

Mikko Kuorinki works from 2004-2010



Mikko Kuorinki works with a variety of media including video, photography, installation and performance. His works investigate how we understand the world and our place in it. Kuorinki examines the relationship between the individual and the physical reality through language. Often conceptual, Kuorinki's works touch upon experiences of alienation and rootlessness.

Kuorinki holds a BA in photography from Turku Art Academy and his MFA from University of Arts and Design Helsinki. He has exhibited and screened his works internationally at institutions such as Kiasma (Helsinki, Finland) Rovaniemi Art Museum (Finland), Bozar – Center for Fine Arts Brussels and Issue Project Room (New York).



Production still

Summer Parade, 2010
Video dur. 02'41



Suomesta Gallery, Berlin 2010

Girl In The Woods, 2010

Slide projector and a slide

100 x 66 cm lamda-print under acrylic glass

The slide photograph projected on the wall was originally purchased from flea market in Berlin almost ten years ago. The slide will be projected on the wall of the gallery during the exhibition. Bright light and hot destroy the image eventually. A photograph made out of scanned slide is shown next to the projected image.





Still from the video

Untitled (Rock), 2010

Video dur. 00'57

Collaboration with Alexandr Skarlinski



BOA gallery, Oslo 2010

Union, 2010
225 x 110 cm

Handmade carpet made out of 27 national flags of EU countries. Manufactured by Ilpo Koskikallio.



Overgaden - Institute of Contemporary Art, Copenhagen 2010 / Photo by Iben Friis Sørensen

Instead of Everything: Something, 2010

25 minute performance lecture

Performance lecture about drinking water in the airplane, not being able to cry and other emotional blocks, face of Setsuko Hara, avoiding, broken right arm, improvement, disappointment, summoning birds, mysticism.



Suomesta gallery, Berlin 2010

Guilty, 2010
23 x 31 cm framed torn book page

**I THINK I AM
A BETTER GHOST
THAN I AM
A HUMAN BEING**

Kiasma, Helsinki 2010. Quote from Ingmar Bergman: The Magician (1958)

Wall Piece with 200 Letters, 2010

Changing texts, removable letters, mouldings. 175 x 320 cm.

From march 2010 until february 2011 I formed every week texts on the wall of Kiasma as a part of the "It's a set up" exhibition.

**CONSIDERING HOW
DANGEROUS
EVERYTHING IS
NOTHING IS
REALLY VERY
FRIGHTENING**

Quote from Gertrude Stein: *Everybody's Autobiography* (1937)

**DO ANIMALS
HAVE LESS FEAR
BECAUSE THEY
LIVE WITHOUT
WORDS**

Quote from Elias Canetti: *The Human Province* (1973)

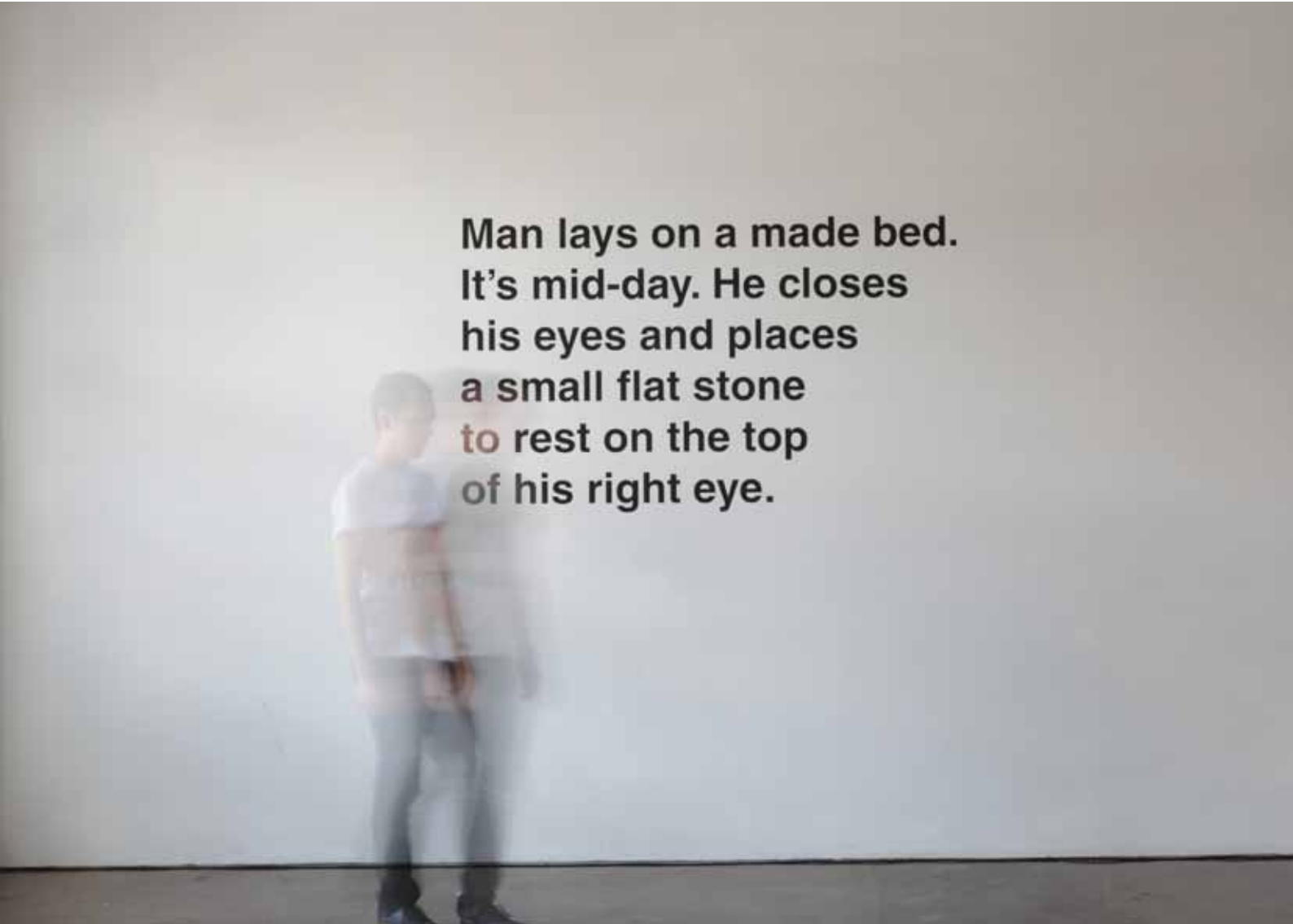
**SOMETIMES
EVERYTHING
SEEMS
SO
OH I DONT KNOW**

Quote from Joe Brainard: Poem (1971)



Hippolyte Studio, Helsinki 2010

Vision # 1, 2010
85 x 48 cm vinyl lettering on wall

A photograph of a man standing in a room with a plain, light-colored wall. The man is wearing a white t-shirt and dark pants. He is looking towards the right. On the wall behind him, there is text in black vinyl lettering. The text reads: "Man lays on a made bed. It's mid-day. He closes his eyes and places a small flat stone to rest on the top of his right eye." The word "to" is highlighted in a reddish-brown color.

Man lays on a made bed.
It's mid-day. He closes
his eyes and places
a small flat stone
to rest on the top
of his right eye.

Hiap Project Room, Helsinki 2010

Vision # 2, 2010
85 x 110 cm vinyl lettering on wall



Hiap Project Room, Helsinki 2010

Depression, 2010

Clothes, pillows, blankets, sheets, towels belonging to the artist. Sound system.

Music by Black Flag "Depression" from the record "Damaged" (SST, 1981)



Vanish, Frankfurt 2009

But it was you who left me, 2009
Wall painting



Still from the video

Untitled (Snail), 2010

Video dur. 00'31

Video made in collaboration with Alexandr Skarlinski



“you bird,

Still from the video

Untitled (Bird), 2010
Video dur. 00'31

Video made in collaboration with Alexandr Skarlinski



Walk with a Dissolving Sign, 2009-2010
Performance (Frankfurt 10/2009)
Documentation photographs (by E.Kausalainen / M.Kuorinki)





Stretching Exercise 1, 2009

Book covers, Swiss Army knife, branch, dust, book

A horizontal strip of sand with text written in it. The text is in French and reads: "L'HOMME SEFFACERAIT, COMME A LA LIMITE DE LA MER, UN VISAGE DE SABLE". The sand is light-colored and the text is written in a dark, slightly irregular font, suggesting it was written with a stick or finger.

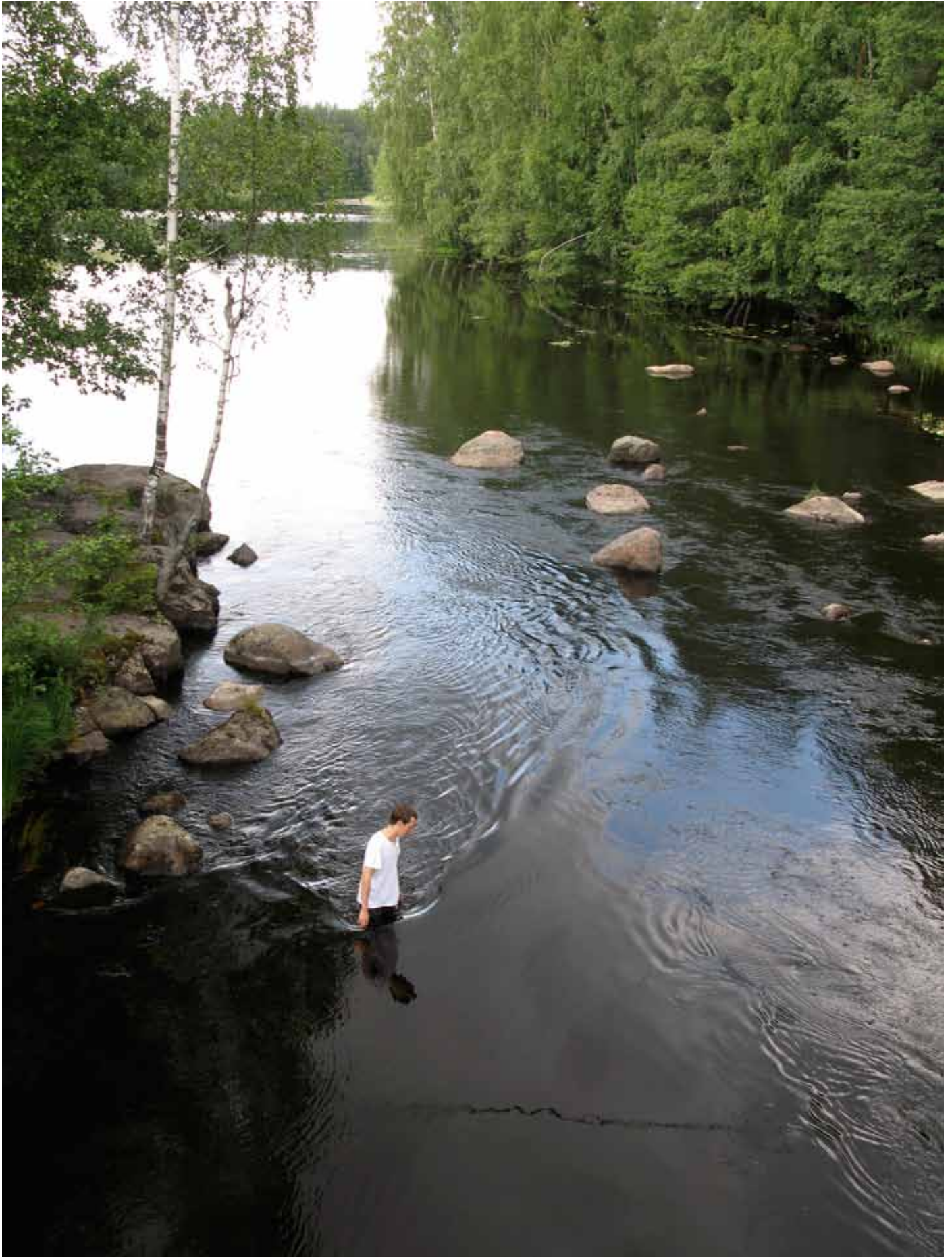
L'HOMME SEFFACERAIT, COMME A LA LIMITE DE LA MER, UN VISAGE DE SABLE

Closing line, 2009
320 cm x 17 cm c-print

Photograph of the a text written in the sand at the edge of the sea.
The sentece is the last line of Michel Foucault's book "The Order of Things" .



Untitled (Jyderup), 2009
66 cm x 50 cm c-print



Production photo by Essi Kausalainen

Stream-enterer (river), 2009
Video dur. 02'50



Vanish, Frankfurt 2009

Stretching Exercise 2, 2009

8 day installation and performance (Vanish, Frankfurt 11/2009)

Spending 6 hours in day in a small rough galleryspace creating actions, installations and meeting people.



Stretching Exercise 2, Vanish, Frankfurt 2009

§ 13 Refusal

At a certain moment, in the face of public events, we know that we must refuse. The refusal is absolute, categorical. It does not argue, nor does it voice its reasons. This is why it is silent and solitary, even when it asserts itself, as it must, in broad daylight. Men who refuse and who are tied by the force of refusal know that they are not yet together. The time of joint affirmation is precisely that of which they have been deprived. What they are left with is the irreducible refusal, the friendship of this certain, unshakable, rigorous No that keeps them unified and bound by solidarity.

The movement of refusal is rare and difficult, though equal and the same for each of us, when we have grasped it. Why difficult? Because one must refuse not only the worst but also what seems reasonable, a solution one could call felicitous. In 1940, refusal did not have to be exercised against the invading force (not accepting it was a given), but rather against the opportunity that the old man of the armistice thought he could represent, not without good faith and justifications. Eighteen years later, the exigency of refusal did not arise with regard to the events of May 13 (which could be refused in and of themselves) but against the power that claimed to reconcile us honorably with the events, by the sole authority of a name.

What we refuse is not without value or without importance. Indeed, this is why refusal is necessary. There is a reason that we

will no longer accept, there is an appearance of good sense that disgusts us, there is an offer of agreement and conciliation that we will not hear of. A break has occurred. We have been brought back to a candor that no longer tolerates complicity.

When we refuse, we refuse with a movement that is without contempt, without exaltation, and anonymous, as far as possible, for the power to refuse cannot come from us, nor in our name alone, but from a very poor beginning that belongs first to those who cannot speak. One will say that it is easy to refuse today, that the exercise of this power does not involve much risk. This is no doubt true for most of us. However, I believe that to refuse is never easy, and that we must learn to refuse, and, with a rigor of thought and modesty of expression, to maintain intact the power of refusal, which henceforth each of our assertions should confirm.¹



Bartleby, 2008
30 x 40 cm c-print



The Only Child, 2008
30 x 43 cm c-print



Il y a, 2008
Flag (100 x 163 cm)
Framed c-print (35 x 24 cm)

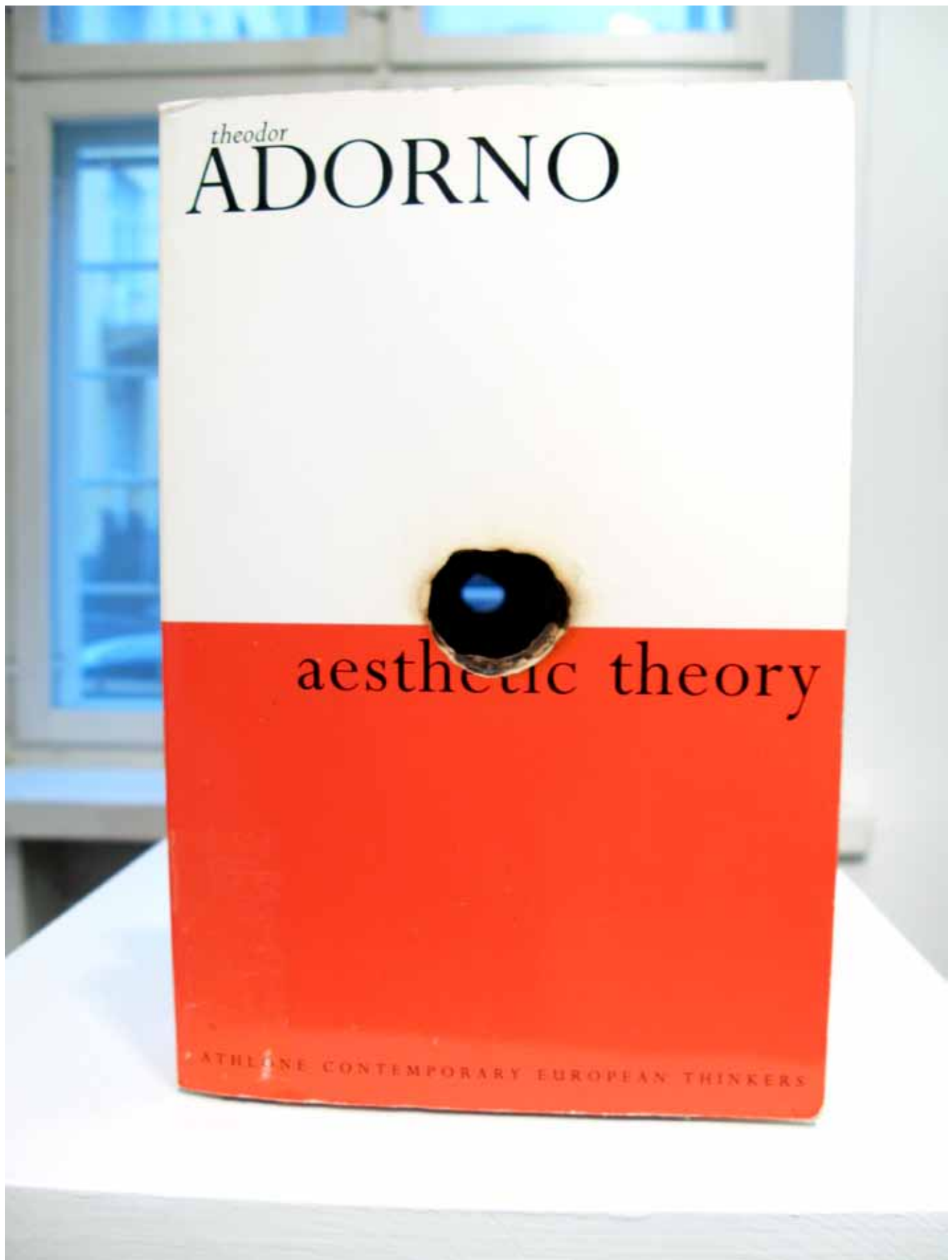
Performance in Paris (6/2008)



Huuto gallery, Helsinki 2008



Mystery, 2008
55 x 43 cm c-print



Huuto gallery, Helsinki 2008

Passagen-Werk, 2008

19 books, table (135 x 50 x 30 cm)

A tunnel formed out of burned holes running thru a selection of books.
The holes were made using a magfiying glass and sunshine.



THE MAN WITHOUT QUALITIES

ROBERT MUSIL
THE MAN
WITHOUT
QUALITIES
PICADOR

Emmanuel Levinas **Existence** **Existents** Duquesne
BARTLEBY THE SCRIVENER
HENRI DE BESSIERE

3252
Flaubert Bouvard et Pécuchet
Folio classique

Diderot Jacques Le Fanol
Folio

SOCIETY OF THE SPECTACLE GUY DEBORD
Folio

1692
Céline Mort à crédit
Folio

8 54
Céline **Allemwende**
Folio

1-2
Albert Camus L'étranger
Folio

LOVES BODY
CALIFORNIA

Benjamin **Gesammelte Schriften Band V-2**
Folio

Benjamin **Gesammelte Schriften Band V-1**
Folio

Bataille
VISIONS OF EXCESS
le

L'espèce humaine Robert Antelme 26
le

ADORNO
aesthetic theory
le



Stills from the video

Vagrant, 2007
3-channel video installation



Huuto gallery, Helsinki 2008

White t-shirts, 2008
Five t-shirts, packed in plastic bags



Liberation, 2007
24 x 19,5 cm / 51,5 x 41,5 cm framed c-prints



Stills from the video



Stills from the video



Kluuvi gallery, Helsinki 2007

Objects, 2007
Bags, clothes, shoes, cymbals



World map, 2007
140 x 99 treated poster



Stills from the video

Nine questions, 2004
2-channel video
dur. 10'24 / 12'55



Stills from the videos

City / Aukio, 2004

Video dur. 06'06



Series 1-4, 2004
60 x 80 / 80 x 90 cm c-prints

Four digitally manipulated newspaper photographs.

Mikko Kuorinki

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Born 1977 in Rovaniemi. Lives and works in Helsinki.

Education

- 2008 Master of Arts, University of Arts and Design Helsinki, Fine Arts
- 2004 Bachelor of Arts, Turku Art Academy, Photography

Solo exhibitions (selected)

- 2011 Skånes Konstförening, Malmö
- 2010 *Tiny Energies*, Hiap Project Room, Cable factory, Helsinki
- 2010 *Dissolving Sign*, Hippolyte studio, Helsinki
- 2009 *Stretching Exercise 2, Vanish*, Frankfurt
- 2008 Gallery Huuto, Helsinki
- 2007 *Vagrant and other works*, Kluuvi gallery, Helsinki
- 2005 *Nine questions*, Rovaniemi Art Museum
- 2004 Kluuvi gallery, Helsinki

Group exhibitions (selected)

- 2010 *Säättö*, Kuparipaja, Fiskars
- 2010 *Fall Behind* -performance event, Overgaden, Copenhagen
- 2010 *You Can't Touch All Your Teeth with Your Tongue*, Suomesta, Berlin
- 2010 *Subject Matter*, BOA gallery, Oslo, Norway
- 2010 *The Weather Forecast*, Gallerie Pictura, Lund, Sweden
- 2010 *It's a set up*, Kiasma, Helsinki
- 2010 *Stressed Beauty*, Art Paris + Guests, Grand Palais, Paris
- 2009 *Artists in Residence*, Atelierfrankfurt, Frankfurt
- 2009 *Local Nature*, Jyderup, Denmark
- 2009 *Urban jealousy*, Magacin MKM, Belgrade, Serbia
- 2008 *Urban jealousy*, Hafriyat Karakoy, Istanbul, Turkey
- 2007 *Kommentteja*, Helsinki City Museum
- 2007 *illuSituations* –joint exhibition, 00130gallery, Helsinki
- 2006 *Visiondream*, Bozar (Center for Fine Arts Brussels), Belgium
- 2005 *101 years of contemporary art*, Turku Art Museum
- 2005 *Muu 18*, Kunsthalle, Helsinki
- 2005 *In all quietness*, Art Museum Tennis Palace, Helsinki
- 2005 *Kykloopin muistoreikä* –joint exhibition, Gallery Rajatila, Tampere
- 2004 *Concerning the commonplace*, Turku Art Museum
- 2004 *Elämä*, VB-photographic center, Kuopio
- 2003 *Joku Päivä*, Lönnström Art Museum, Rauma

Video screenings and festivals (selected)

- 2010 *Milano Film Festival*
- 2010 *Tampere Film Festival*
- 2009 *Ihme days*, Vanha, Helsinki
- 2008 *Videojamit* (HIAP), Cable factory, Helsinki
- 2007 *The Independents* -event, Issue Project Room, New York
- 2003 *Là-bas*, Titanik gallery, Turku
- 2003 *Là-bas*, Kunsthalle, Helsinki
- 2002 *Là-bas* -festival, Forum Box gallery, Helsinki

Artworks in collections

Kiasma
Helsinki City Art Museum
Turku Art Museum

Memberships

Muu ry. Artist association
AV-arkki - Distribution Centre for Finnish Media Art
Mehiläispesä ry. (Huuto gallery)