

# EVENTS

22 Mar 6–9:30pm WORKSHOP  
*FORUM THEATRE WORKSHOP  
WITH ADRIAN JACKSON*

Adrian Jackson, founder and ex-artistic director of Cardboard Citizens, introduces Forum Theatre and the Theatre of the Oppressed, a technique used by Pilvi Takala in her work *Close Watch* (2022). Theatre of the Oppressed proposes a set of dramatic techniques which aim to activate spectators as actors to explore and expose systemic injustice and social inequality. This workshop is open to all, no experience required. Come in clothes you can move around in.

30 Mar, 7–8.30pm BOOK LAUNCH  
*AFTER INSTITUTIONS BY  
KAREN ARCHEY*

Join us for a talk and book launch of Karen Archey's latest publication *After Institutions* at the CCA. Faced with waning state support, declining revenue, and forced entrepreneurialism, museums have become a threatened public space. In *After Institutions*, Karen Archey expands the definition of Institutional Critique to develop a broader understanding of contemporary art's sociopolitical entanglements, looking beyond what cultural institutions were to what they are and what they might become.

19 Apr, 7–8:30pm TALK  
*PILVI TAKALA*

Pilvi Takala and Ali Eisa (Lloyd Corporation) discuss the development of Takala's work, with a focus on her latest installation, *Close Watch* (2022).

For more information on upcoming events and to book tickets visit [goldsmithscca.art](https://goldsmithscca.art)

If you are interested in booking a school's workshop please contact [learncca@gold.ac.uk](mailto:learncca@gold.ac.uk)

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**frame** contemporary art  
finland

## CLOSE WATCH CREDITS

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Participants: Teppo Koskinen, Jere Rantala, Taha Sabbane, Jonna Välimäki  
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# EXHIBITION GUIDE

PILVI TAKALA  
*On Discomfort*  
18 March – 04 June 2023

Pilvi Takala works through performance, video and installation, to stress test the conventions and codes that govern our daily interactions. Infiltrating offices, theme parks, shopping malls, and public spaces, she adopts softly disruptive but camouflaged personas; an intern, Snow White, or a 'wellness consultant'. Her behaviour prompts reactions that are revealing. Often humorous, sometimes threatening or perplexing, her actions force those around her to articulate their discomfort, delineating soft boundaries that have been crossed. *On Discomfort* features works from 2006 to date, and includes Takala's acclaimed multi-channel installation ***Close Watch*** (2022), which was presented at the Finnish Pavilion for the 2022 Venice Biennale.

Takala's actions are akin to 'breaching experiments', used in sociology, in which a rule is broken to see how important it is. In the works on display, filmed footage of a singular event, or recreated incidents, are edited together to create a narrative that draws out social norms. These are quietly revealed to be disciplined by the conventions of capitalist culture, shaping us in the mould of consumer rather than citizen. Exceptionally, Takala's work takes us beyond the revelation of these complex issues; the idea of resolution, or the invitation to think beyond critique, is firmly embedded within the work.

Takala's interventions have often brought her into contact with security guards. In ***Close Watch***, Takala reverses this situation, becoming employed as a fully-qualified security guard for six months at one of Finland's largest shopping malls. Working covertly, she observed the conditions and working culture of the private security industry. Various incidents and issues she experienced at the mall are worked through in a series of filmed subsequent workshops with her colleagues. Using the format of Forum Theatre, she and the guards enact and discuss problematic behaviours, such as racial bias, power structures and excessive uses of force, which often are not addressed in their fast-paced and stressful working environment. In the workshop, Takala crucially appears in her uniform alongside her fellow guards, and is able to address and confront uncomfortable issues in a safe space that allows for the potential for transformation. Two films are housed behind a large wall of one-way mirrors, suggesting a control room; a space in which the guard's

daily interactions are reflected on and behaviours reinforced.

The ever changing parameters of the world of work are examined further in ***Worker's Forum***. An animated message conversation between micro-taskers unfolds. They discuss their work for a US service in which users pay to receive text messages from a fake girlfriend or boyfriend. The conversation reveals the limited training and scant support they receive for their work, and the high stakes of the unintended essential care they sometimes provide for their users.

The exhibition includes some of Takala's earliest works, such as ***Wallflower*** (2006) and ***Real Snow White*** (2009). In *Wallflower* the artist sits at the side of a dancefloor dressed in a ballgown, waiting to be invited to dance. Elderly couples shuffle past, bemused by the artist's presence, their Finnish modesty and politeness tested.

Cultural lampooning is taken a step further in ***Real Snow White***, where Takala dresses as a Disney character and attempts to enter Euro Disney. Surrounded by children and their parents, Takala benignly poses for photos. Security guards eject her from the park, as her presence is simultaneously too alike, and unlike the 'real' Snow White. Her portrayal of a fictional character is 'off-brand', and Takala's interpretation destabilises a usually well-designed interaction.

These works introduce an ongoing feature of Takala's work, namely her creation of an open situation in which her character behaves according to a loose set of predetermined 'guidelines', a condition of discomfort is created, that provokes unscripted and unanticipated reactions from people with different stakes in controlling or using the space. This productive friction exposes the rules of the environment, and interrogates how people perceive their place in social systems, and wider society.

Other works on show include ***The Trainee*** (2008) and ***The Stroker*** (2018), in which Takala gently interrupts the flow of two different types of office space, testing the limits of worker's tolerance for behaviours that disrupt office culture.

**The Trainee** is an installation that features conference furniture and two presentations of filmed documentation of Takala’s time working at the Helsinki office of the accountancy firm Deloitte. Over the course of a month her behaviour became more abstract, until she spent hours staring into space doing ‘brain work’, or riding the elevator all day as a way of aiding the flow of her thoughts. She unsettles and amuses her co-workers who are used to traditional codes of productivity, resulting in confusion and a discussion about acceptable working methods.

In **The Stroker**, Takala navigates Second Home, a young and fashionable co-working shared office space for start-ups in East London. She poses as a wellness worker, part of a pioneering company called Personnel Touch which provides touching services in the workplace. Nicknamed ‘The Stroker’, the films recreate her colleagues’ various negotiations of her presence whilst conforming to the conventions of the space; physically dodging, avoiding her gaze by concentrating on their phones, or directly reciprocating her touch. They eventually define their own positions, from trying to understand her role, to actively demanding a cessation of her actions.

BIOGRAPHY

Pilvi Takala represented Finland at the 59th Venice Biennial 2022. Her work has also been shown at Mediacity Biennale, Seoul (2021), Moscow Museum of Modern Art (2021), Künstlerhaus Bremen (2019), Kiasma Museum of Contemporary Art, Helsinki (2018), CCA Glasgow (2016), Manifesta 11, Zurich (2016), Centre Pompidou, Paris (2015), MoMA PS1, New York (2014), Palais de Tokyo, Paris (2013), New Museum, NYC (2012), Kunsthalle Basel (2011), Witte de With, Rotterdam (2010) and 9th Istanbul Biennial (2005).Takala won the Dutch Prix de Rome in 2011, the Emdash Award in 2013, and the Finnish State Prize for Visual Arts in 2013. The artist divides her time between Berlin and Helsinki.

LIST OF WORKS

GROUND FLOOR

1     *Workers Forum*  
2014  
6:23, video  
Animation by Animated Zeug  
Supported by Helsinki Contemporary

FIRST FLOOR

2     CANDIDA & ZAK GERTLER GALLERY  
*The Trainee*  
2008  
Three videos with a duration of 13:52  
In collaboration with Deloitte  
Supported by Kiasma Museum of Contemporary Art and the Finnish Cultural Foundation

3     DASKALOPOULOS TANK GALLERY  
*Real Snow White*  
2009  
9:19 video  
Team: Raphaël Siboni, Ahmet Ögüt, Pénélope Gaillard, Anna Savolainen  
Supported by Rijksakademie van Beeldende Kunsten and Masa Projesi

4     BRIDGET RILEY GALLERY  
*The Stroker*  
2018  
15:16 two-channel video installation  
Director of Photography: Katharina Dießner  
Sound Recording: Karl Laeuffer, Luke David Harris  
Editing: Elisa Purfürst  
Sound Design: Christian Obermaier  
Choreographer: Emma Waltraud Howes  
Co-writer, Production Assistant: Iona Roisin  
Production Assistant: Amelie Befeldt  
Curator: Teresa Calonje Trenor  
Title Design: Ana Fernandes  
Performers: Donna Celay, Hais Hassan, Laura Hemming-Lowe, Manos Koutsis, Matthew Moorhouse, Patricia Mories, Iona Roisin, Emma Waltraud Howes  
Thanks: Sam Aldenton, Second Home staff and members, Carlos/Ishikawa / Vanessa Carlos, Helsinki Contemporary, Reetta Huhtanen, Hannes Bruun, Nicole Vögele, Stine Marie Jacobsen, Maria Pulli, Nina Yuen

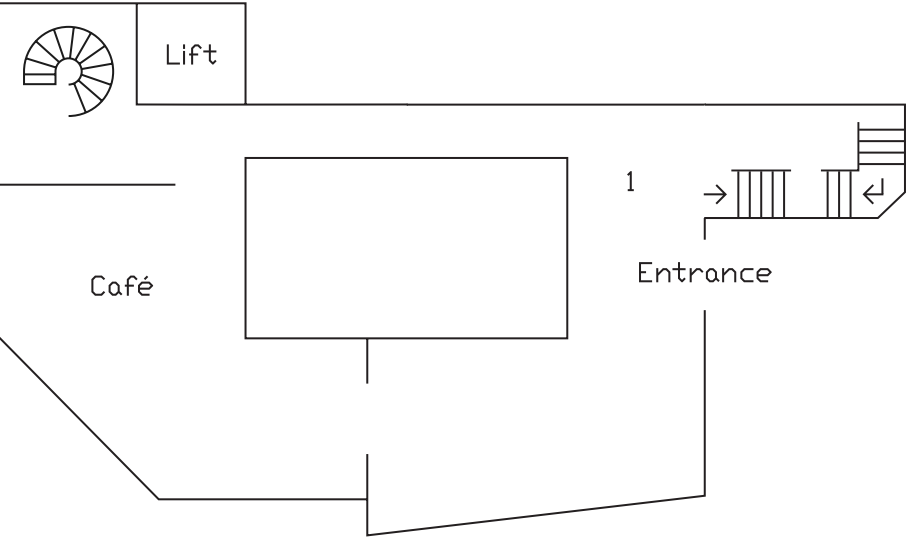
BASEMENT

5     WESTON GALLERY  
*Close Watch*  
2022  
1:07:73, three-channel video installation  
Full credits on reverse.

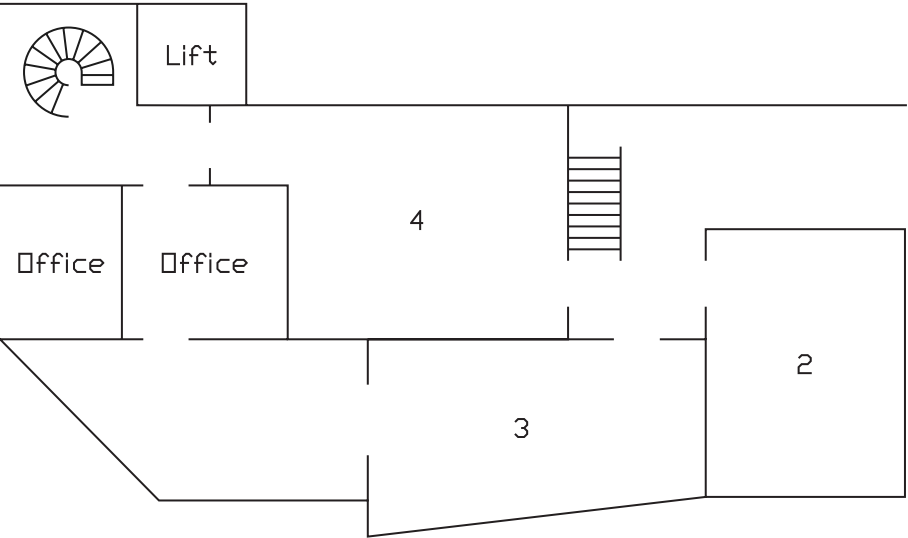
6     BASEMENT  
*Wallflower*  
2006  
10:35 video  
Camera: Hans Rosenström, Juha Laatikainen  
Commissioned by Rael Artel Gallery: Non-Profit Project Space, Pärnu, Estonia  
Thanks to: Siri Baggerman, Tero Laatikainen, Karol Kallas, Haide Rannakivi, Jukebox OÜ, Jukka Sauramäki and Victoria  
Supported by Academy of Fine Arts, Helsinki; Finnish Institute, Tallinn and Estonian Cultural Endowment

# FLOORPLAN

Ground Floor



First Floor



Basement

