MASTER ESSAY
CAN YOU PLEASE LOOK AT THIS / VOITKO KATTOO

2018

Hinni Huttunen
Kungl. Konsthögskolan / The Royal Institute of Art
12.10.2016
Uus taide
Hinni Huttunen vast. ott.: Riitta

20.10.2016
Taidekuva
Hinni Huttunen vast. ott.: Riitta

14.11.2016
esitelmä
Hinni Huttunen vast. ott.: Riitta

30.11.2016
Muovilevyt
Hinni Huttunen vast. ott.: Riitta

voitko kattoo
Hinni Huttunen vast. ott.: Riitta

7.1.2017
kuva1
Hinni Huttunen vast. ott.: Riitta

7.1.2017
kuva2
Hinni Huttunen vast. ott.: Riitta

11.1.2017
kuva
Hinni Huttunen vast. ott.: Riitta
onko ihan kaamee?!?!?!?!

24.2.2017
voitko vilkasta mun uutta videoo
Hinni Huttunen vast. ott.: Riitta
3.3.2017
uus video
Hinni Huttunen vast. ott.: Riitta

12.3.2017
kontraposto
Hinni Huttunen vast. ott.: Riitta

18.3.2018
video
Hinni Huttunen vast. ott.: Riitta

30.3.2017
video
Hinni Huttunen vast. ott.: Riitta

4.4.2017
kato
Hinni Huttunen vast. ott.: Riitta

19.4.2017
taide
Hinni Huttunen vast. ott.: Riitta

19.4.2017
kuva
Hinni Huttunen vast. ott.: Riitta
kumpi parempi?

5.5.2017
kuva
Hinni Huttunen vast. ott.: Riitta
Video of a fat person not eating

6.5.2017
katotko
Hinni Huttunen vast. ott.: Riitta
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1. **List of works**

1. Omakuva sairauden jälkeen / Self portrait after sickness
2. EAT ME
3. Cry Baby
4. Master student looking for a new home
5. Blues roots vol. 6
   Sippie Wallace
   That Red Hot Mama
6. Talking with Internet Oracle
7. This is not yet as dark as it will get
8. Omakuva mustan koiran kanssa Gustave Courbetin mukaan /
   Self portrait with a black dog according to Gustave Courbet
9. I’M GONNA GET ME A NEW BOB DYLAN
10. Companion: one that accompanies another
11. Roots of X-mas II
12. Small town main street built in 1934
13. Liisa
14. Kevät tulee (omakuva makuupussissa) /
   Spring is coming (self portrait in a sleeping bag)
15. Six drawings made in Helsinki
16. Kulkurin valssi (Vagabond-valsen)
17. Six photographs taken by Liisa and me February 2017, Stockholm
18. Three Graces
19. Gradient I / Gradient II
20. There has already been 61 brighter days
   Dried figs and Sleeping Cupid from the year 1873 by Walter Runeberg
22. Portrait of an artist standing in contrapposto pose in her studio
23. Seen 12:48pm
24. Jemina (royal visitor from Helsinki)
25. The rose
26. Home video
27. Mother and Mother’s mother
28. QUEER FAT POOR
29. I’m sugar free
30. Video of a fat person not eating in it.
31. You look like Adele
32. Working pair (portrait of two female artists)
33. SHOUT OUT TO ALL SUMMER GIRLS
34. Elina Ylhäisi in artist residency
35. Scan I / Scan II
36. Eteenpäin – elämää (Framåt mot livet)
37. Hannele ja Nalle (taidemaalarin muotokuva) / Hannele and Nalle (portrait of a painter)
38. Father and the artist / Kuvataiteilija ja hänen isänsä
39. Krista
40. Posing after Simeon Salomon’s Sappho and Erinna in a Garden at Mytilene (1864)
41. Self-portrait in a bikini
42. I AM HAPPY
43. Small Body Magic
44. Beach before boys
45. Self-portrait in a pink jacket
46. Kulkurin valssi II (Vagabond-valsen II)
47. Self-portrait (27 years old)
48. I AM HAPPY I LOVE YOU
49. FOTOFIX
50. 247 days until next summer solstice
51. Young artists: Emma, Fiona, Karolina, Henrik and Victoria
52. Netflix & Chill
2. **52 WEEKS AND WORKS**

In the beginning of my master studies I created and decided to follow a time based method for working that I felt would help, support, challenge and develop my thinking and my studio routine. The method consisted of two rules: every week during one year I have to make a new work and the work has to have a title. By following this method I created a series of works titled *52 WEEKS AND WORKS* and like the method and the rules confine: it is a series of 52 artworks and every work in the series is made in a week during in total of 52 weeks. The series includes mainly photographs and video works. There is also one set of drawings and one ready-made installation out of twelve golden, letter-shaped tin-foil balloons. All the works can be viewed online on a webpage I have made for the series.

In the beginning of the weeks I decided to not limit the material, media or the subjects of the works in anything specific, but to make all these 52 works was a way to map out my interests and to strengthen and amplify the existing interests that I have in my artistic practice. My intention was not to make a cohesive series of works, but to work with themes that I was interested in at that moment and in those circumstances that were dominant during that week. Now I would describe that the works in this series are about subjects like bikinis, belongings, beaches, crying, gazing, accommodation, family-relations, waiting, posing, grrl power, pastiches, surviving and controlled glitter. In these works the (western art) history is mixed with the contemporary desires and online fortune telling: the artist is shrouded into a sleeping bag and photoshopped onto Sandro Botticelli’s Venus and in another work a conversation between an online oracle and the artist is documented by recording the screen of the computer. These works in this series are part of my artistic manifestation against inequality, exploitation and discrimination. The works are reclaiming different statuses that are seen as undesirable or that are unrecognized. To go further into these subjects I have been thinking about who is the audience of my works and to who I am working for and from which position.

I am happy that now I have a lot of material that I can continue working with after my studies. Many of the works in the series to me feel like ready, finished and complete works and some of them are more in the stage of becoming something. The series *52 WEEKS AND WORKS* is a manifesto for staying late in the studio, studying and school, backing up, making space and not being ashamed. Making the works was a test of stamina, humor and patience.
In my graduation exhibition I showed 20 works divided into three sections out of the 52 works in the series. The title of the exhibition was *SELF-PORTRAITS / FOR FAT GIRLS / PORTRAITS* and it was shown in Galleri Mejan, Stockholm. For this exhibition I composed three displays and hangings with three different sets of works in them according to the three themes that in the end of my mapping process felt the most important to me. Each part was open for three days. Changing the works, reinstalling and the limitation on the duration of each part to me felt like it complimented the time based method that was also used to create the works in the series. The different parts of *SELF-PORTRAITS / FOR FAT GIRLS / PORTRAITS* exhibition were a way to enable identification with or counter to different states of being, to show solidarity, and to manifest posing.
9.5.2017
you look like adele
Hinni Huttunen vast. ott.: Riitta

9.5.2017
Riitta Huttunen vast. ott.: minä
Hieno, ihan näkönen! Terv. Riitta

9.5.2017
Hinni Huttunen vast. ott.: Riitta
aion tehä tällä video hahahahahah
sama teknikka ku mun fitting guidessa

9.5.2017
Riitta Huttunen vast. ott.: minä
Just hyvä idea oikeesti!
Terv. Riitta

26.5.2017
täällä pitäis kohta näkyä mun video
Hinni Huttunen vast. ott.: Riitta
moikka
tässä pitäis kohta näkyä mun tän viikon video
huom yksi kanavainen esikatselu
tarkotus olla kolmella tabletilla/pienellä näytöllä
Salasana
viikkotesti

6.6.2017
Mun uus sivu ja tän viikon taide
Hinni Huttunen vast. ott.: Riitta

6.6.2017
Riitta Huttunen vast. ott.: minä
Hieno sireeni on oikein hyvä! Mun puhelimessa ku klikkaa kuvan auki ja yrittää suurentaa se menee niinku karkuun.
Terv. Riitta
14.6.2017
tauono ja mä viikon taidekuva?
Hinni Huttunen vast. ott.: Riitta

1.8.2017
small body magic testi video
Hinni Huttunen vast. ott.: Riitta
lässä:
sis alastomuutta älä hämmästy

8.8.2017
video
Hinni Huttunen vast. ott.: Riitta
testi 1

24.8.2017
video
Hinni Huttunen vast. ott.: Riitta
taunopalo

26.9.2017
video
Hinni Huttunen vast. ott.: Riitta

13.11.2017
kuva
Hinni Huttunen vast. ott.: Riitta
tässä
t
Hinni
3. SELF-PORTRAITS

In the first part of the exhibition SELF-PORTRAITS I exhibited videos and photographs. In total in this part there were 10 works on display. The part consisted of dreamy, super-real, romantic and desperate self-portraits. I chose to exhibit the selection of self-portraits as the first part because that is the theme I am working most with. Self-portraiture is a theme that goes through the whole series of 52 WEEKS AND WORKS and my practice.

I use my own body and myself because it is easy, hard-core and immediate. I do it for political reasons for example when I’m interested in addressing the topics of bodily-norms or class in my works. The body I am / I have is among other things queer, fat, and femme and therefore submitted to different levels and structures of criticism / validation that I sometimes wish to reclaim, dismantle or make visible. Making self-portraits is a way of making space for and creating representation of fat girl-hood, queerness and not having super much money.

The main theme of these self-portraits, in this part of the exhibition, was the contrast between light and heavy matters and the works are shifting between striving for honesty and exaggeration of emotions, uncertainty and confidence. The self-portraits in this series are a way to manifest posing and enable identification with or counter to these different states of being and sentiment. The works are a study on effects of these feelings, both bodily and intangible. I’m interested in if these images will be seen happy or sad and how do you know that?

For me animating my dream situation where chips and computer and wine are floating above a rotating bed in infinity is a way to create the situation I wish to relax in and maybe you want to crawl under the covers as well or think that it is the saddest and loneliest place on earth. I imagine that when a person sees a picture of me in a bikini standing on a dock it would awoke an image in their mind where they are wearing a bikini too and to me that image that I can never be able to see, feels like the important image in that moment.
16.11.2017
kolme testikuvaa tältä päivältä
Hinni Huttunen vast. ott.: Riitta
tässä
kehtaa näyttää huomenna??!!??
tein lyhyen videon........
siitä siis nää kuvat
terv
hinni

17.11.2017
Riitta Huttunen vast. ott.: minä
Tottakai kehtaa näyttää Hinni kulta, on okein hyvät ja paljon onnea kritiikkiin ja hyvää
päivän jatkoa kulta Hinni!

Terv. äiti

23.1.2018
voitko kattoo
Hinni Huttunen vast. ott.: Riitta
AIKATAULU
8:30 kamera päälle, valaisu ym tarkistus
8:45 istumaan
9:00 seisomaan
13:00 tauolle
13:30 seisomaan, tauko loppuu
17:30 istumaan, rahuhoittuminen
17:45 kamera kiinni

23.1.2018
Riitta Huttunen vast. ott.: minä
Hyvä! Toimii varmasti, hyvää kaikkea sinulle rakas Hinni sun projektiin!
terv. äiti

24.1.2018
kuva
Hinni Huttunen vast. ott.: Riitta
8.2.2018
voitko kattoo mun teostekstin ja kuvan ym
Hinni Huttunen vast. ott.: Riitta

8.2.2018
Riitta Huttunen vast. ott.: minä
Joo kohta!
Terv. Riitta

13.2.2018
pressmaterial, mejan
Hinni Huttunen vast. ott.: Riitta
moi! olisko mahista saada kommentteja lehdistötiedotteeseen?
JA käyks toi mun kuva fb-eventin kuvaksi?
teen julisteen vielä erikseen. mun kuva VASEMMALLA
kiitos!!!!
t. Hinni

9.4.2018
pucida: self-portrait with long hair
Hinni Huttunen vast. ott.: Riitta
tässä pudica muunnelma krt 2
t. hinni

10.4.2018
Hinni Huttunen vast. ott.: Riitta
ehkä valmis pudica?????????
sori iso tiedosto

10.4.2018
Riitta Huttunen vast. ott.: minä
MAHTAVA!

11.4.2018
testing
Hinni Huttunen vast. ott.: Riitta
otan huomenna paremmassa valossa uusiks
The second part of the exhibition and the works in it were made for fat girls. I use the word girl to describe everything not-male. The word fat I use to describe not-thin and both words are meant for everyone who identifies to them. The part consisted of two video works and one ready-made installation out of golden, letter shaped tin foil balloons. These letters form a text on the wall: QUEER FAT POOR which is also the title of the work. The videos are titled You Look Like Adele and Video of a fat person not eating in it.

Sometimes I have been told that there is a resemblance in the singer Adele’s and my appearances. The work You Look Like Adele is a study on these comments that could be interpreted into you look (beautiful and / but / or) fat. The work is wavering in between compliments, name-calling, egocentricity and not knowing what to answer back. The work Video of a fat person not eating in it. is made to show that fat people are not in fact eating all the time, which according to my experience as a consumer or popular culture television series and films, is the assumption created in many of these products of moving image (except the series My Mad Fat Diary, that is really good). The work QUEER FAT POOR is a celebration and embrace of those labels that are not seen / taught / presented as desirable, but are real and valid states of existing that are forming the conditions one can move / work / live in. In my practise I use the word queer as a way to describe identification and to show solidarity to all things outside of hetero- and cisnormativity and as an act of resistance against normative structures of love and bodies. These words are a way of allocating who are invited to join this celebratory moment.

All of these three works are dedicated from a fat contemporary artist to another fat person looking at these artworks and with this dedication I hope to create a space where the fat girl is the main character and the invited audience. While making these works I’ve thought about the following questions: what kind of art about fatness would another fat person want to see? What kind of work of bodily representation I am missing (in art / life) as a fat person? I think that by repeating these questions I will be able to reach more layers in my works that will make some images comprehensible, relatable, funny and smart for a fat person viewing them and not relatable to the not-fat person viewing the same work (who maybe does not understand that they are being excluded).
The fat girl portrayed through this display is not the joke, a side-kick or the villain of the storyline. She is not eating to entertain the skinny-gaze and she is not wearing an expensive trendy outfit to validate her fat body’s existence (as leaving the apartment in jersey biking shorts from Tokmanni is just as radical as wearing handmade sequin leggings that not everyone can afford anyway).

I have wanted to create this portrait of a fat girl through this exhibition out of my own need to reclaim the representation of fat female bodies, fat-humour and also the audience of my work. By inviting a fat girl to look another fat girl I am trying to create a state of solidarity and alliance. I have posted the picture of the gold balloons into my Tumblr-blog and now the post has 8643 notes.

The image as been reblogged with captions like:

Me
Same
Girl same
All day
Lolz. Me.
Join the club
I need this on a tshirt
Lol, so I’m not alone

And these captions have made me very happy and also prove from us to us -mentality necessary and legit.
11.4.2018
Riitta Huttunen vast. ott.: minä
Tunnelmaa on!
Terv. Riitta

12.4.2018
Hinni Huttunen vast. ott.: Riitta
parempi valo

12.4.2018
Riitta Huttunen vast. ott.: minä
Hienoja!
Terv. Riitta

13.4.2018
ripustusta
Hinni Huttunen vast. ott.: Riitta
laitan siihen katalogiin että:
Hinni Huttunen
Self-portraits, 2016-2018, videos and photographs, dimensions variable
noniin hyvä paniikki 100 vuotta ei ollu kovin vaikeeta oikeesti voi sakkeli

26.4.2018
ripustus-suunnitelma
Hinni Huttunen vast. ott.: Riitta
liitteenä mittakaavassa

9.5.2018
seinä
Hinni Huttunen vast. ott.: Riitta
perspektiivi virhe

9.5.2018
riputus
Hinni Huttunen vast. ott.: Riitta
5. **PORTRAITS**

If I would have to choose only one work of art that I would only be allowed to look at the rest of my life I would choose some of my favorite portraits. Like for example when I am in need of comfort that I can not describe I look at a black and white portrait of a smiling Janis Joplin taken by Richard Avedon in Port Arthur, Texas 1969 and get a sensation of being comforted in a way unachievable by words. I think that based on this affection towards portraits made by others I have wanted to make my own.

The last and the third display of the whole exhibition titled *PORTRAITS* had a focus on the theme of portraiture. There were in total 5 works and 11 photographic portraits on display (the work titled *Young artists* consists of five portraits). I had never before exhibited only photographs in any exhibition and I felt nervous as for a long time I have always shown works of moving image. I am happy that I installed the smallest images to the furthest wall from the entrance as then one is as a viewer forced to approach and encounter the people in the pictures by moving closer to them in the physical space.

A portrait is based on two urges: the desire to be looked at and the necessity to look at or for the similarities, differences and comfort or something else in the portrayed other. To make this portrait there has to be someone who takes the image and there has to be someone posing for that image to make it into a portrait. The evident main act in a portraiture is the act of posing. A pose is both private and public. It is private since you are posing for me when I am the person looking at you and holding the camera and no one else can see that pose of yours anywhere else at the same time or possibly never again. A pose is public as from the selected moment of documenting the pose there will be as an outcome a portrait that is meant to be viewed by all others for eternity.

Asking someone to pose for a portrait is a situation that is exiting and never the same. It is a situation where the ordinary occasion of a social meeting takes a new turn and you can not know how the request will be received even though if you know the person. I think it’s a situation that makes them feel surprised and flattered and sometimes I also feel that they just want to help me and say yes because of that.

When taking the portrait it is always unpredictable how the person wants to be presented and how will they want to pose. I think that the exact moment of sitting for a portrait is one of the moments when the person posing is the most focused on themselves in their
lives. I think that they are looking and posing for themselves at the same time just as much as much as they for me.

To me looking in to a portrait is a luxury and below I have listed my seven of my favorite portraits.

Marie Louise Élisabeth Vigée Le Brun: *Marie Antoinette*, 1783
Andy Warhol: *Screen Tests*, 1964 - 1966
Heta Kucka: *Portrait of a Young Man*, 2010
Jouko Lehtola: *Young Heroes*, 1995-1996
Alice Neel: *Mother and Child (Nancy and Olivia)*, 1967
Frida Kahlo: *My Grandparents, My Parents, and I (Family Tree)*, 1936
Pauliina Turakka Purhonen: *Vuosi Verkkokadulla*, 2006
6. **voitko kattoo**

Kiitos äidille, mummolle, Liisalle ja Sharing is Caring -taidechatille kaikesta avusta.
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