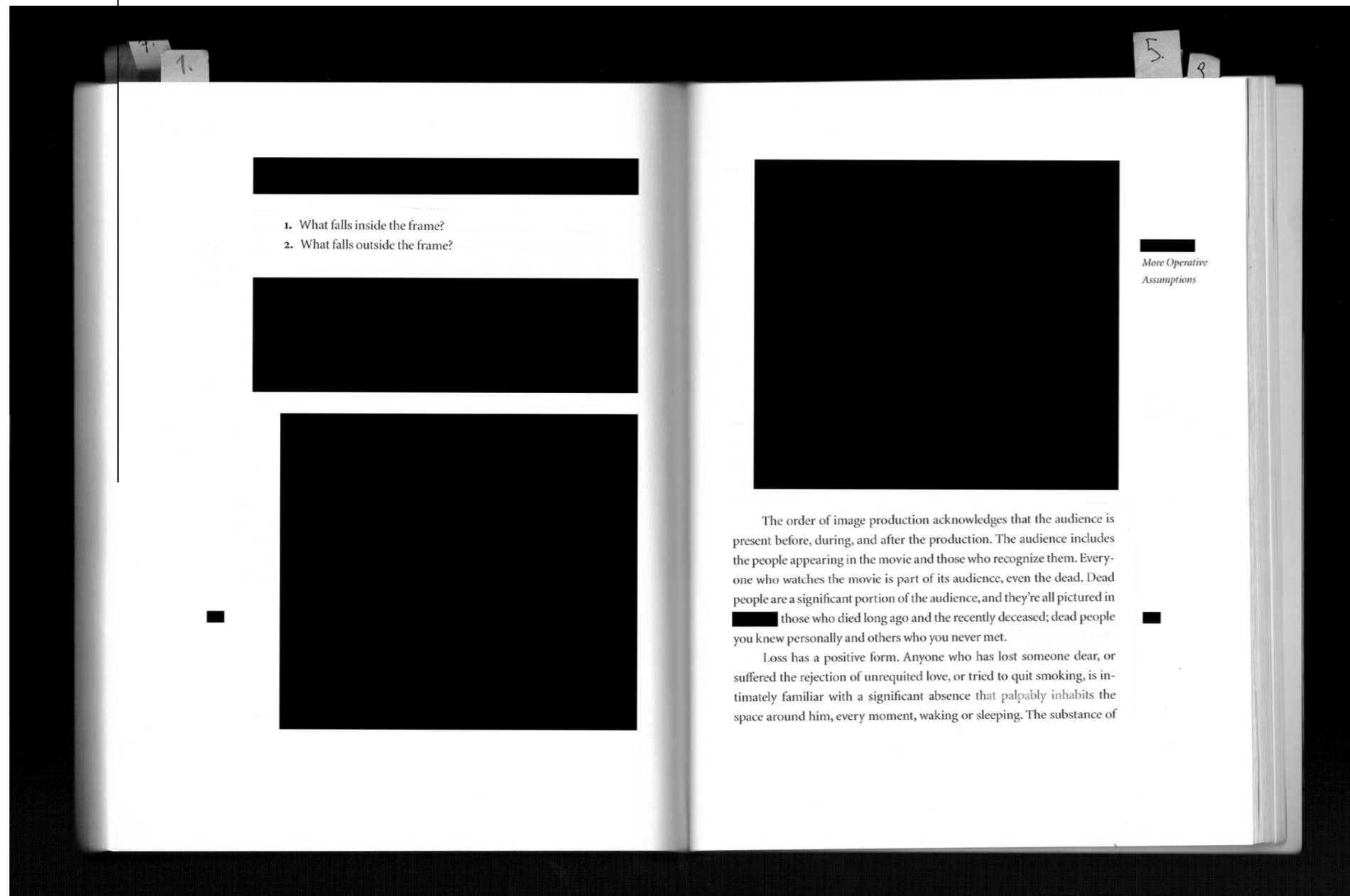


Portfolio 2010-2015  
Riikka Tauriainen



1. What falls inside the frame?
2. What falls outside the frame?

*More Operative  
Assumptions*

The order of image production acknowledges that the audience is present before, during, and after the production. The audience includes the people appearing in the movie and those who recognize them. Everyone who watches the movie is part of its audience, even the dead. Dead people are a significant portion of the audience, and they're all pictured in [redacted] those who died long ago and the recently deceased; dead people you knew personally and others who you never met.

Loss has a positive form. Anyone who has lost someone dear, or suffered the rejection of unrequited love, or tried to quit smoking, is intimately familiar with a significant absence that palpably inhabits the space around him, every moment, waking or sleeping. The substance of

# [f: la répététe]

Im Rahmen des zweiteiligen Rechercheprojekts [*f: la répététe*] arbeiten sechs Akteur\_innen nach einer ersten Sequenz im vergangenen Herbst im Januar 2016 erneut gemeinsam bei Le Foyer im Kunstraum Réunion. Der Titel [*f: la répététe*] verweist auf den Ausdruck «la répététe» (auch «la répététe»), der im umgangssprachlichen Fran-zösisch für Theater- oder Tanzproben verwendet wird. Als Kurzform von «répétition» beinhaltet der Begriff – im Gegensatz zu → Probe – aber auch das Element der → Wiederholung. Ein modulares und multifunktionales → Bühnensetting spielt auf die konzeptuelle Anlehnung des Projektes an den Modus der → Probe an und dient als visuelles und funktionales Bindeglied in *Part II* wiederum kollektiven, auf Austausch basierenden → Arbeitsprozessen. Die von den Beteiligten gesetzten inhaltlichen Schwerpunkte sind neben der Gestaltung des von Südafrika geschenkten Konferenzsaales im UNO Hauptsitz in Genf, → subalterne Perspektiven im Zusammenhang mit Expeditionen im 19. Jahrhundert, das sozialistisch-feministische Engagement von Flora Tristan (1803–1844) und der Begriff der → Feminotopie (Mary Louise Pratt). Ein weiterer Fokus besteht in der kritischen Befragung einer heteronormativ geprägten, kapitalistischen

Gesellschaft. Der Auseinandersetzung mit diesen thematischen Strängen liegen postkoloniale Kritik und Theorie im Sinne eines Spektrums an Zugängen zu historischen und gegenwärtigen → Machtverhältnissen zugrunde.

In *Part I* war neben Archiv- und Literaturrecherchen der Austausch mit Gästen zentral, etwa in informellen Arbeitsgesprächen, einem Le Foyer Talk von Sabian Baumann mit Serena O. Dankwa und Heinz-Jürgen Voss oder einem Live Set von Walid El Barbir, der sich mittels elektronischer Musik mit repetitiven Dynamiken auseinandersetzt. Das entstandene Material – Notizen, Audio-, Foto- und Filmaufnahmen – sowie Text- und Archivauszüge bilden den Ausgangspunkt für *Part II*, in dem an einem → Skript zur ersten Sequenz gearbeitet wird. Dabei dient das → Skript als ein Aufzeichnungsverfahren und mögliche Grundlage für eine weitere Aufführung oder Umsetzung. Arbeitsgespräche mit einem Gast aus der Dramaturgie sowie offene Leseproben ergänzen die Textarbeit. Das → Skript erscheint anschliessend als Publikation bei edition fink.

Text Anna Francke



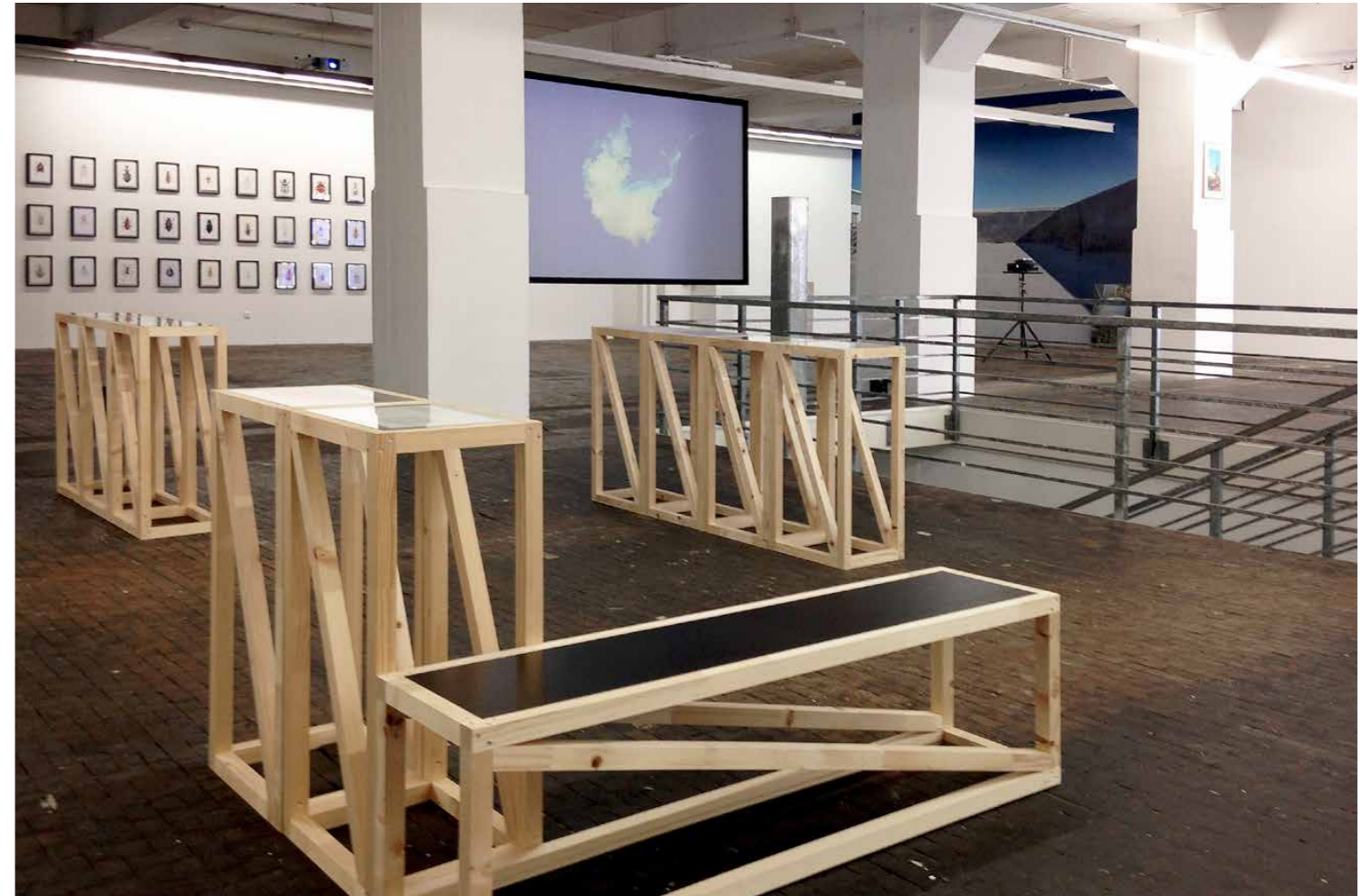
# CONTACT ZONE

For this show, Riikka Tauriainen has developed a line of research about the link between the human being and his natural resources, focusing in particular on the Arctic region. Contact Zone (Imagining the presentness of the past – nomadism and economies of the Arctic), whose title echoes a notion developed by the linguist Marie-Louise Pratt to do with exchange zones between different cultures, mixes a romantic vision of exploration with a concomitant vision of the use of resources. Based on three axes, the installation focuses on the construction of narratives and the relation to myths in back-and-forth interplays between past and future which question links with the present. From the Arctic expedition led by the British explorer John Franklin in 1845, which was meant to open up the Northwest Passage via Canada, but which disappeared in unexplained circumstances, and caused the death of all members of the team, all that remained were rumours, suspicions, and Inuit reports which mention cannibalism as a means

of survival, and the narratives of Franklin's early expedition, shedding a little light... to the discovery of one of the vessels in 2014.

Constructing the vision of an idealized North was the aim of the film *The Romance of the Far Fur Country*, produced by the Hudson Bay Company in 1919, which shows the life of furproducing trappers in their north Canadian environment. Devised as a promotional film which was not meant to look like one, it was three years ahead of the film *Nanook of the North*, historically regarded as the first documentary film (although it too had a screenplay). The installation also includes elements of Marion Bradley's *The Climbing Wave*, a short story written in the 1950s, which echoes still topical ideas like the Gaia hypothesis and degrowth, in which science is no longer turned towards progress at any price, but made-sensibly-available to man.

Text by Bénédicte le Pimpec and Isaline Vuille



CONTACT ZONE (IMAGINING THE PRESENTNESS OF THE PAST – NOMADISM AND ECONOMIES OF THE ARCTIC)

Installation: wooden scaffolding with glass and inkjet prints on paper, wall drawing, charcoal, variable dimensions

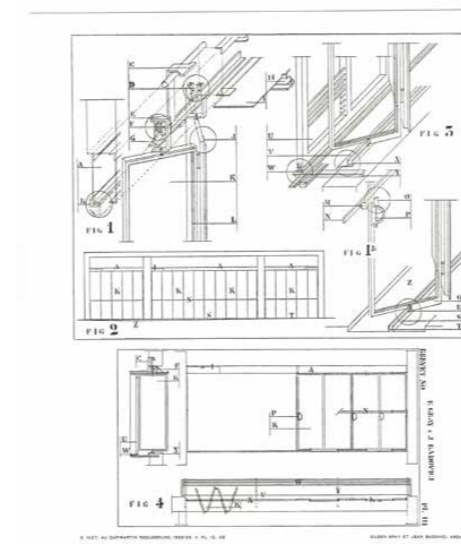
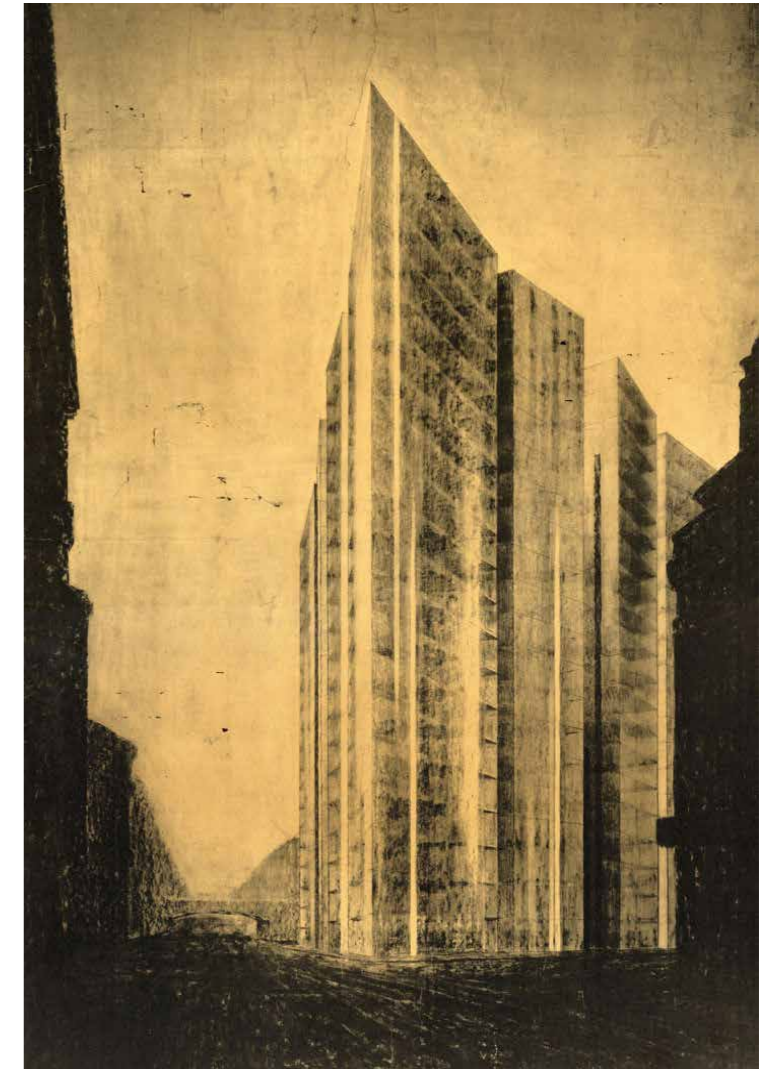
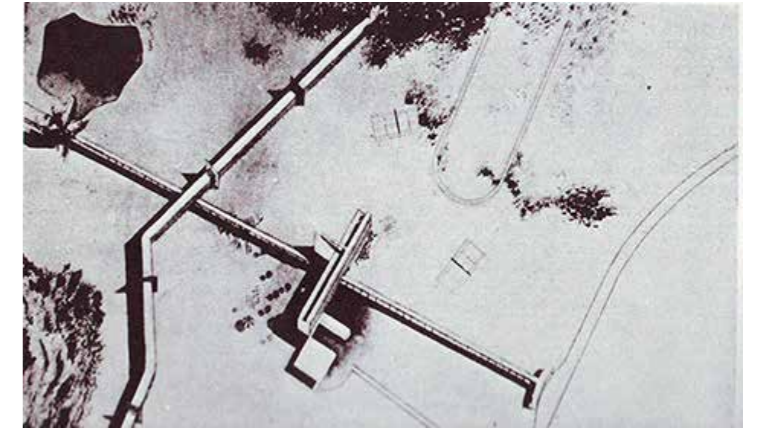
DARKER AND DARKER GROWS THE LANDSCAPE (la possibilité d'une île)

LE COMMUN Bâtiment d'art contemporain Genève, Switzerland, 2015



# NOTES ON PARALLELS, CROSSINGS AND ASSOCIATIONS IN THE FIELD OF ARCHITECTURE, URBAN PLANNING AND MONUMENTALITY

„...But what if the monument could memorialize and commemorate unlikely encounters, ruined relations, tragic (but not necessarily dignified) lives, and the madness of an individual induced and enhanced by structural failures of a society? Such narratives and events may not warrant a monument, of course, as there may very well be other ways of making sense of and finding meanings in them. Or are there? Do such narratives not get simply consumed and then forgotten in the barrage of information that builds up the picture of the world, even though they perhaps would describe our existence, filled with and even defined by accidents and incomprehensibilities, more trenchantly, more poignantly, and more reliably?...“



# CROSS ARTICULATIONS

DIE DIELE is an art space in two windows at the Sihlhallenstrasse in Zurich. Right here is where Esther Mathis (1985), and Riikka Tauriainen (1979) place their „Cross Articulations“ – a beginning of a site-specific questioning, which reverse the usual function of the shop window and their interaction with the environment. The exhibition is conceived as a process that begins on October 21 and ends on December 14, 2014. For „Cross Articulations“ Mathis and Tauriainen remove the disjunctive glass and renounce other possibly displayed objects. They understand the showcases as architectural and physical units, following the question of how a shop window can be conceived as a space. In different approaches they stage the cases as object and articulate their volume and contours. Tauriainen made of a wood installation that inverts the space between the glass and the back wall to the outside. The original display area and its volume is no longer visible and can now only be discovered through the wooden structure. As often in her work she designates a location and its associated mechanisms by arranging them in new and accentuated way. Unlike Tauriainens closed construction, Mathis draws the lines of the space with filigree iron bars - but describes like Tauriainen the negative space of the storefront shape and mirrors it to the outside.

Text by Salome Hohl & Aline Juchler



# PROPOSAL FOR A METHOD OF CONVERSATION

Riikka Tauriainen debates the dialogue as a communication system in a performative setting together with Jacky Poloni. What kind of structures are to be found within a conversation? In what way do latent hierarchies play a role? And what role do linear and non-linear processes play in verbal exchanges? The artists pursue these questions using text excerpts concerning the socio-political dimension of furniture.



# BETWEEN WORDS, DRIVES AND OBJECTS



BETWEEN WORDS, DRIVES AND OBJECTS

Lecture performance and

an installation with a table, a chair, a lamp, glass, prints on paper, audio with two headphones and slide projector

Werk- und Atelierstipendien der Stadt Zürich 2013, Helmhaus Zurich Switzerland

Opportunities for Outdoor Play? Playgrounds – New Spaces of Liberty, 2013, Kunsthof Zurich Switzerland

„Between Words, Drives and Objects“ is an installation including the lecture performance „Parallel reading of Gregg Bordowitz (The AIDS Crisis Is Ridiculous“) & Vladimir Mayakovsky by Riikka Tauriainen.

“But the revolution is a demanding lover: it requires the withdrawal from all other romantic interests. It demands fidelity. The suspension of one’s own amorous desires for the sake of a greater commitment is a theme that speaks most directly to my own inner conflicts.” (Gregg Bordowitz)

Gregg Bordowitz is an artist and writer who believes that the conjunction between the subjective (his experience of having a disease) and the objective (the fact of the disease as a global problem) is necessary for understanding and fighting the crisis: “If it can be written,” he says, “then it can be realized.”

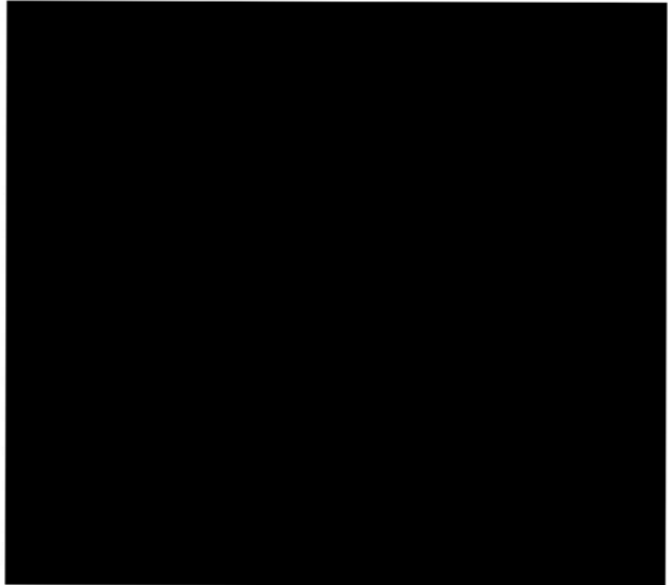
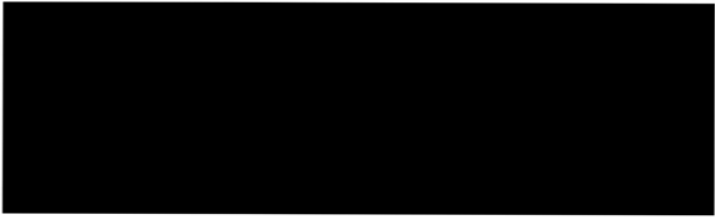




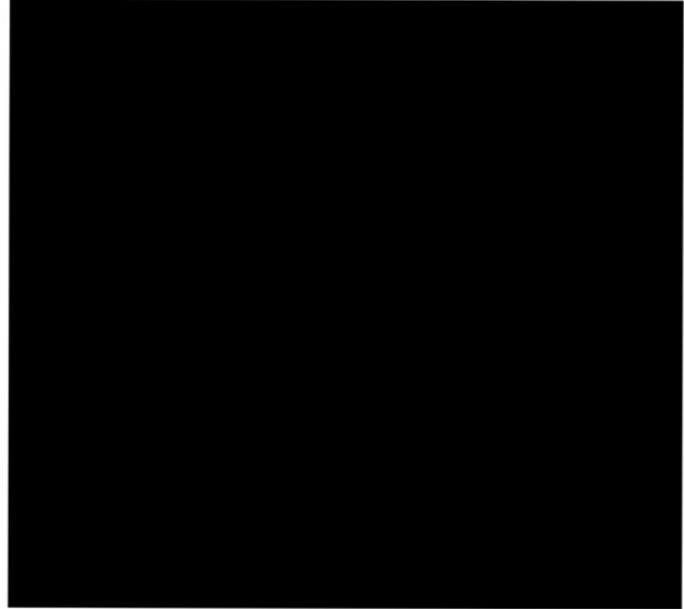
7.  
1.





1. What falls inside the frame?
2. What falls outside the frame?



5.  
8



More Operative  
Assumptions

The order of image production acknowledges that the audience is present before, during, and after the production. The audience includes the people appearing in the movie and those who recognize them. Everyone who watches the movie is part of its audience, even the dead. Dead people are a significant portion of the audience, and they're all pictured in  those who died long ago and the recently deceased; dead people you knew personally and others who you never met. 

Loss has a positive form. Anyone who has lost someone dear, or suffered the rejection of unrequited love, or tried to quit smoking, is intimately familiar with a significant absence that palpably inhabits the space around him, every moment, waking or sleeping. The substance of

# A PARADIGM OF THE SHADOW ECONOMY

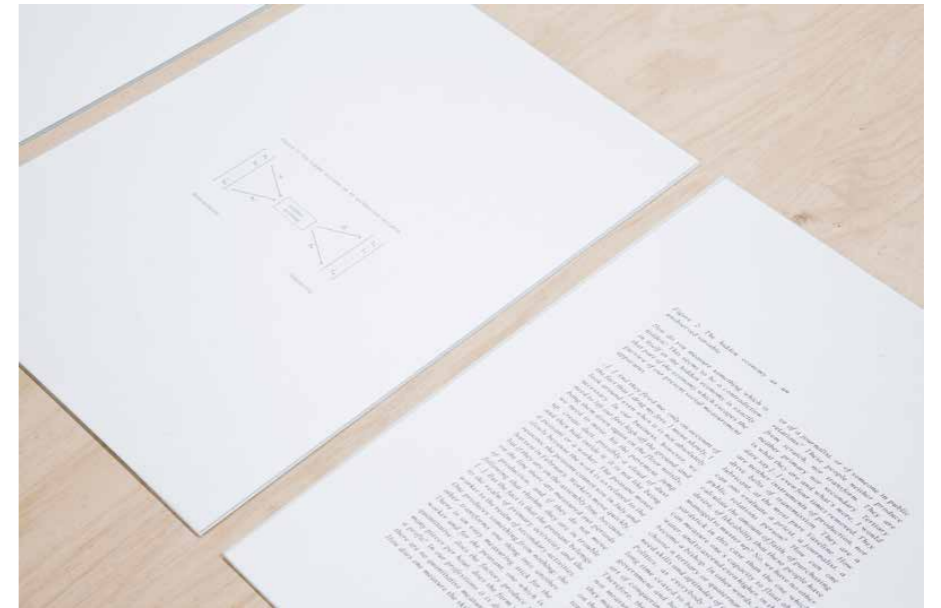


How do you measure something which is hidden or invisible? This seems to be a contradiction in terms as the hidden economy is exactly that part of the global economy which escapes the purview of the present social measurement apparatus and the circulation of capital.

The installation builds on artistic research and combines appropriated images, text and diagrams re-collected and re-organized from print and mass media. The aim is to draw transversal connections between these images, diagrams and text, and reflect on the flux of the shadow economy. How it parasitises, perpetuated by the border regime, mobility, access and exploitation of the living labor and natural resources. While the project asks the viewer to focus on an unobserved paradigm between the market economy and the hidden economies in relation to biopolitics and subjectivity, it also touches on spatial and sociopolitical issues.

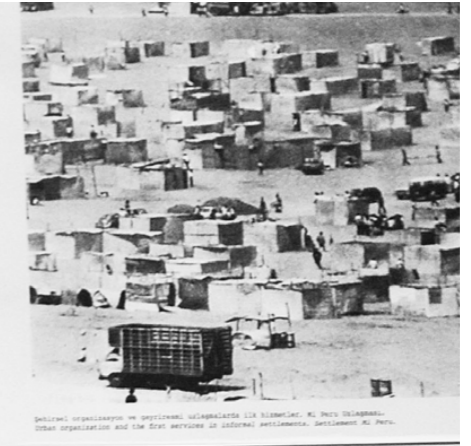
**A PARADIGM OF THE SHADOW ECONOMY / EIN PARADIGMA DER SCHATTENWIRTSCHAFT**  
Installation with table, glass, lamp, bricks and pictures, text and diagrams printed on paper  
Imbued with Soft Infinities. On the Eventfulness of Assemblages.  
Symposium Master of Arts in Fine Arts. ZHDK, Zurich Switzerland, 2014  
Swiss Art Awards 2013, Messezentrum, Basel Switzerland, 2013

A PARADIGM OF THE SHADOW ECONOMY / EIN PARADIGMA DER SCHATTENWIRTSCHAFT  
Installation with pictures, text and diagrams printed on paper, table, glass  
Post-production, Van Horbourg, Zurich Switzerland, 2013





Yükarıda: ŞEYHİNİŞİ PASAĞI MEYDANI İZMİR, İZMİR-İSTANBUL. Aşağıda: HAYATLIK SAKARYA MEYDANI, İZMİR. Üstte: İZMİRİN KENTSEL İZLENİ. Altta: İZMİRİN KENTSEL İZLENİ. Above: İZMİRİN KENTSEL İZLENİ. Below: İZMİRİN KENTSEL İZLENİ.



İzmir'in kentsel yapısını ve gelişimini gösteren uçuş görüntüsü. Üstte: İzmir'in kentsel yapısını ve gelişimini gösteren uçuş görüntüsü. Altta: İzmir'in kentsel yapısını ve gelişimini gösteren uçuş görüntüsü.

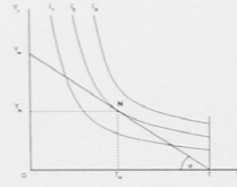


Figure 4: Optimal allocation of time at freely selectable working hours

Figür 4 : Özgürce seçilebilen iş saatlerinde zamanın optimal dağılımı

Ben farkında olmadan pazarislerim salırlarına, salırlarım çarşambalarım karışıyor. Ben de zaman akışını ve yarınım ne olacağına olan umudumu kaybediyorum.

"Bağlantısızlık ve güvensizlik medyanın iki yarıdır. Sermayecilik üretimin akışı kişiselleştirilmiş zamanın hücreli bölümleri ile bağlantı kurar ve onları yakalar; sermaye insanın zamanını fraktallarını satın alır ve onları ayda tekrar birleştirir. Kapitalist fiyat değerlendirmesinin görüşüyle, bu akış kesintisizdir ve üretimin objede bütünlük bulur, ancak bilginin işlerinin görüşüyle, işçi arızı parçalı halde olur. Zamanın fraktalları ve titreşimli işçi hücreleri küresel üretimin büyük kontrol odasında kapanır ve açılır. Bu yüzden işçi zamanının arzı için fiziksel ve yargasal kişiden ayrılabilir. Sosyal işçi zamanı sermaye ihtiyacı doğrultusunda davet edilip tekrar birleştirilebilir fiyat biçilim hücrelerin okyanusu haline gelir. (Franco "Bifo" Berardi, Precarious Rhapsody, p. 126).

Figure 4: Optimal allocation of time at freely selectable working hours

My Mondays roll into my Tuesdays, and my Tuesdays roll into my Wednesdays without me knowing it. And I lose track of time and I lose hope with what tomorrow's going to be.

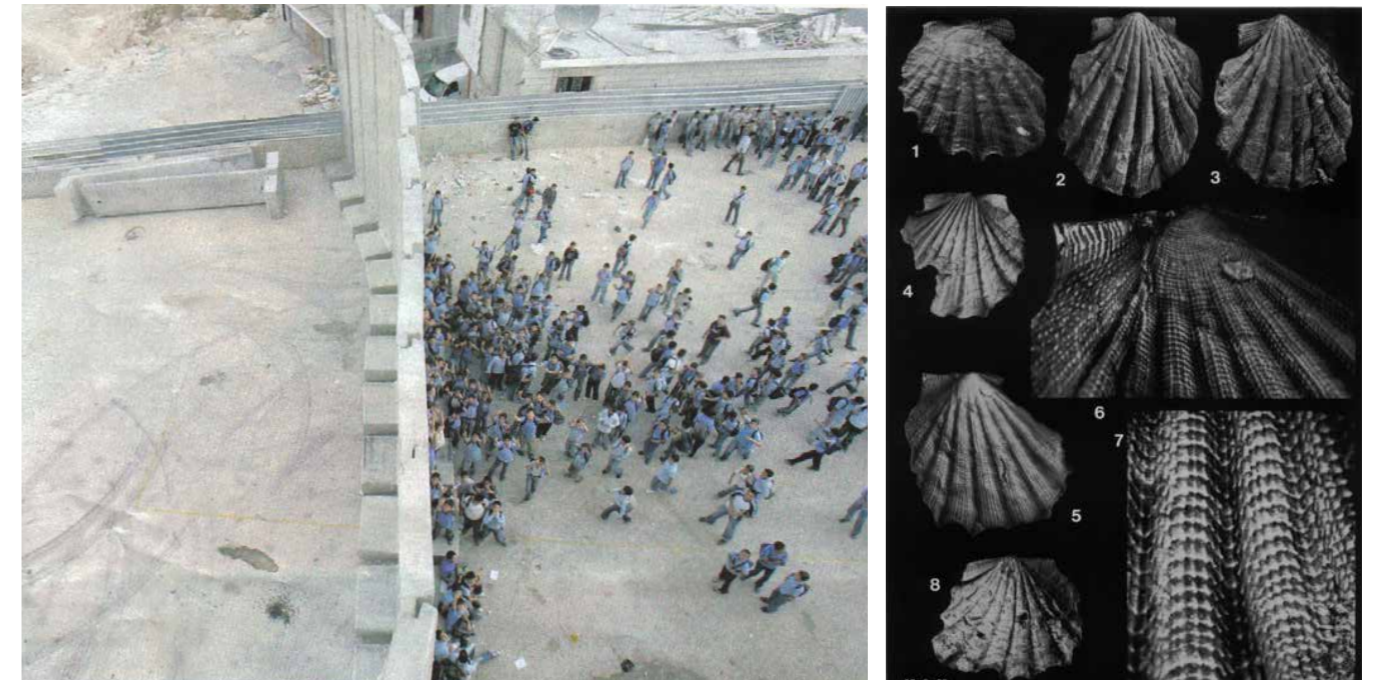
"Connectivity and precariousness are two sides of the same coin: the flow of semi-capitalist production captures and connects cellularized fragments of de-personalized time, capital purchases fraktals of human time and recombines them in the web. From the standpoint of capitalist valorization, this flow is uninterrupted and finds its unity in the object produced; however, from the standpoint of cognitive workers the supply of labor is fragmented: fraktals of time and pulsating cells of labor are switched on and off in the large control room of global production. Therefore the supply of labor time can be disconnected from the physical and juridical person of the worker. Social labor time becomes an ocean of valorising cells that can be summoned and recombined in accordance with the needs of capital. (Franco "Bifo" Berardi, Precarious Rhapsody, p. 126).

# A MANUSCRIPT CONTAINING MISTAKES AND IMAGES

„A Manuscript containing Mistakes and Images“ combines text taken from internet articles, wikipedia and legislative proposals, as well as a collection of pictures which were found by thematic search on google. The work is based on the connection between possible reference points such as universal categorization, taxonomy (a categorization system used in science), semantic networks (a form of knowledge representation), cartography, borders, state borders, border control, Schengen border code (Schengen Agreement) and deportation (the deportation law in Switzerland).

In contrast to the text that is linear in narration, the images are arranged in a random, undefined or transparent chain. This is an attempt to draw associative connections and dispositions between the images and the text, as well as to reflect upon structures of existing classifications, definitions and rules.

The lecture performance „A Manuscript containing Mistakes and Images“ is a mixture of a presentation of a video work containing audio (spoken text) and images and with a live reading by the artist. The work was created in Basel, Switzerland in a former border look out post and customs office situated where the Swiss, French and German borders meet.



EIN MANUSKRIFT MIT FEHLERN UND BILDERN / A MANUSCRIPT CONTAINING MISTAKES AND IMAGES

Lecture performance, installation or a video installation

Imbued with Soft Infinities. On the Eventfulness of Assemblages.

Symposium Master of Arts in Fine Arts. ZHDK, Zurich Switzerland, 2014

Creative Assemblages – when aesthetics meet the economy or what do they have in common? ,Siemens Sanat, Istanbul Turkey, 2013

In Growing up Amid the Historical Mysteries of Proximity: Pros & Cons of Being Neighbours, ITS-Z1, Belgrade Serbia, 2012

Community Space Litmus, Being on the move: Reflections on migration, Ansan South Korea, 2011

Artachment Basel Switzerland, 2010



# ANIMALS, CHIMERAS, AND HYDRA

The material in this work stems from archives of science, mythology and fiction, and it constitutes a collection of more than 200 found images of animals, chimera and hydra. These are shown in looping intervals in a four-channel video installation on monitors which are positioned one above the other. The shifting colour gradient of the images constantly changes the character of the image which is being seen.



# INVISIBLE CITY - TECHNOLOGIES OF THE BODY



INVISIBLE CITY – TECHNOLOGIES OF THE BODY  
Mixed media installation

Swiss Art Awards 2012, Messezentrum, Basel Switzerland, 2012  
Kunstverein Zürich Wäscherei, Zurich Switzerland 2012

An exhibition project as a result of a long-term research and collaboration between the artists Amélie Brisson-Darveau, Gisèle Schindler, Riikka Tauriainen, and the curators Işın Önol and Dimitrina Sevova

Oh, yes, as we all know: It's a process! It's a construct! It's not natural! In search of his impossible naturalness Antonin Artaud exclaimed: "Only the human body can be everything."

The point of departure of this exhibition project is the technologies of the city in their interrelation with the technologies of the body – a body that is submitted to the same processes of gentrification, urban planning and their modulations, as well as to the utopian potential of the imaginary in the context of the virtual as conceived by Antonio Negri.

This leads us to investigate and reflect on the relation between visibility and invisibility, between mind and body, between language and power apparatus,

and how the arrangement of space is to be utilized for political and economic ends which never end in the bioeconomic spatio-temporal relations shaping the forms of body politics and the politics of space. We look for the traces of the aesthetic implications of crises, birth control, the reproductive system, biopolitics, the environment, social milieu, geopolitics, epistemology, the problem of housing, habitus and urbanism in relation to how becoming-population and planned control are applied to working-class families, migration or the notion of inappropriate sexuality.

This concept of the city recurs in an eternal return, opening an ontological view onto the body, and with its artificial light and structures remains rooted in the bosom of the Platonic myth of the cave.

Text by Işın Önol and Dimitrina Sevova

(The text has been shortened. See more at: <http://invisiblecity.code-flow.net/>)





INVISIBLE CITY – TECHNOLOGIES OF THE BODY  
Mixed media installation  
Kunstverein Zürich Wäscherei, 2012

# IDENTICAL APARTMENTS AND OTHER STORIES

„Identical Apartments and other stories“ is based on an anthology of lists. It is a multichannel sound installation, in which each loudspeaker describes abstracted categories in short phrases. The work has been developed during an Artist Residence in South Korea.

The first chapter of the exhibition presents a piece which is inspired by rhyme exercises and contemporary Korean literature for example a list of book titles translated in english. In the second chapter, the list of spoken phrases contains root words which are followed by related terms. Synonyms as well as associative connotations shift inside a large spectrum of fields. In the composition the words are repeated in intervals that reveal a liberatory intent proposing an escape from the demands of correct pronunciation and linearity that is usually imposed on language.

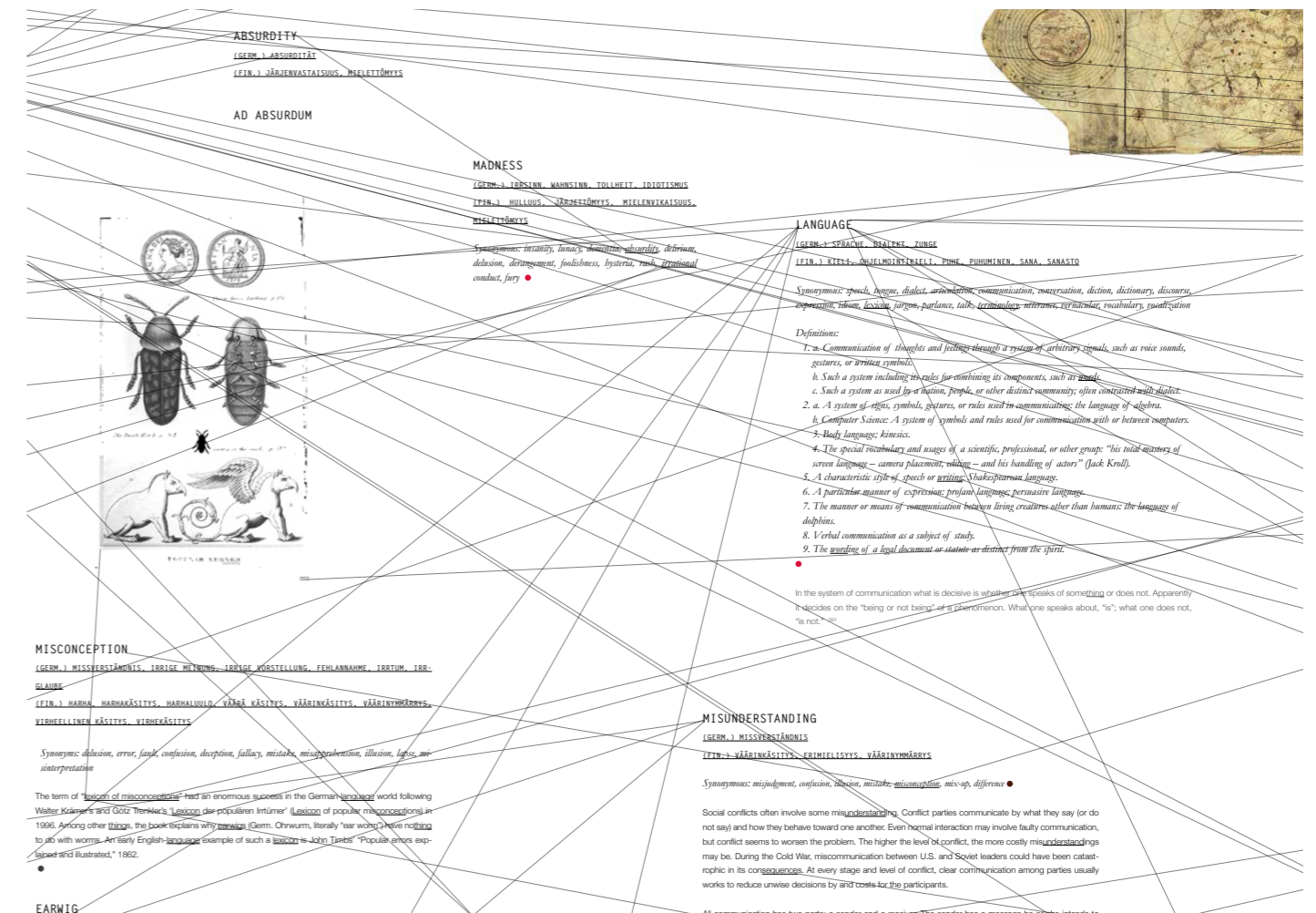
The impulse for the anthology has been the attempt to display classification, definition, rules, patterns, and formation of languages. The aim is to generate diversity by using nonhierarchical structures and by continuously providing new categories. The anthology is thought as a growing collection of possible categories. Voice: Soyoung Hyun

IDENTICAL APARTMENTS AND OTHER STORIES  
Sound installation

White Space, Zurich Switzerland, 2010



# THE IRRELEVANCE OF GETTING TO THE POINT



“The irrelevance of getting to the point” by Riikka Tauriainen is a mind map cross-linking words, found images and appropriated text. She seeks out discrepancies based on language and its translations and the ways meaning is betrayed and dissolves between text and image and their respective meta-levels. Playing with the inherent dichotomy of language and bipolarity of positivity and negativity, she fragments and estranges paragraphs from their sources. She thus reflects on the process of memory and thinking, of retrieving information, and the dictionary structure, and self-reflexively on the art of research.

Text by Dimitrina Sevova

## DIE IRRELEVANZ DIE DINGE AUF DEN PUNKT ZU BRINGEN / THE IRRELEVANCE OF GETTING TO THE POINT, Poster / Newspaper, 100cm x 338cm (extract)

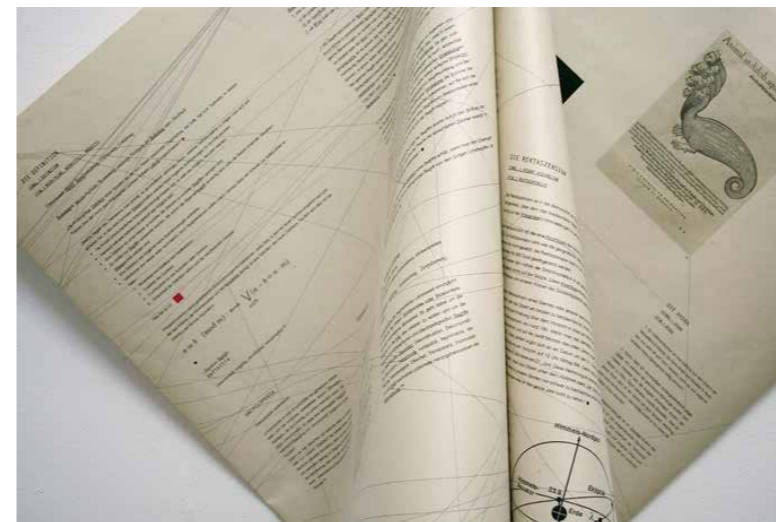
Creative Assemblages – when aesthetics meet the economy or what do they have in common?

Siemens Sanat, Istanbul Turkey, 2013,

Media-Scape, Biennial for Time Based Art, Zagreb Croatia, 2012,

White Space Zurich Switzerland, 2010,

Shedhalle, Zurich Switzerland 2010



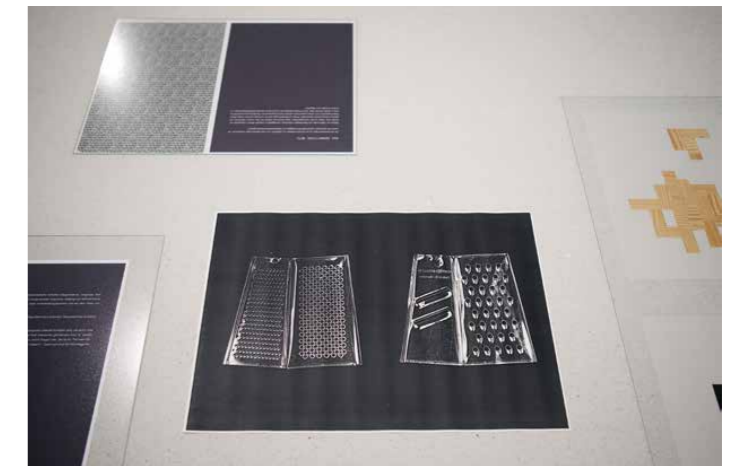
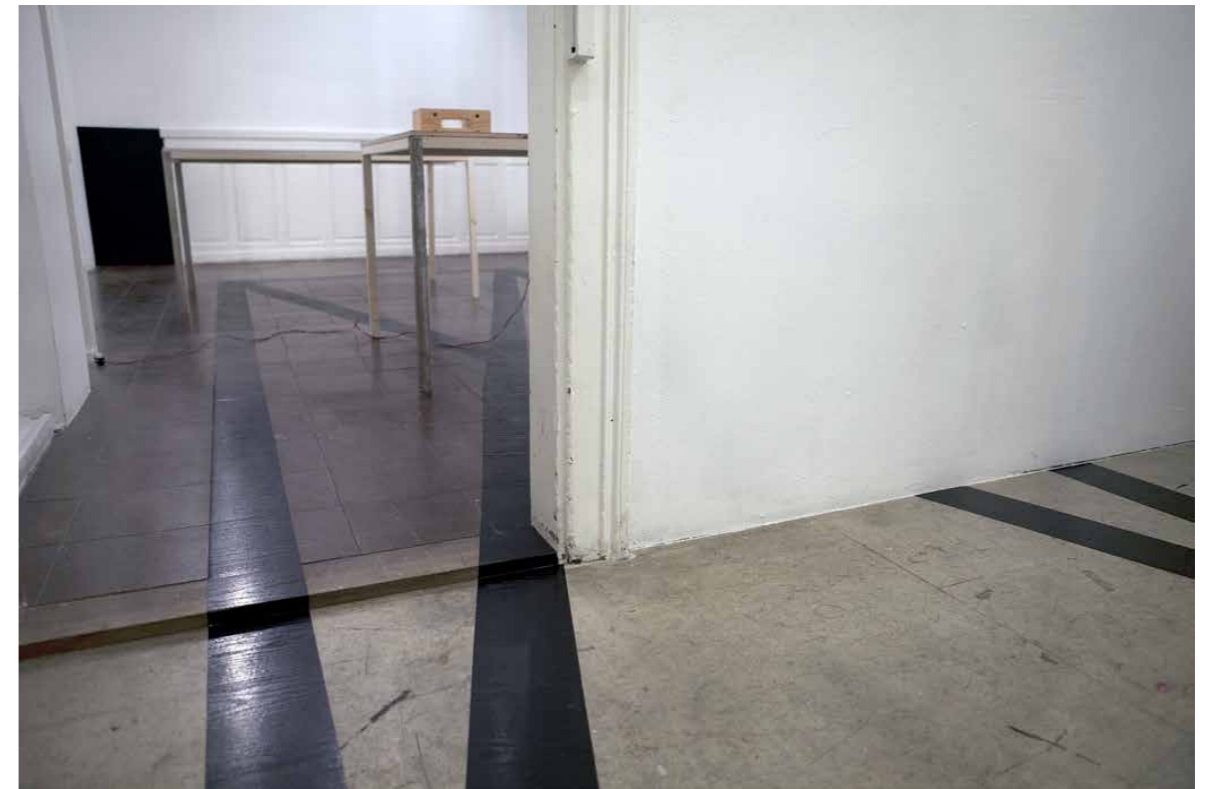
# A POSSIBLE SYNONYM FOR ARRANGING

Based on a collection of found materials, containing of texts and images, the exhibition is making an attempt to draw associative connections and dispositions between different materials, as well as to reflect structures of existing classifications, definitions and rules. As a possible synonym for arranging and translating, this thinking is moving in and between various media such as audio, texts, collages and objects. The central importance of the exhibition is to question the existing models of hierarchical, established classifications and categorizations. This is taken in to consideration, through a form of loose, often temporary and flexible arrangements, that also respond to the given space.

Through the connections between possible reference points, flexible associations reveal the potentiality of reception. Thus, the materials wood, concrete and vinyl foil, appear again and again in the exhibition. For example, as the marking of a

parking lot in full scale on the ground, as a stack of blocks in a plastic bag or as materials that were used by the artist for making or paneling the different table legs. In addition to images and collages, texts that describe the common forms of categorization in different disciplines are laid out on the tables. Key words from these texts form the starting material of the audio piece that can be heard in the exhibition. It follows a list of words of a not precisely defined or transparent chain of synonyms and associative terms. This creates a juxtaposition with the classification systems and suggests a structure of non-systematic arrangement. Similar to the dissolution of an established written order within this list, the drawing on the window shows a reversal of the order as it appears within the mathematics. The formula of Russell's paradox stands for the contradictory use of set theory, ending with the transmitted template including the comment „ignore all signs“.

Text by Andrea Thal



EIN MÖGLICHES SYNONYM FÜR ANORDNEN  
/ A POSSIBLE SYNONYM FOR ARRANGING  
Mixed media installation

Les Complices\* Zurich Switzerland, 2010