

## **Satu Kiljunen one of the Honorary Doctor at University of the Arts 2018/**

Satu Kiljunen is a visual and performance artist who has depicted many people, nature, and interiors in her work. She also directed the famous Jack Helen Brut performance group in the 1980s and toured international performance, theatre and video festivals for example in Oslo, Reykjavik, Lisbon, and Madrid with the group. In 1997 Kiljunen launched the Doctor of Fine Arts studies at the academy of Fine Arts and she worked there as the first Finnish professor of the artistic research in 2000-2003.

### **Some theses of my art/Satu Kiljunen**

As an artist, I am totally dependent on observation, whereas fiction, even as a concept, is problematic to me.

As artists we create new realities based on observation. With the creation of new realities comes a great responsibility as regards the kinds of realities we bring about for further observation.

Our work is based on looking and wondering, on the need to understand more through our work; that is why crystallise and simplify. We are also subjected to our own means of expression, not in the form of being its victims, but in the terms of our need to understand the tradition and the possibilities of its uses and to accept the character of each medium as part of the content of the whole work, whether it be video, sculpture, or something else.

The central artistic problem I have is the problem of flattening. We observe the multidimensional reality and may flatten it in our work on a two-dimensional surface. We have learned to interpret the surface, and what we see in and interpret into the picture reflects our own relationship to culture, as no-one lives in a vacuum.

Observation is by character naturalistic. We observe our environment, details, things, without simplification or focus, just randomly. We absorb unconscious impulses, which may then resurface on a more conscious level.

I have been interested in this naturalistic approach to observation and noted that in artistic work it produces works which are easily understood as surrealistic. An artist's loyalty to impulsiveness and to the equal importance of all things – when drawing a landscape from observation, for example – unfolds to the viewer as a piece of work that has no hierarchy to guide the viewing experience.

The size of the artwork is of importance as it emphasises the physical presence of the viewer and the importance of size in the space, in which the work is observed. It emphasises the role of the work of art in arts event. The art is not in the work of art, and it is not in the viewer's mind as an idea of what art is and what is art. Art is what happens between the work of art and the viewer. It is realised and manifested in this encounter.