

1. Car Show, Autonäyttely

GALLERIA SCULPTOR, HELSINKI 2020

The most essential feature of a vehicle is movement. Even a stationary car, an aerodynamic design or mere tyre tracks imply speed and journey. In my work at Gallery Sculptor, I used car symbolism to explore another kind of journey: human life in all its vulnerability.

Motion makes time visible to our senses. When movement stops, slows down or keeps breaking off, it inevitably reminds us of the end of time – or death.

The works in the *Aineen kooma* [Matter in Coma] series zoom into the mute drama of traces left by braking. When I was working on the pictures, I noticed how strongly both motion and sound were simultaneously present and absent. The images were both a form of documentation and mystery. The title of the series was inspired by Jyrki Kiiskinen's collection of poems *Kun elän* [As I live] (January 1999).

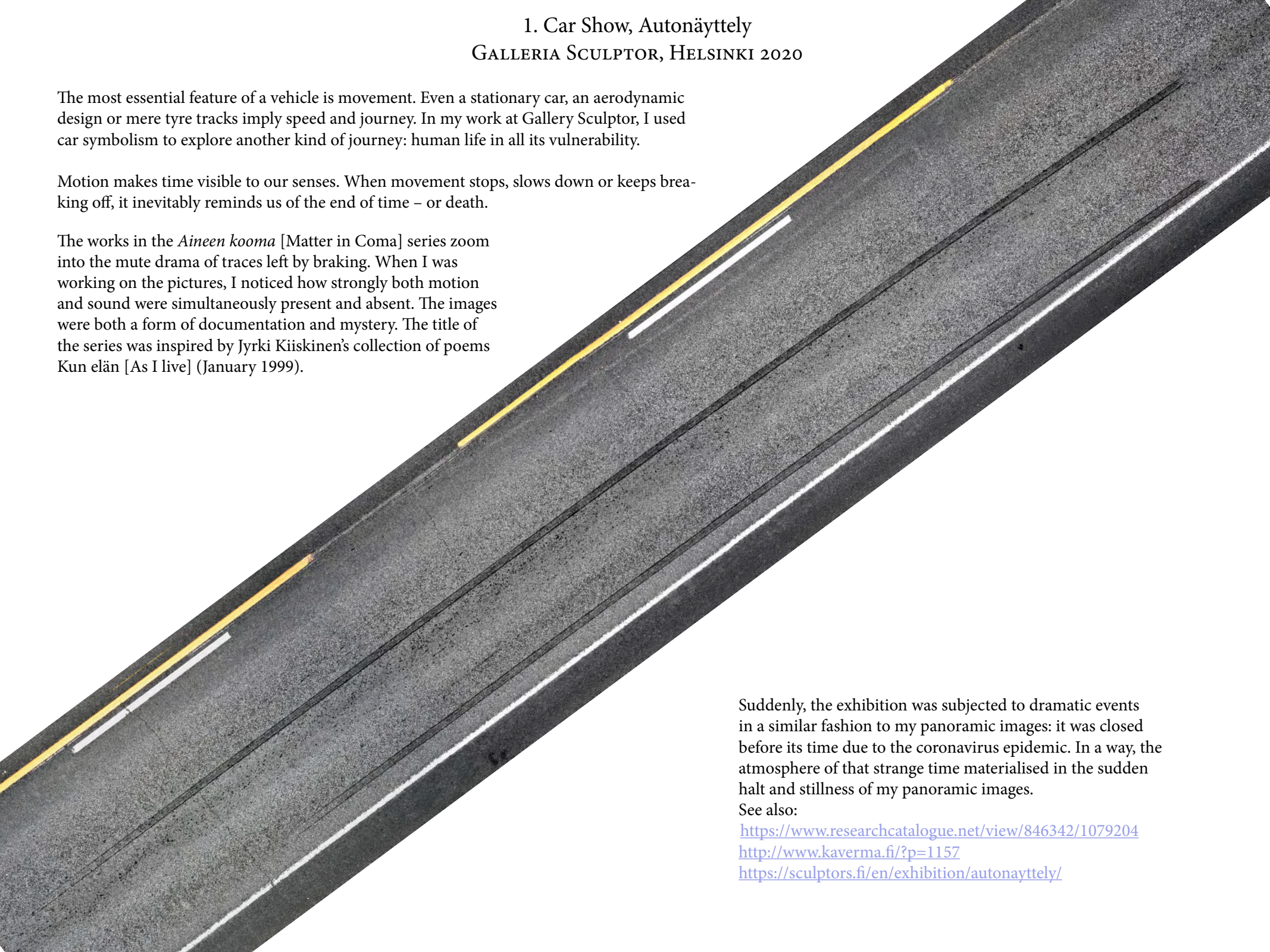
Suddenly, the exhibition was subjected to dramatic events in a similar fashion to my panoramic images: it was closed before its time due to the coronavirus epidemic. In a way, the atmosphere of that strange time materialised in the sudden halt and stillness of my panoramic images.

See also:

<https://www.researchcatalogue.net/view/846342/1079204>

<http://www.kaverma.fi/?p=1157>

<https://sculptors.fi/en/exhibition/autonayttely/>



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The Car Show at Galleria Sculptor in the spring of 2020 opened the series of trilogy. The aerial photographs, videos, and sketches of the exhibition dealt with the vulnerability of human life and the joint symbolism of car and death. By slowing down, and zooming in, I brought out subtle views from behind the familiar visuality.

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Petri Kaverma, *Aineen kooma 4* (a detail), 2020, pigment print on aluminum composite board

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Petri Kaverma, *Aineen kooma 1*, 2020, pigment print on aluminum composite board. the size of the work 28 x 300 cm

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Petri Kaverma, *Aineen kooma 3*, 2020, pigment print on aluminum composite board

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Petri Kaverma, *Aineen kooma 5*, 2020, installation/pigment print on flag canvas

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Elderly men are washing their cars in a self-service laundromat in East Helsinki. The still life brought out something delicate, even affectionate about the objects of our care and appreciation. In the revealing artificial light, slowing down from the normal speed and the flickering of the neon light tubes, the close symbolism of the car and death is visible – as is the question of the relationship between man and machine. The car is also used to wash before the funeral.



Petri Kaverma, *Washing program*, 2020, video installation

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Petri Kaverma, Nopat/Dices, 2020, installation/mixed media

2. Peking - Firenze, Opus 1. & 3.

La Continiuta – jatkuvuus -näyttely
Suomenlinna, Rantakasarmi, Helsinki 2018

In 2008, I spent a long time in Beijing China. I photographed a residential area that is the most densely populated and extremely compressed in Beijing. The area does not officially exist and people have settled there illegally. In 2010, I photographed the luxury shops in Florence. In the pictures, I try to combine my conflicting moods of Florence and Beijing – the poverty and enchantment of extreme luxury goods.

The Finnish State Art Commission acquired this series for its collections in 2021





3. Prototype for a Coffin (2015–18)

Exhibition Laboratory, Helsinki 2017

In my postdoctoral project, I studied death in a production that combines a work of art with a coffin. An artwork of 2.2 m x 1.5 m is painted on wooden board, and the painting is mounted on a wall, or it can alternatively be used as a three-dimensional sculpture.

What happens if you remove all signs that make an object recognisable? In speculative objects, such as the coffin concept, the character and effect of an object can be reassessed through the absence of signs. Through these objects, these deliberations may well expand into universal questions. It allows you to examine the ecology or

rationality of object design, and makes it possible to reflect on our burial culture and how it might change in the future.

The work of art can also be integrated into the architecture as part of a wall or a floor, in which case the signs of time and wear become part of the work. When the owner of the work dies, the parts of the coffin are removed from their frame, the coffin is assembled, and the deceased person is buried inside the artwork. The work in its original form disappears and the blank frame remains to serve as a memory of the loved one who has passed away.



3. Prototype for a Coffin (2015–18)

Exhibition Laboratory, Helsinki 2017

With such non-objects, we can speculate on the present and the future. The nature of scenarios and object outlines may become critical, especially if they illuminate constraints that are removable or that loosen the grip of reality in our imaginations — even a little. In this case, speculative ideas and possible futures become tools for thinking and possibly also feasible. It is with such thinking aids that my conception of pragmatism materializes.

See also: <http://www.kaverma.fi/?p=1091>



4. Separator, Opus 3 & 4

Kunsthalle Helsinki, 2013 & Joensuu Art Museum 2012

The model for the work was a type house familiar to all of us Finns, “a front man’s house”, rintamamiestalo, which was built in the post-war times to alleviate the housing shortage and the pain and longing caused by land and home lost in the war. Rintamamiestalo contains a wide variety of, even powerful, social and cultural imagery that has changed a lot over time. The house type has become an almost mythical cradle of security and privacy. Today, it represents the traditional values of Finnishness, masculinity, a happy family and proper construction.

Rintamamiestalo is a symbol where the inner experience becomes an external reality. What interests the building, however, is its physical and material collectivity: how the building can act as a condenser or controller of a private physical and mental experience, a nest, a uterus, a protector that simultaneously defines boundaries and separates us from others.

The work was part of the Ozane group exhibition at the Helsinki Taidehalli in 2013 and at the Joensuu Art Museum in 2012.

See also: <http://www.kaverma.fi/?p=16>



Separator 3. Joensuu Art Museum, 2012

4. Separator, Opus 3 & 4



Separator 4. Kunsthalle Helsinki, 2013

5. Sippu-lähde, Kouvola, Sippola, 2010

The Sippu -spring was renovated in 2010 in cooperation with the villagers of Sippola. It was hoped that the spring would once again become a centre for the villagers, as it was when it served as a church fountain, where thirst was quenched and feet washed before going to church. Sippola is in the former Vyborg region, and the stories of the lost land, the landscape of childhood Karelia, are familiar. Today, Sippola is also the own and unique childhood landscape of many of its inhabitants, which they will surely remember in their old days. Is it the case that we only understand the meaning and value of places and spaces when they have been lost for one reason or another? Is it the case that things only become valuable when they no longer exist? Only when memories gild everyday events.

See also: <http://www.kaverma.fi/?p=39>



A Peer-reviewed scientific articles

- Kaverma, Petri "Hitaus ja hiljaisuus -läsnä- ja poissaolon teemoja" [Slowness and Silence – Themes of Presence and Absence], Ruukku-journal 15/2021
- Kaverma, Ziegler & Heikkinen Taiteellinen tutkimus – jatkuva prototyyppi [Artistic Research – Continuous Prototype], Tiede & Edistys, 4/2017, 2017
- Kaverma, Heimonen & Vehviläinen "In Between Silence", Ruukku#8, Research Catalogue, 2017
- Kaverma, Petri "From Disturbance to Dialectical Image", in *Everything but an Island* (2009) symposium publication, Series of publications by the Academy of Fine Arts, 2011.

B Non peer-reviewed articles

- Kaverma, Petri & Lampela, Kalle "Intressien ristivetoa – Julkinen taide ja kompromissien puristuksessa" [Mixed interest – Public Art and the Pressures of Compromises], On the State of Art in Public Space: Speeches on Public Art Contexts, University of the Arts Helsinki Open Campus 2021
- Kaverma, Petri "Elämän ja kuoleman imagot – kuvan, kodin ja taide-elämyksen Hybridi" [*The images of life and death – a hybrid between a picture, home and experience*], Thanatos web journal, Finnish Death Studies Association, https://thanatosjournal.files.wordpress.com/2016/06/kaverma_elaman_kuoleman.pdf

C Scientific books (monographs)

- Kaverma, Petri "Tyhjä piha – häiriö ja hiljaisuus [nyky]taiteessa", Doctor of Fine Arts dissertation, Academy of Fine Arts, 2012

D Publications for the professional community

- Kaverma, Petri "Ei-niin-esineitä, paikaltaan siirtymisiä ja mittakaavattomia malleja", text for the catalogue of Jaakko Niemelä's and Helena Hietanen's exhibition at Kunsthalle Helsinki, Kunsthalle Helsinki, 2015
- "Kuvataidenäkökulmia prosentti taiteeseen -periaatteen toteuttamiseen", an appendix to the *Taidetta arkeen* publication, a proposal for government measures to promote the percentage principle as part of public construction, Ministry of Education and Culture, member of the working group, 2013 <http://urn.fi/URN:ISBN:978-952-263-202-9>
- Kaverma, Petri, 2009. "Esse est percipii, oleminen on havaituksi tulemistä", *Taide*, No 4, 32–38. 2009
- Kaverma, Petri, 2007. "Otteita kuvataiteen tohtoriksi pyristelevän taiteilijan päiväkirjasta", *Taiteilija-lehti*, 2/2007, 2007
- Kaverma, Petri 2000. "'Maalari maalasi taloa, sinistä ja punaista': Giverny-projekti loppusuoralla", *Viherympäristö*, No. 6, p. 20–21. 2000
- Kaverma, Petri 2000. "Giverny kaupunkitilassa - maa, kasvu ja taiteellinen elämys", *Viherympäristö*, No 1, s. 32–33. 2000

EDITORIAL WORK

- On the State of Art in Public Space: Speeches on Public Art Contexts* -publication, University of the Arts Helsinki Open Campus, 2021

Etappeja – Kuvataideakatemia tohtoriohjelma 20 vuotta. *Waypoints* – The Doctoral Programme at the Academy of Fine Arts 20 years, the first twenty years of the Doctoral Programme at Academy of Fine Arts. Edited by Mika Elo, Lea Kantonen, Petri Kaverma. The Academy of Fine Arts, University of the Arts Helsinki, 2019

2013, *Taidetta arkeen* – report commissioned by the Ministry of Education and Culture on the so-called percentage principle

OTTO-Taiteilijat O esittäytyminen (exhibition catalogue, Vantaa Art Museum), ed. Petri Kaverma, Helsinki: Taiteilijat O ry, 2008

Giverny kaupunkitilassa (project publication), ed. Petri Kaverma, Helsinki: Art School MAA, 2001

E Publications for the general public linked to the applicant's research activities

Kaverma, Petri, 2013– *Mitaton* blog, <http://kaverma.blogspot.com>

Kaverma, Petri, 2007. "Kannelmäen uusi taideteos herättelee yhteisiä muistoja", *Taidemuseo.fi, Helsingin Kaupungin taidemuseon tiedotuslehti*, 02/2007, 26–27. 2007

Kaverma, Petri, "Sippulähde taideteoksena", *Koti-Sippola 3.*, Koti-Sippola ry, Kouvola, 120–122. 2011

Kaverma, Petri, 2004. "Taiteilija- ja taidekuvan muuttumisesta", in *Taju 2004, Sivusta katsoen*, edit. Ahti Isomäki and Raisa Laurila Hakulinen. (Hyvinkää Art Museum 11.6.–15.8.2004). Hyvinkään taidemuseon julkaisuja, 24. Hyvinkää: Hyvinkää Art Museum. 2004

PUBLIC ARTWORK

Silta, Pasuunpuisto Park, Kannelmäki, Helsinki, 2007

Ensyklopedia, Torpparinmäki comprehensive school and youth centre, Helsinki, 1999

F Public art and activities related to art and design

<i>Autonäyttely Bilsalong Car Show</i> , Gallery Sculptor, Helsinki	2020
<i>Jatkuvuus - La Continuità</i> , 50th anniversary exhibition of the Grassina atelier, Galleria Rantakasarmi, Helsinki	2018
<i>Deutches Lager ja muita post doc -juttuja</i> , ExhibitionLab, Helsinki	2017
<i>Separator, opus 4.</i> , Helsinki, Ozane group exhibition, Kunsthalle Helsinki	2013
<i>Separator, opus 3.</i> , Karjala, Ozane group exhibition, Joensuu Art Museum	2012
<i>Thinking Tools</i> , FAFA gallery, Helsinki	2011
<i>Rakentajat – taiteen talot ja tilat</i> , Kuopio Art Museum	2010
<i>The Sippu Spring Environmental Art Project</i> , Ars Sippola environmental art event, Kouvola	2010
Hurmio focus exhibition, Tikanoja Art Museum	2010
Ateneum Art Museum, Helsinki	2009
<i>Separator, opus 2.</i> , Kantri & Urbaani, Lappeenranta	2009
<i>Ohikiitävän hetken päiväkirja</i> , Chinese contemporary art from Songzhuang, Kouvola Art Museum	2009
<i>Separator, opus 1.</i> , The Eight Homes urban area & Tsinghua University and their surroundings, Beijing, China	2008
<i>Sconfinamenti, dalla buona pittura alla video art</i> , Castel Sant'Angelo, Rome	2008
<i>Mistaken Memories of Ancient Rome</i> , Baltico-Mediterraneo, Studio Mic, Rome	2007
<i>Unbelievable but true</i> , Helsinki City Art Museum, Meilahti, Helsinki	2007

Petri Kaverma

<i>Taken apart – objects and stories</i> , Gallery Sculptor, Helsinki	2005
<i>Angels and humans</i> , Kemi Historical Museum	2005
<i>Sosiodesign-kohtaamisia tilassa</i> , Kaapelitehdas (The Cable Factory), Helsinki	2004
<i>Harbour lights</i> , sculptures, Port of Helsinki	
Exhibition by the Association of Finnish Sculptors, Helsinki	2002
<i>Off Scene</i> , triennial exhibition of Finnish photographic art, The Amos Anderson Art Museum, Helsinki	2002

PUBLIC ARTWORK

<i>Silta</i> , Pasuunpuisto Park, Kannelmäki, Helsinki	2007
<i>Ensyklopedia</i> , Torpparinmäki comprehensive school and youth centre, Helsinki	2000

G Dissertations

Kaverma, Petri ”Tyhjä piha – häiriö ja hiljaisuus [nyky]taiteessa”, Doctor of Fine Arts dissertation, Academy of Fine Arts	2012
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H Patents and notices of invention

Design protection granted for the coffin prototype	2016
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I Audiovisual materials and ICT programmes

Kaverma, Petri, 2013. Tyhjä piha – Häiriö ja hiljaisuus [nyky]taiteessa, TAHITI, Taidehistoria tieteenä, 01/2013, <http://tahiti.fi/01-2013/vaitokset/tyhja-piha-%E2%80%93-hairio-ja-hiljaisuus-nykytaiteessa/>

Sosiaalisesta taiteesta, Petri Kaverma, Minna Heikinaho, Sanna Sarva, Elina Saloranta and Leevi Haapala, Kiasman Paja 090799, Leevi Haapala, The Central Art Archives, 1999

ICT PROGRAMMES OR SOFTWARE

Editorial work, planning and implementation of the <i>Taide rakennetussa ympäristössä</i> website (www.ymparistotaide.fi) Environmental Art Foundation	2010
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