired him to make this project into a podcast.

"There's something very intimate about podcasts. It feels like you're being included in the conversation. They're also very easy to consume passively. You can put a podcast on in the background while you're doing the dishes or driving. I really like that."

He sees podcasts as a sort of rebirth of radio, except now, everyone can broadcast.

Ian describes his creative process coming in waves, and often bouncing between different projects, working best when he is busy. However, with the COVID-19 isolation, it was difficult to adapt to the lack of structure.

Ian explains that "I went through a period of several weeks where I just couldn't motivate myself



to get any work done." He expresses that there was difficulty producing the podcast remotely, as having conversations via the internet isn't the same as face to face. But he was able to make it work from home and the podcast is keeping him busy for a while.

Many of Ian's projects are based on his life experiences, as his mom always told him :

"Use what you know !"
There needs to be some truth in order to create an impact.

It's been nearly four years since Ian left Canada, and he has undergone immense amounts of personal change since then. He realizes that the life he had in Canada doesn't exist anymore, but still feels a sense of unease, of "where do I belong?" kind of sensation - A feeling that many expats can feel.

The spiral of nostalgia or homesickness for a place that doesn't exist in the same way anymore.

As Ian says, "I am a Canadian who doesn't belong in Canada."

This existential dread can be overpowering, wondering how different life would be if you stayed in your home town or never moved to a certain city and met new people.

These spirals or pits can be counterproductive to everyday life, you can't spend every minute of every day thinking about the infinite universe and how on a cosmic scale our existence is entirely meaningless.

That is exactly why Ian created the podcast, to create a space to talk about expatriation with other expats.

This is the place for Ian where he can "get metaphysical and philosophical so it doesn't get in the way of everyday life."

It is not only a place to discuss how it is to live as an expat but also on what is happening to your cultural and personal identity when you move away from home.

With the first season done and published, Ian is taking time now to plan where the podcast is going. Ian has some ideas for what the next season may sound like, but we just have to wait to hear what they are.

Ükku and The Cursed Kingdom

In Conversation with Daniele Ganenaite

“I don’t believe in reality but in fantasy!”

The sounds of Ükku are that of an atmospheric and mysterious synthesizer. The sci-fi pop musician combines sounds with vocals to create mystically beautiful music. It is best described as an ethereal melancholia poetry soundtrack mixed with post-punk trap. Daniele talks with Isabella Presnal about her history as a musician, as well as her latest album, Cursed Kingdom.



Photo: Isabella Presnal

Ükku has been making music since 2014, but the creator and voice, Daniele Ganenaite, has been surrounded and making music since she was a child. Growing up she heard all kinds of music, as her parents both had gone to music school and have very unique musical tastes. As Daniele explains, “my older sister always showed me bands and musicians that inspired her, I guess, my family is the reason I got into music.”

Already at 11 years old while learning to play the piano Daniele would improvise, writing notes in her notebook. Only after turning 14 did she begin creating songs with lyrics and her guitar.

“I started writing those songs because I felt a lot of tension and wanted to be free,” she explains, “at school, we received a lot of criticism. Making music was a way for Daniele to escape her loneliness and express her emotions in her “own secret way.”

Her creative process now is very similar to that of her early days, simply improvising, creating “a complete mess.” Daniele will record sounds that catch her ear and improvise with the melody, adding new tracks and many vocal layers. From there she cleans up her mess and that’s how a song is born. There’s no specific mood, just sitting down and working, everything else comes with time.

“The best way to stay creative is to always

search for new ideas and let one idea lead you to another one.”

She carries her notebook everywhere and writes ideas everyday. As Daniele explains, everything inspires her from random conversations, other people, and their emotions, books, films, but most importantly her own life experiences.

“I ask myself what feelings I am hiding, and what is important to me,” she often sings about sensitive, and sometimes even too personal, things. “In the end, of course, my family and closest people to me are the ones that inspire me most of all.”

When discussing the pandemic, Daniele expresses that, strangely enough, her work was positively affected. After being laid off and trapped at home, she’s been very productive writing new music every day. Though the lack of school facilities to professionally record has put a bit of a damper in her working.

Daniele was able to spend time working on her new album Cursed Kingdom from her cover art to marketing and promotion. “It’s the most important thing I have created.”

The whole atmosphere for the album is theatrical and magical, each song with its own story of the Cursed Kingdom. Ükku focused a lot on the lyrics so they all will tell stories about human



Extract from Ükku’s video Moonwater

interactions, feelings, and the troubles we face in life and within ourselves. The title can be interpreted as a title for the world we live in. The album is an experimentation, taking influences from jazz, hip-hop, trap, and ambient music, self-described by Ükku as ethereal electronic.

She doesn’t know what the future holds, sometimes she’s hopeful, other times scared. The only thing she does know is that she won’t stop doing what she’s doing.

Her biggest dream is to create movie soundtracks.

“I just know that if you dream about something and work on it those dreams eventually come true.”



Extract from Ükku’s video Old Fashioned Fantasy

How has COVID-19 affected music production?

A project by Anna Haaraoja

After the initial shock of the lockdown and the change to a completely new role, our music coordinator Anna Haaraoja decided to conduct an interview series with people in the music industry, from Mediapolis and Tampere Music Academy. Anna wanted to know how COVID-19 was affecting their work, and their well-being but also their faith in the future. The purpose was to discuss COVID-19 and its impact.

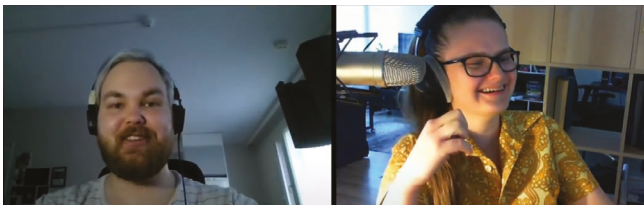


The first thing that comes to Matleena Junttunen's mind is "concern and uncertainty." She says seeing people posting photos on social media of themselves being together somewhere despite the warnings, makes her uneasy. She's worried about the possibility of someone close to her getting sick.

Vincent Masse explains that he's in the at-risk group; only going out for necessary grocery shopping. In normal circumstances, he would go to Helsinki to see his girlfriend, but that is not possible "it sucks, but luckily we've got the technology to keep in touch."

With the switch to virtual learning and closed campuses, students needed to adapt to the situation. Additionally, "this forces schools to think of different methods on how to teach us, students.

I've got all the gear to teach my students via the internet and it's working well, at least [for] now."
-Antti-Jussi Taskinen



Julia Hansson expresses frustration with the online lessons, "pointing out what the student should improve on in a face-to-face lesson is very easy," but not possible virtually, and due to that Julia is not able to teach all her students.

Many of the musicians' projects have been affected, such as Matleena who laughs

"I was supposed to graduate this spring and do my final B-recital. I am not able to continue working on my thesis because it included traveling to Helsinki." Maria Badji and Salla Flinkman express similar difficulties, as they were meant to play in Rotterdam. Salla states that all her gigs this spring were canceled and that "if I have to cancel gigs this summer too, I will lose thousands of Euros.

"This situation has made me think of selling my professional gear which would cause me the inability to work."

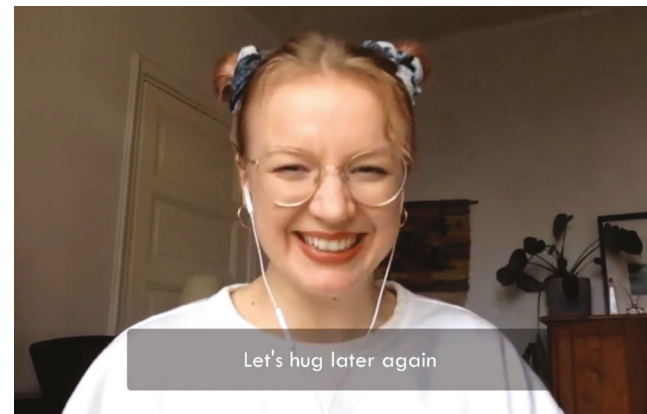
Salla also says she's spent a lot of time thinking about how she uses social media and keeping up her image. Now that she doesn't have gigs she doesn't have as much pressure on how she looks, though she worries:

"Do I exist as an artist if I'm not posting on social media all the time?"



Vincent and Juha Seppänen have fared better. Vincent explains that he has gear at home and while not having studios available "we did vocals in the closet, so if one's working with lo-fi stuff, it works fine!"

Juha's project Junna, synthwave/folk duo, has been only partially affected as it is unlikely to have a debut gig, but their EP is coming soon.



While no one has symptoms, Maria wonders what are the effects of staying inside?

Matleena and Julia explain that they are quite out-going and used to being active, but now staying at home has made them sit still, and the "home environment has too many stimuli."

"Life boils down to their most basic things and now that I don't have to go out, it's super important to be a self-governing human," as Juha explains he has been staying busy to not feel the effects of social isolation, using technology to stay in touch with friends.

Many explain that they are not thinking too much of the future, as anything can change.

Julia expresses her concern in work-related matters, as this will affect the music and event industry, and "how will Finland's budget take this blow, and what effects it'll have on grants?" Antti-Jussi shares his view that the future looks grim for their work.

Juha explains that he tends to think about the positive aspects of things, and he hopes that the world would take a closer look at its fundamentals that it's built on for the past decades.

"Maybe we need to think about globalization in a different way in the future."

Documenting the process of creating from home

In Conversation with Teuta Pashnjari

Teuta Pashnjari is a first-year Fine Arts student at TAMK. She exhibited her work in iWeek's painting exhibition. During COVID-19 lockdown Teuta worked in her new home studio, which she talks about with Luiza Preda. She explains to Isabella Presnal about how she began documenting her creative process and how it transformed into a short film.



During Teuta Pashnjari's second semester of her first year at TAMK, she took the Painting and Drawing minor. Here she learned new oil-painting techniques with oil paints and explored the use of mixed media.

"I just went to the studio one morning and decided my paintings needed something else, not just paint. Something you can touch and really feel, so I took some fabric, painted it, and added it to my painting."

She didn't know that her studies would take a drastic change very soon...

In March, when COVID-19 began to spread in Finland, Teuta and her classmates were told to take what they needed and create studios in their homes.

"I took paints and other materials, as well as a tripod and camera. Now my home looks like an artist's home. I feel like a real artist working in my own studio. I don't mind working alone, as long as I have everything I need to paint and be creative, I'm good."

Once relocating her studio home, Teuta began working on her new series *Dream Sequences* which includes

several mixed media paintings.

She was excited to hear that so many other artists were participating in iWeek's online exhibitions this "motivated me to show my own work to inspire someone else."

During her time working from home, she was inspired by the sunlight streaming into her home and began documenting her creative process.

"I think it's really important to document the process and then see the final result."



Using the camera and a tripod, she began filming. For three months she documented her daily moments in different weather conditions while being isolated in her apartment.

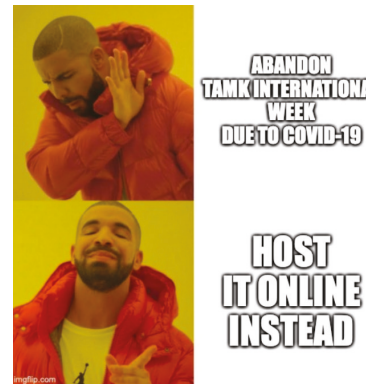
Teuta filmed herself painting the working process, as well as her ways to relax by - taking walks, considering her work, everyday mindsets, and the atmosphere of isolation.

The final result is an art film, *Surreal Sensations*, about the different phases and emotions that she went through in her artistic process. The film is almost that of a self-documentary, as Teuta reflects on her time and work.

Meme Watching During The Lockdown

By Christopher Smith

An informal virtual lunchtime discussion during the 2020 International Week gave us the chance to chew over trends in the world of memes during the ongoing global coronavirus pandemic. The origins, dissemination patterns and adaptations of memes are notoriously hard to track with sound academic rigor, so we rely for the time being on anecdotal evidence and professional insight.



Forming collective consciousness

One day, we'll look back and remember specific memes and viral trends that defined our collective pandemic experience.

Due to the splintering of channels and platforms and the demise of group TV watching, we don't have one trusted news anchor delivering the same news broadcast to the nation, we have a set of global communities who design and distribute their own mediated forms of address that spread not through the old top-down media system but rather, through a bottom-up meritocratic system with the technology and skills in place to allow practically anyone to be the creator of the defining joke of the moment.

The British Film Institute announced details on the 28th of April of a plan to collect and archive the most significant viral videos that have made the British public laugh, cry, or be shamed, in

an effort to document for posterity something which is oftentimes all too quickly yesterday's news.

Time warped

That feeling of time being stretched and contracted beyond comprehension during days spent without the structure of the usual outside activities will be familiar to a lot of people. The reality is that here in Finland we have only been in lockdown since mid-March. But those few weeks have proven to be a very long time indeed in the world of online meme-trends.

When we look back at what compelled us to make and share memes, we'll see that certain things were high in public priorities for an often limited period of time. Remember when everyone was stockpiling toilet paper or shaming those who did? Remember when people started to focus on the positive environmental effects of the lockdown? Remember those videos of people clapping healthcare workers?

Those meme-trends will give us the equivalent of the global newspaper headlines but from the public perspective.

TikTok wins!

If there's one thing that this period has taught keen

watchers of media trends, is that things evolve quickly and unexpectedly. One major upheaval has been the emergence of TikTok as a major player in social media, as reported in The Guardian.

Already a popular app with teenagers, since the lockdown the 15-second-video sharing platform has seen an unprecedented level of downloads, now exceeding 2 billion globally.

Being a TikTok Influencer is now a viable career option.

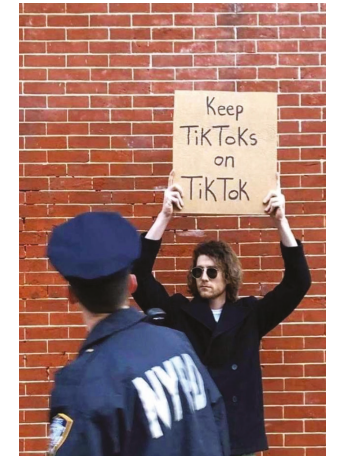
The Guardian article points to the anarchic and absurdist nature of the platform's structure and content. It seems that, similar to the movie industry where "nobody knows anything," so with online comedy micro-films, where it's impossible to predict what will go viral.

The platform itself and content therein may change now the demographic has become older and warped its own sense of purpose, but for now, it grows and grows, often with some resistance. TikTok, whether you like it or not, continues to spread and infect other mediums.

The what and the why

From a humour-theory perspective, we have seen all kinds of evidence.

In the Superiority corner,



we have memes knocking people for not keeping to social distancing rules.



In the Relief corner, we have memes recognizing how difficult it is to maintain civilized relationships with close people in the lockdown.



And in the Incongruity corner, memes attributing the whole sorry mess to our lizard overlords, who apologize for the experiment and will reset the simulation to 2015.



Topics have ranged from the very specific, such as toilet paper hoarding and hand-washing routines, towards the more general as time goes on.

Why do we share memes?

Our discussion posited a few theories, such as coping mechanisms and a distraction. Laughter, as suggested by Freud among others, is a physical manifestation of the release of tension. As the saying goes, you have to laugh, otherwise, you'd cry. Jesse Armstrong once said that comedy isn't really good for anything, except making life worth living. This view leaves us with pure laughs for laughs' sake. And points at something fundamentally human.

My favourite explanation

for why we send memes is the social function it serves. Memes furnish us with easily transmittable ideas that are enjoyable to consume and enticing to share. Wrestling with complicated ideas, memes allow an effective way to give, in the words of Transactional Analysts, a stroke to another person, without necessarily having to engage in a challenging discussion.

They say “Hi. I'm here, thinking about this topic. And I'm thinking about you. Isn't life funny?” Significantly, they demand no more response than an emoji.

Depending on where you look, memes are either helping us “escape our current hell”, track the public mood, or distract us with mirth. Whichever way you turn it, the ongoing pandemic will at least provide meme-watchers with plenty of material and enough time stuck at home in front of screens to try to make sense of it.

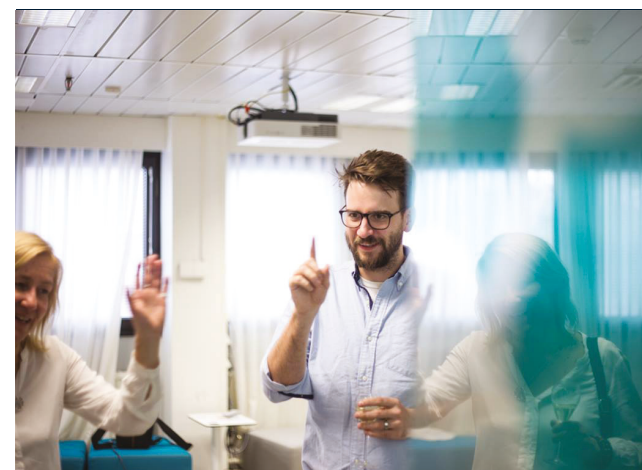
Memes, for good or ill, reduce our communication to the level of Mercury's cave wall-dwelling creatures in Kurt Vonnegut's Sirens of Titan. Entirely benevolent entities, the only two messages the Harmoniums telepathically communicate to each other is “Here I am, here I am, here I am,” to which the response is “So glad you are, so glad you

are, so glad you are.”

The Future of Higher Education in Media, Culture, Arts and Music

A discussion between Sohvi & Björn Stockleben, Graham Cooper, and Albert van der Kooij.

Sohvi Sirkesalo, our International Coordinator, reached out to Björn Stockleben, Graham Cooper, and Albert van der Kooij, who all attended and participated in iWeek 2020 to hear their opinions. As in previous years they have come to the physical iWeek events, Sohvi wanted to know about their past iWeek experiences and if there was any change in their level of involvement this year. Did it differ? Was it better or worse? What did they miss and how the team could improve the virtual event? Finally, Sohvi wanted to hear their opinions on the future of higher education in Media, Culture, Arts, and Music.



Graham Cooper attending iWeek 2014 | Mediapolis, Tampere

Professor Björn Stockleben of New Media Production teaches at the Film University KONRAD WOLF in Potsdam, Germany.

TAMK's International Week is an opportunity for students to become more internationalized while exploring TAMK's extensive international network. In my opinion, one of the key ingredients for a true multilateralism is to encourage networking between your partners. Indispensable parts of iWeek are, of course, the sauna and the karaoke.

TAMK International Week is an open time and space, where we can focus on creativity, not productivity.

I was only able to attend three events this year - our EMEX pitches, one evening of socializing, and a panel on the last day. I enjoyed socializing, and felt the events were well done. Next time it'd be interesting for you to experiment further improving the feeling of presence. I have been teaching creativity in remote online settings since 2010. It's become easier to do international courses, as there are no physical rooms, and students are used to online collaboration. We will probably be teaching 50:50 during the winter term, and I intend to include more international collaboration in

my courses.

For “what should be done face-to-face,” my answer is; Nothing. And everything. It is all a matter of approach, not the medium, in the first place. One day I might pull off a collaborative course based on snail mail, just to make that point.

Graham Cooper is a Senior Lecturer of Digital Media at the University of Lincoln in the UK

I've been an active participant in iWeek at TAMK for several years, so many that I've lost count, but I think I'm on year 6, maybe 7... Over the years I've participated in a variety of forms; leading different workshops or more interestingly working in partnership with others within our network. Becoming a father in recent years, I've had to reduce my traveling and unfortunately wasn't able to attend iWeek last year, and the same was going to be the case this year. So the switch to the virtual iWeek worked out pretty well



Graham Cooper and his daughter enjoying iWeek 2020 from home

for me. Unlike previous iWeeks, the unprecedented conditions allowed me to attend more than what would be normally physically possible.

“Being able to jump from one session to another, literally from one URL to another, was rather liberating, however, only possible because of the organization and impressive timekeeping across the board.”

Even those events I was unable to attend, for example, the evening concerts due to a time clash with my daughters' bedtime, I was still able to follow and catch up via social media. I was primarily a participant and facilitator of the EMEX presentation sessions which myself and the EMEX team felt went incredibly well and without a hitch. In the end, I was invited to join the panel for one of the sessions later in the week, an opportunity

that I appreciated and highly enjoyed

One of the highlights for me were the lunchtime sessions with Sohvi which I felt had a slightly more relaxed feel and structure. There was an opportunity to catch up with and meet new partners within the network, but then with each day came a new topic and lead into really fascinating discussions and a great way to spend my lunchtime. Such a simple idea but beautifully executed.

I would list the sessions I attended but it's pretty much the whole programme, my only real regret is missing the workshop run by Tibor and as a result not connecting with him this time around. I found the organization, structure, and running of the whole event absolutely inspiring and would like to extend my gratitude and congratulations to the team.

This was unlike previous iWeeks, and I do miss the true connections with friends in the real world, on the bus, in the bar via sauna and, of course, karaoke. Yet I'm so pleased that in spite of the circumstances, I was able to connect with so many people, have fascinating conversations, and take away many inspiring methods and approaches to teaching and learning. Which is why I love these moments and I will do whatever I can to continue attending in the future.



Albert van der Kooij in the Wednesday Lunch Discussion with Sohvi Sirkesalo

Albert van der Kooij is a Program Manager at Northern Knowledge in the Netherlands

This year I was a panelist in Future of Media Education, which was very interesting and intensive. It was not only about education but more about the relationship with what is happening in society. In my opinion, the lunchtime discussions were interesting because everybody had space for interaction; there was more focus on the speakers and the issues discussed. I also joined the pitches from the RDI-workshop, because

of the digital approach.

There was a lot of attention and focus on the presenters and their results. Which brings me to suggest that partners and TAMK could organize online events throughout the year, as it would be interesting to reconsider the concepts and the way of organizing panel discussions and presentations in real life. I enjoyed the week but missed the personal contact, Tampere, and the sauna. I hope to attend next year too!

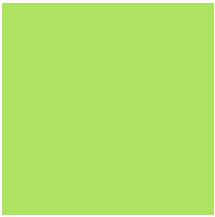
“I am no longer part of the educational world,



Björn Stockleben moderating EMEX Workshop

but I noticed that the students' needs is the place where it should all start.”

Since 1989, I have worked with online platforms in education and communication, and many are still technology-based and not, I repeat NOT, user-centered. My experiences taught me that applications should add value to our lives and needs. My kids are confronted too with online contact in higher education and they have very clear opinions about the applications they are using.



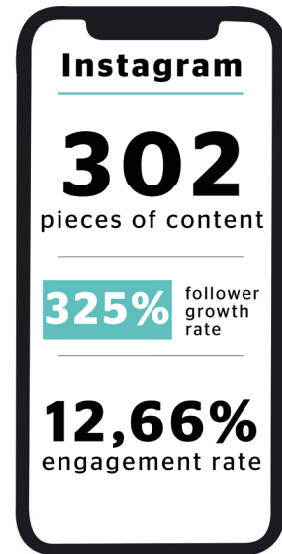
After iWeek 2020

The Statistics

-
- Marketing
 - Website
 - Stats From The Event
 - What Our Attendees Said
 - Our Learnings

Marketing

Instagram was our main social media platform. Between the end of February and iWeek, there was regularly posted content. Through Isabella's marketing strategy, she was able to triple the community and gain an extremely high engagement rate. The platform has proven to be key in marketing iWeek, as it was the top external source directing to the website.



While Facebook has always been part of iWeek's marketing, for 2020 it was not the focus. Facebook was a great tool to connect with our already existing platform and share vital information.



Website

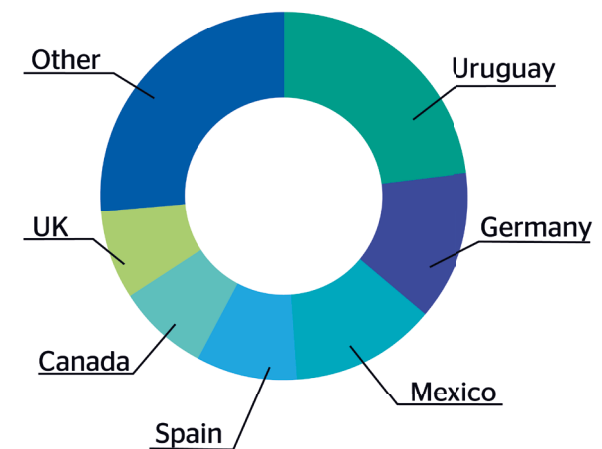


The website was our hub for everything, and with over 90 pages of content; artwork, musicians, workshops, and everything else.

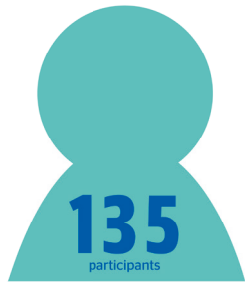
We had a very international viewership, with people from all over the world visiting the website and online exhibitions. We counted **31 countries** to be exact. The top country was, of course, Finland, with nearly 4000 views (therefore it was exempted from this graph).

RESULTS

International Visitors From



Stats from the event

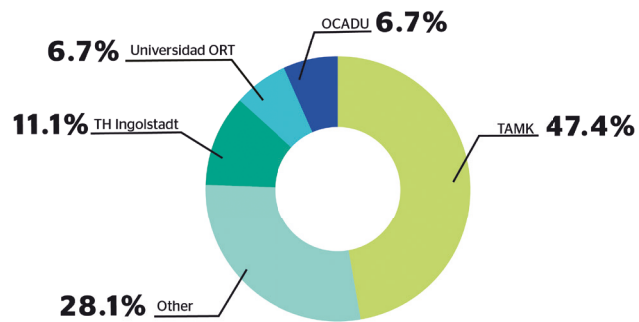


We were able to attract a large audience in attendance, about 135 participants from 26 different universities enrolled for our events!

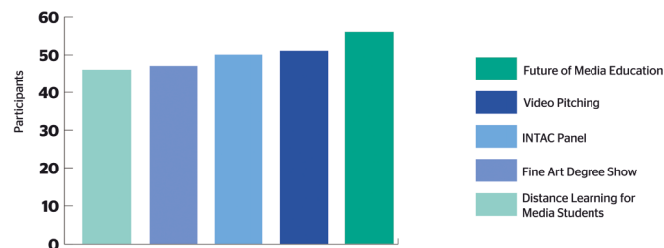
It was a very international week, and having so many people from different backgrounds led to many interesting ideas and discussions.

Our most popular events were those with our International guests, such as Timo Kivikangas' panel discussion about the Future of Media Education as well as where our artists discussed, for example, their short films in the Video Pitching session.

Universities



Most Popular Events



What attendees said

Why join?

- curiosity
- student
- professional
- interest
- networking

Felt involved?

- “more so than normally”
- “mostly listening”
- yes!

How'd they know?

- email
- social media
- teacher
- friends
- work

Enjoyed?

- the music
- joining from home
- all discussions
- the guest lecturers
- the exhibitions

“Intimate and informal but still structured and fascinating”

“Yes, I did not expect that it was going to be fun like this.”

“I really enjoyed it and had a lot of fun!”

“Even better than expected. It was even at some moments (especially, the panels and workshops) more intensive than the physical iWeeks.”

Our Learnings

ANNA

While I have some experience in traditional event production, I got a fresh start with iWeek 2020. I started planning the online concerts from what I thought would be essential, using traditional event management concepts; such as lights, live mixing, hosting, and simple visuals. I built a set in my living room with what I had and studied Zoom intensively.

During the online concerts I noticed that people tend to multitask, something I do myself if I'm in the audience, and this phenomenon is very interesting! I also observed that people are shy to open their cameras, even when asked to create the feeling of being together. I think it is because people do not seek attention during the live show. On a digital platform, this creates a feeling that the host is alone, as they are unable to see the audience's reactions. Something we discussed was that people are more and more tired of using online platforms at this point. Our team worked very hard to make the event possible. My personal feeling of the outcome is positive and I'm happy that after the shock caused by the lockdown, we got ourselves back on track.

ISABELLA

I've been part of marketing events before, but this was the first event I was fully in charge. After we pivoted to an online event, it was 10 times more work than I had anticipated. Thankfully, I had started planning already in January, and I was given the freedom and support by the team to undertake the marketing in my way.

I think the beauty of an online event is that it's easier to join. We were able to invite more people from other schools and countries that we wouldn't normally have in a physical event. I feel that we were able to have more discussions as there wasn't a barrier between the speaker and participants.

In the future, I would love to see both physical and digital events to open up opportunities for more people to attend from anywhere in the world.

Finally, our team was amazing and we really came together to make iWeek happen. It was definitely a challenge for all of us, as it was a new aspect, but I fully enjoyed every moment.

SOHVI

It turned out that the online workshops were not as easy to organize, some of our guests felt it was too challenging to turn their teachings digital or there were problems with their internet capacity, programs or they didn't have enough experience, etc. The idea of a virtual International Week was so new.

Other partners were ready, as we have had online cooperation over the years, like the songwriting workshop and INTAC. During the week the participants became more active, I think, the panel discussions and lunch meetings were easier to join. In the end, all the participants were enthusiastic and we got lots of new ideas! I think that they were surprised how well everything went, though some missed the sauna, lake, and karaoke...

I am a curious person and love to learn new things, so I took this as a learning opportunity. Plenty of worries and stress, many mistakes, and misunderstandings, so many things to learn but I loved it. Definitely, worth it! Next year there will be a big TAMK International Week and I'm sure that this experience has given us ideas for that too - many things can be done without traveling.

LUIZA

From my point of view, the biggest challenge was the human interactions. It is easier to join an event from your bed, but this changes the way you respond to it. You are hidden behind a screen, showing your face becomes merely a choice. In online meetings, the small chat disappears, as there is no space for getting to know others. Time becomes limited. However, these challenges taught me a lot about myself. I not only needed to invite people to our daily activities but be fully engaged. We had to show our faces to all participants, ask them questions, talk to them, make them active and eager to open up to others. I have learned that you miss a lot if you are shy. You should always be curious and ask the "stupid" questions. The aim is to make the conversation flow.

No one knew how to make an online event, but we did it! Not everyone knew how to get involved, but they did it! It wasn't an easy task, but the result was satisfying!

All in all, iWeek 2020 became a unique experience for me and I am very glad I had the chance to be 100% involved in it! I am looking forward to joining the biggest iWeek ever next year! Let's see what the future holds!

SPECIAL THANKS

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Tommi Moilanen
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Päivi Puutio
Ella Kallio
Krista Merikoski
Albert van der Kooij
Graham Cooper
Tibor Kecskes
Björn Stockleben
Peter Sramek
James Fields

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International Week
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TAMK Art Music Media