

Marikki Hakola

MOLOCH

earthly gestures



Marikki Hakola

MOLOCH

an interactive installation

a Premiere at the Cable Gallery
Helsinki, Finland
April 21st – May 9th 2010

www.moloch.fi

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*MOLOCH, a still picture of
an interactive installation
by Marikki Hakola, 2010*

MOLOCH Synopsis

MOLOCH is an interactive installation. The starting point of the work is a wall painting made by Mikael Toppelius in 1779 at the church of Haukipudas, *The Last Judgment*. This multimedia work invites the viewer to interpret the wild and rich pictorial narrative of the wall painting in a new manner. Interactive animation, music and auditive sound space transform delicately the content, levels of meaning and interpretation of this Baroque composition, raising ultimate questions about time, existence and human suffering.

The work is interactive, and its video projection will be operated via touch screen. The viewer activates the animations of the work in any order she/he might like, simultaneously or one at the time. The viewer is like playing a huge audiovisual fresco. The musical approach of the work is primarily based on instrumental groups formed by saxophones and flutes, whose different combinations will produce change and variation. The parallel note subjects of wind instruments will give birth to the harmony and sound color of the work, a bit after the manner of 17th century consort-practice. The multifaceted sound world will provide a holistic acoustic space that surrounds the person experiencing the work.

- Concept and multimedia direction Marikki Hakola
- Music and woodwinds Hepa Halme
- Sound design and recording Epa Tamminen
- Animation and multimedia design Mika Tyyskä
- Production Kroma Productions Ltd. 2010

www.moloch.fi



*A detail from an original wall painting *The Last Judgment*, painted in 1779 by the Finnish church painter Mikael Toppelius, located in the Church of Haukipudas, Finland.*

Marikki Hakola

MOLOCH – earthly gestures

The idea of work MOLOCH was born as I wondered the impact of an impressive wall painting *The Last Judgment* (1779) had on people of its own era. In the 18th century Finland, pictorial culture was very scanty, and the population did not have any particular connection with the art of painting except when visiting churches. We can only imagine how stunning effect this painting would have had on the contemporaries of Toppelius. *The Last Judgment* is still a very powerful experience even to a today's viewer who has "seen everything", having lived in an ostentatiously overflowing modern pictorial culture.

The starting point of work MOLOCH is the treatment of pictorial subjects of Toppelius' wall painting through today's means of audiovisual expression and interactive animation. Music and sound design will bring their own narrative level to the work and its severe, strong imagery. At the planning phase of the work I was wondering how the narration and aesthetics of Toppelius' painting would open to the viewer, if one would examine it as an example of the art of painting of our own time. How would this painting be interpreted, if one would assume that it reflects the worldview of modern man? These thoughts essentially influenced the content and audiovisual design of the work MOLOCH.

MOLOCH observes the view of world bypassing the connection to the original Biblical story of the wall painting imagery. I have pruned away the religious allusions of the wall painting to the minimum as far as possible, and that way made space for a new kind of audiovisual interpretation of the painting. In the realization process of the work, the figures of Toppelius have transformed into animation characters. The narration and choreographies – being sort of earthly gestures – refer to the condition of modern human being, to the suffering seen in different parts of world. The name of the work, MOLOCH, indeed refers to despotism experienced by today's people around the world, and tragedies amidst the destruction caused by war, poverty, exploitation, displacement, abuse and tyranny.

Mikael Toppelius and *The Last Judgment*

The church of Haukipudas was mostly completed in 1762, based on plans made by a building master Matti Honka. The works were led by a building master from Kälviä, Jaakko Suonperä. The people of Haukipudas called the most renowned church painter of their time, Mikael Toppelius (1734-1821), to decorate the bare walls and vaults of the new church with wall paintings of Biblical subjects. Toppelius realized the paintings during the years 1774-1779. The paintings represent Baroque and Rococo styles. In Toppelius' most significant, monumental wall painting *The Last Judgment*, the influence of Chinese painting art can also be seen. This painting, located on the northern cross of the church, frightened the contemporaries with its powerful and realistic depiction of Hell. This painting by Toppelius is considered to be one of the most important Baroque-style compositions in Finland.



Emil Nervander depicted Toppelius' wall painting in 1905 thusly:

"On the right side of the painting, the torture of the damned is presented, and it looks like as if fiery abyss is irresistibly pulling them towards itself. The devils are generally depicted in the form of serpents, some of them as enormously big, others as short and narrow. Few of them have human-like but simultaneously beastly features. Amongst them there is winged creature with a devilish head of a beast of prey. However, none of them can match in horrendousness a living skull that has as arms bone stumps attached to it, and with them it has grabbed one of the damned, biting with its big teeth his bared breast so that blood bursts out. The pains and sorrows of the damned are here expressed with twisted body positions and stiff looks showing mindless fear, most of them depicting utter hopelessness and terrible memories. Only here and there does the painter allow a desperately groaning howl to sound from the openly yawning maw."

The Origin of a Word *Moloch*

The original meaning of the word *moloch* comes from a Semitic root *mlk*, which also stands for “king” or “kingship”. It became a common title of pagan Canaanite and Carthaginian gods that symbolized the royal power within their communities. In various Hebrew and Arabic words related to kings *moloch* is either the name of a god or the name of a particular kind of sacrifice associated with fire.

Israelites, Greeks and Romans alike told awful tales about human sacrifices that were performed in order to appease Moloch during times of troubles. In the most famous version of such tales, burned child-sacrifices were swallowed by a huge, horned brass statue of god that had been turned red-hot by fires kept underneath it. The parents of children that were sacrificed had themselves to be present in the ceremony, and they were supposed not to show the slightest sign of sorrow about the event.

In modern times, Moloch came to be seen as a poetic symbol of a kind of crushing, all-swallowing and tyrannical force. Poets like William Blake and Allen Ginsberg found it this archaic deity named after “kingship” a fitting symbol of the oppression that makes cruel and inhuman demands from its subjects, forcing them to sacrifice their individuality for the sake of “common good”. In modern usage, *moloch* can poetically refer to any person or a thing demanding costly or cruel sacrifices.



Interactive Approach

The starting point of MOLOCH's interactions and animations is a two-dimensional wall painting, whose Baroque design was transformed in the animation of the work and design of the interactive user interface into a kind of maximalist horn of plenty. The work consists of nine audiovisual animations gathered on one screen surface, which the viewer experiencing the work can play either one at the time or simultaneously. The order of animation viewings can also be freely chosen.

In the realization of interactive features, the goal has been to create a relationship as direct as possible between the animations and the reactions and experience of the viewer. The interface is realized in a way that technological solution is entirely hidden and transparent. The viewer does not need to pay any attention to the technique, being able to play the work directly by touching animations on a touch screen. The viewer will be as if playing a large fresco to experience the visual and auditive qualities of the work.



With the simultaneous activation of several animation sequences, pictorial and sound topics stratify and twist into a tighter and tighter texture. Overlapping layers reach every now and then a culmination point, where pictorial subjects fragment as they mix up and at the same time move away from their original narrative meaning. The interactive features will delicately transform the content, signs and meanings of the pictorial materials.

The semiotic approach will transform the primeval Baroque imagery into a kind of interpretation game and arouse symbolically crucial questions of contemporary human existence. With animation's help, the imagery will be detached from its direct relationship to the literary content of singular pictorial subjects. The new combinations and collisions will thus make possible new content-wise interpretations and aesthetic experiences.

The animation and multimedia of the MOLOCH project have been realized by animator, multimedia designer Mika Tyyskä. Media artist Marikki Hakola is responsible for the content, direction and conceptualization of interactive functions.

Music and Sound Design

Music and sound design play a central part in the MOLOCH work. The adding of music and auditive elements to the pictorial narration is the most significant interpretive deviation from the narrative represented by the original wall painting. The soundtrack has the fundamental purpose of supporting the birth of a holistic, immersing experience of the work. Along with music and sound space, new interpretive levels will be built into the work as the musical elements meet the other elements of the audio space and the auditive emphasis of the animations.

The musical approach of the work is based on groups formed by different wind instruments (flutes from piccolo to bass flute, saxophones from soprano to baritone etc.) By combining and varying these instrument groups in different ways, a plentiful amount of variations are gotten out of the same melodic motives while still keeping the essence of motives as recognizably similar. The parallel motives of the wind instruments will give birth to the harmony and sound color of the work, somewhat after the manner of 17th century consort-practice. The motives thus exist not only as individual instrumental

portions, but also as instrument masses. By varying these masses, different characters of motives will be accomplished and orchestral strengths can be conjured up.

The soundtrack of the work will form an acoustic space surrounding the spectator, which will tie together musical and animated sequences. The point effects of sound design will simultaneously strengthen the events occurring in animations and music. Slowly changing long-cyclical sound space will cultivate the atmosphere of the entire work. The soundtracks of individual animations will combine at random points - according to the interactive acts of the spectator - into an independently proceeding ambient soundscape, thus producing endless auditive variations.

The realizations of animations, associated soundtracks and the ambient soundscape have proceeded as dialectically corresponding work processes. Visual and auditive workings have thus both significantly influenced each other. The music of the work MOLOCH has been composed and realized by musician, composer Hepa Halme. The sound design and recording have been realized by sound designer Epa Tamminen.

A Research Project on Interactive Cinema

MOLOCH is, as a media art piece, a part of my research project aiming at the doctoral dissertation at the Aalto University, the School of Art and Design, the Department of Media, Helsinki, Finland. The research project will contain a monograph and a series of art works: *Continuum* (1999), *Triad Project* (1998-99), *Figure* (2000), *Moloch* (2010) and *Luonnotar* (2010).

Even though MOLOCH is a part of my coming Doctor of Arts dissertation, the present text of printed product is not included in my dissertation. The wider theoretical framework of my research project, the findings, depictions of experimental situations associated with different works, results, conclusions and sources will be published in their entirety in a monograph included in the coming dissertation.



The work MOLOCH is a sequel to a partial project of my research named *Semeion*, realized in the early 2000s. In the *Semeion* project, several different demos were realized where the transformation of still-image narration into animations was tested. The partial project *Semeion* was realized i.a. at the Interactionmasters workshop of the School of Art and Design, more information of which can be found on the web site <http://interactionmasters.uiah.fi>.

The interdisciplinary study, including both theoretical and artistic approach, deals with the theory, structure and interpretation of an interactive moving picture. The goal of the study is to expand the concept of film montage to cover the enlarged tasks, the character and the interactive features of film montage. The research project will include also tools and suggestions to develop new working practices for the designers, scriptwriters and directors of the interactive cinema. Keywords of the study are pragmatism, media semiotics, film theory and media art.

The thesis is a study at the crossing point of media art and art philosophy in the framework of pragmatism. Charles S. Peirce's pragmatism opens interesting perspective on the study, especially regarding the cognitive and semiotic character of interaction. According to Peirce, the human existence occurs in a constant interaction between the human being and the world. Experiencing is cultural action, on both a mental and a physical level. Philosopher John Dewey claims that a work of art is not a separate object from the spectator. Art happens in the process of experiencing art. The art experience *is* the actual work of art.

Following the ideas of Peirce and Dewey, I am arguing that the formation of cinematic meaning is always strongly dependent on spectator's interaction with the cinematic objects. My contribution is to expand a concept of film montage to cover new forms of interactive and transmedial moving image. The special interest is in the rapidly changing border areas of the digital moving image, multimedia and transmedia.



Hypermontage

I have applied a new concept of montage called *hypermontage* to express the enlargement of tasks and the character of film montage functioning especially with the interactive forms of moving image. Hypermontage is a concept for constructing and modeling audiovisuality in a virtual space, and a semiotic interpreter of the interactive cinematic meaning.

Hypermontage works as a formation tool of meaning both in a non-linear cinematic context as well as linear, interactive cinematic context. Hypermontage is a constructive tool for producing and processing cinematic meaning of the moving picture in a complex, multi-layered multimedia. The spectator's action, including both mental and physical, is a fundamental condition of interaction, when establishing the levels of experiencing and interpreting the content.

Depending upon the character of the work and the diversity of interaction, the spectator — or rather the interactor — is more or less the co-author or co-maker of the work of art. This does not mean that the responsibility of the artist or author is diminished. But it certainly means that the traditional role, tasks and challenges of the author are changing radically from those of the individual thinker or "art transmitter" to those of one elaborating the levels for participation for a cultural and social experience of work of art.



Interpreting Tradition

The Last Judgment, a wall painting by Toppelius that acts as the starting point the work MOLOCH, is due to its content and narration tied to its cultural context in a particularly emphatic manner. The interpretation of this painting is guided by strong tradition, a canon, breaking from which even delicately can seem to the spectator as a voluminously strong gesture. The interpretive starting point of the work is indeed the impact of discreet change to the interpretive imperative.

MOLOCH offers due to its pictorial-literary starting point an interesting experimental environment to study how it is generally even possible to shape the content of such imagery that carries already at the initial situation of spectator's experience itself a heavy "load of meaning." The pictorial interpretation is at the starting point as if loaded into the collective memory and cultural inheritance of the people. How small should gestures be, to make content and narration modify from their original purpose to a different direction?

The concrete means of transformation are the animation of parts of wall painting's still-image, auditive and musical elements and the installation of audiovisual materials into a physical space. The structure of the work is based on an interactive montage, where the interpretation of audiovisual content occurs via the action of the viewer, as one interactively experiences several non-linear and optionally working sequences.

MOLOCH acts as an experimental test environment for the theoretical ideas of the research project. The starting point is that the spectator's experience is the essentially defining element of the content and interpretation of work, and that the work does not exist without the action of the spectator. This action by the spectator takes place on two different levels: the viewer observes with senses and interprets the auditive and visual materials. The tactical action and choices of the spectator for their part direct the dramaturgy and dynamics of the work.



The pictorial and auditive materials of the work have been intentionally kept as quite meagre, and the user interface as relatively simple, so that the attention would be concentrated specifically on the audiovisual observation, experience and interpretation of the viewer and not e.g. on the technical method of the work or the user interface. The technical solution is transparent and the use of the work does not require any special initiation on the technique.



Processing Content

From a researcher's point of view, it was especially interesting to discover as the work process progressed, how the auditive and musical - that is, the elements outside the visual expression and mental associations of the literary story - influenced the narration of the imagery. I found out that sound and music have a strong influence on the atmosphere of MOLOCH and on the way the imagery gets interpreted. Employing auditeness turned out to be the most decisive way of shaping the narrative levels of the original painting's imagery. This result was also influenced by the way the imagery was kept only within the materials of the original painting. In other words, the original imagery was interfered with only structurally by bringing movement and time into the pictorial narration in a form of animation.

The introduction of auditive elements balanced the severe imagery with spaciousness, tenderness and even kind of nimbleness and humor as well. Soundtrack also provided continuity and narrative dynamics to the temporal dimension of the animations.

The scale of MOLOCH's video projection approaches the scale of the original wall painting. This way the physical space formed by the work installation also approaches the physical space of the original painting. The sameness of the installation and original painting emphasizes the other elements that separate the work from its source. MOLOCH can be viewed also in the form of web work at the Internet. However, the conditions of a spectator who experiences it through a small computer screen differ considerably from the expressional volume of the installation.

* * *

Warm thanks for the members of artistic work team of the project - Hepa Halme, Epa Tamminen and Mika Tyyskä - splendid artists whom I have greatly enjoyed working with. I thank all those who have participated in the realization of the work, supported the production and made it possible. I would like also to thank my mother, architect emerita Riia Hakola whose huge interest and profound knowledge towards cultural history, architecture and folklorism have taken hold of me also in many ways ever since my childhood. This knowledge has acted as my firm back-support in the shaping of the content of work MOLOCH.

In Porvoo, March 20th 2010
Marikki Hakola

Sources:

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Peirce, C.S. (1991): *Peirce on Signs. Writings on semiotics by C. S. Peirce*. Ed. James Hoopes, The University of North Carolina Press.

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The definitions of Hepa Halme concerning the musical starting points of MOLOCH.

Conversations with team members Hepa Halme, Epa Tamminen and Mika Tyyskä.

The information gathered by Pietari Tamminen concerning the origin of the word *moloch*.

<http://www.haukiputaanseurakunta.fi> > Haukiputaan kirkko

Credits and Thanks

MOLOCH

an interactive installation, production year 2010

Credits

concept and direction
music and woodwinds
sound design and audio recording
animation ja multimedia design
technical installing
production administration
producer in charge
production

Marikki Hakola
Hepa Halme
Epa Tamminen
Mika Tyyskä
Pro AV Saarikko Ltd
Jaana Hertell-Amokrane
Marikki Hakola
Kroma Productions Ltd. 2010



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AV-arkki The Distribution Centre for Finnish Media Art, Hanna Maria Anttila
Pro AV Saarikko Ltd, Jorma Saarikko, Jarmo Koponen



MARIKKI HAKOLA

Marikki HAKOLA is an internationally acclaimed media artist, film director and producer. Her works, beginning in 1981, include dance and music films, video art, installations, multimedia, short films and documentaries. Hakola's important works include, for example, *Triad NetDance*, a telepresence performance between Tokyo – New York – Helsinki (1998), *Continuum*, a dance video (1999), *Figure*, an interactive thermal camera installation (2000), *L'Enfant et les sortilèges*, an opera film with the virtual set design (2004), *Butterfly Lovers*, a dance film with the Chinese choreographer Dou Dou (2005) and a jazz music documentary *OTTO* plus numerous web art and multimedia productions. A new music animation *Luonnotar* based on the Sibelius composition will be premiered on a Fall 2010. Hakola's latest interactive installation *MOLOCH* (2010) is a part of the series of art works and a research project at the Aalto University, the School of Art and Design, Helsinki, aiming at the doctoral dissertation.



HEIKKI (HEPA) HALME

Hepa Halme has worked as a freelancer musician, composer, producer and organizer since the late 1970's. His career spans a wide variety of musical contexts and situations. His experience in theatre, modern dance, performance, multimedia, electronic & computer music and sound art, European classical forms, free improvisation, dance floor jazz, rock 'n' roll is evident Halme's sound world, where improvisation meets sophisticated compositional structures, hi-tech and lo-fi walk hand in hand. Since the beginning of the millennium Halme has released two albums on his own. He is specialized in utilizing his many woodwind-instruments in fresh and exceptional combinations, appearing as a one-man virtual woodwind ensemble. In addition to composing and producing he is leading his own band Halme Prospekt.



EERO (EPA) TAMMINEN

Epa Tamminen has worked for over thirty years as a sound designer, lighting designer and audio engineer on fields of film and video production, theatre, music business, media art and multimedia and web production. His activities started in 1979 as an audio engineer for various Finnish rock music groups. He worked as a technical manager and head of lighting and sound design for the Old Student House, Helsinki, during 1981-1985. Since 1985 Tamminen has continued his career as a freelancer in numerous film, video, animation, multimedia and stage productions. Tamminen has been working for several internationally awarded productions.



MIKA TYYSKÄ

Mika Tyyskä is a freelance multimedia designer. Tyyskä graduated from Lahti Polytechnic Institute of Design, Multimedia Department in 2005. His interests include arts and especially music related projects in digital media. He wants to combine traditional storytelling with modern interactive technologies, and has a lot of experience and great passion in digital 2D animation. In his world audio and visuals are equally important. Tyyskä is a part time musician and composer as well. Shredding the guitar in front of the audience brings action to his life, after working long hours with computers. He composes and produces music also for television and films. Mika Tyyskä's important works are for example *Mr Fastfinger.net - Guitar Shred Show.com*, *KeyboardWizard.net*, *Studio Pomus*, *Dream Theater - The Dark Eternal Night* and *Yestervision - Eillisvisio*.

Marikki Hakola

media artist, director, producer, researcher

Curriculum Vitae

Marikki Hakola was born at Isokyrö in 1960. She lived her youth and went to school at Seinäjoki. Hakola studied at the Finnish Academy of Fine Arts in Helsinki in 1980-1984, making the degree of visual artist. Hakola started working with video and performance at 1982, acting as a pioneer of Finnish video art. Ever since then, Hakola has realized several video works, multimedia works, audiovisual projects, spacial projects as well as performances as an independent artist and producer.

The works of Hakola include video art, dance videos, music films, documentaries, Internet works, multimedia works, installations, multimedia performances, audiovisual stage designs, television productions, experimental projects, web sites and artistic research projects. The works by Hakola have been presented internationally at several exhibitions and festivals, e.g. in Finland, Sweden, Norway, Denmark, the Netherlands, England, France, Belgium, Switzerland, Germany, Austria, Greece, Spain, Italy, China, Hong Kong, New Zealand, Spain, Portugal, Slovenia, Japan, the United States, Iran, India, Mexico, Canada, Russia, Poland, Estonia and Hungary. Her works have also been presented by TV channels of e.g. Finland, Sweden, Austria, the Netherlands, Hungary, Germany, France, Spain, the US and Great Britain.

Hakola is known internationally as a pioneer of European media art. Her works are present at the collections of several international art museums and archives. Installations by Hakola have been presented widely at domestic and international art museums and institutions. Hakola has also acted as a pedagogue of media art in the Finnish art universities and as a producer as well as a cultural-political actor within the scene of cinema and media art in Finland. Hakola lives and works in Porvoo, Finland.

Education

- Further studies aiming at the dissertation of Doctor of Arts, the Aalto University, the School of Art and Design Helsinki, the Department of Media.
- International symposiums, conferences, seminars and workshops, 1982-2010.
- Courses on video technique and making of programs, Helectron, Finland 1983-84
- Usage course at the experimental audio studio of Yleisradio, 1983
- Helsinki University, the Department of Art History, 1984-85
- The Finnish Academy of Fine Arts, Helsinki (STAK), 1980-84, a degree of visual artist in 1984
- Senior high school graduate, Seinäjoki 1980

Awards

- The Distribution Centre for Finnish Media Art, AV-arkki Prize for Marikki Hakola, Helsinki, 2007
- Banff Definition 2006, Honorable Mention, HD Summit and Digital Media Festival, Canada, for the "Butterfly Lovers" film written and directed by Hakola, 2006
- The Finland State Quality Support for the film "The Bewitched Child", directed by M. Hakola, 2005
- Rockie Awards NHK President's Prize for the Best HD Film, BANFF World Television Festival, Canada, "The Bewitched Child", directed by Marikki Hakola 2005
- The Porvoo City Culture Prize for Marikki Hakola, 2002
- A Honorable Mention for the TRIAD Project at the File Web Art Festival, Brazil, 2000.
- The Finland State Quality Support for the Film "Continuum", directed by Marikki Hakola, 1999.

- Blue Sea Film Festival 3th Prize for the "KIKO" film, directed by Minna Tarkka, produced by Marikki Hakola, 1998
- The Finland State Quality Support for the experimental film "O-zone", directed by Harri Larjosto, produced by Marikki Hakola 1997
- The Finland State Quality Support for the computer animation film "DEEP", directed by Milla Moilanen, produced by Marikki Hakola, 1995.
- Cadiz Video Festival, Spain, the Best Realisation of the Creative Work, "TransVersum", choreographed by Ismo-Pekka Heikinheimo, directed and produced by Marikki Hakola, 1994
- Stina Krook's Foundation Prize, 1994
- Århus International Video Festival, the 1st Prize for the Video Work "Stilleben - Milena's Journey", music by Kaija Saariaho, script and direction Marikki Hakola, 1991
- The Finland State Prize for the Visual Arts, 1990
- European Broadcasting Union EBU, a Honorable Mention, "Lucy ja Linkkitorni", a video work by Marikki Hakola as a part of a documentary directed by Tarja Stranden, produced by YLE, 1990
- Bonn Videonale, the 1st Honorable Mention for the video work "Stilleben - Milena's Journey", music by Kaija Saariaho, script and direction Marikki Hakola, 1990
- Kuopio Video Festivals I, the 1st Prize for the video work "Gyrus", directed by M. Hakola, 1989
- Suomen taideyhdistys, a Stipendium for Marikki Hakola, 1988
- The Artist of a Year Stipendium, Tampere, 1988

Excerpts from Essential Works by Hakola, 2010-1982

Luonnotar, a premiere on Fall 2010, (10 min.), a virtually staged music animation, a new interpretation of Kalevalaesque birth of the worlds. Script, direction, editing by Marikki Hakola, music by Jean Sibelius, soprano Riikka Hakola, choreographer and dancer Nina Hyvärinen, conduction by Leif Segerstam and the symphony orchestra of Slovakian radio, animator Katriina Ilmaranta, composers Tanja Bastamow, Heikki Ulmanen, camera by Raimo Uunila, sound design by Epa Tamminen. Accompanied by a documentary film with interviews of academician Anna-Leena Siikala, Sibelius-researcher Timo Virtanen, folkloristic researcher Jouni Hyvönen, conductor Leif Segerstam, soprano Riikka Hakola. In collaboration with YLE Teema, SES, ESEK/LUSES, AVEK, SKR, the Sibelius Foundation. Production by Kroma Productions Ltd. <http://www.luonnotar.fi>

www.moloch.fi, 2010, a web art piece and a web site of the project MOLOCH. Concept, multimedia direction by Marikki Hakola, music and woodwinds by Hepa Halme, sound design by Epa Tamminen, animation by Mika Tyyskä, web design Camilla Sirén. Production by Kroma Productions Ltd.

MOLOCH, 2010, an interactive installation (loop) based on the wall painting of Toppelius, The Last Judgment. Concept, multimedia direction by Marikki Hakola, music and woodwinds by Hepa Halme, sound design by Epa Tamminen, animation by Mika Tyyskä. Production by Kroma Productions Ltd.

OTTO, 2009 (58 min.), a documentary film about composer, musician Otto Donner and the essence of improvised music. Discussed by Otto Donner, Kaj Chydenius, Juhani Aaltonen, Tapani Tamminen, Mauri Antero Numminen. Script by Marikki Hakola ja Antti Hytti, direction by Marikki Hakola. In collaboration with ESEK/LUSES AV-division, Yle Teema, Musica Futura. Production by Kroma Productions Ltd. <http://www.kromaproductions.net/OD/>

OD Overdose, 2007 (66 min.). A television recording of composition concert by Henrik Otto Donner, direction by Patrick Oras. Sound design by Epa Tamminen. In collaboration with Musica Futura, YLE Teema, ESEK/LUSES. Production by Marikki Hakola / Kroma Productions Ltd. <http://www.kromaproductions.net/OD/>

Butterfly Lovers, 2005, (29´), a dance and music film, a Finnish - Hong Kongian co-production, based on a Chinese violin concerto and an ancient Buddhist legend. Script, direction, editing by Marikki Hakola, image compositing by Sami Haartemo, camera by Raimo Uunila, sound design by Epa Tamminen, music composers He Chang Hao and Chen Gang, violinist Takako Nishizaki, choreographer Dou Dou, dancers Dou Dou ja Ding Yue Hong. In collaboration with YLE TV1, YLE Teema and Naxos Rights International, Hongkong. International Distribution on DVD, Marco Polo Label. Production by Kroma Productions Ltd. Honorable mention Banff Definition at the Banff festival in Canada.

<http://www.butterflylovers.fi>

Butterfly Tones, 2005 (40´), a documentary film on background information of the music of Butterfly Lovers film and on Chinese cultural heritage. Script, direction, editing by Marikki Hakola, in collaboration with YLE TV1, YLE Teema and Naxos Rights International, Hongkong. International Distribution on DVD, Marco Polo Label. Production by Kroma Productions Ltd.

<http://www.butterflylovers.fi>

The Bewitched Child – L´Enfant et les Sortilèges – Lumottu lapsi, 2004 (47´), a fantasy film based on a miniature opera by Maurice Ravel and libretto by Colette. Script, direction, editing and production by Marikki Hakola, virtual stage design by Katriina Ilmaranta, compositing by Sami Haartemo, camera by Raimo Uunila, sound design by Epa Tamminen. In collaboration with YLE TV1, YLE Teema, AVEK, UIAH, Media Centre Lume. Production by Kroma Productions Ltd. Awarded at the International Banff Festival of Television Business in Canada with the NHK Presidents Prize for the best HD production in 2005. The State's quality support for film art.

<http://www.lumottulapsi.net>

Figure, 2000, an interactive video installation based on the body language of the viewer, on thermal camera and cinematic sequences, an installation and Internet online-project. Design, direction by Marikki Hakola. A work commissioned by the Finland State Art Collection for the Helsinki 2000-event. The work is in the State's collection of art and deposited at the Kiasma Art Museum collection.

Production by Kroma Productions Ltd.

<http://www.kromaproductions.net/figure>

Akeno Project Vol 7, 1999, a telepresence performance between the Magnusborg Studios, Porvoo and Somido Center, Tokyo. The artistic design and production of the Finnish part by Marikki Hakola, Raimo Uunila and Riku Makkonen in collaboration with the Otna Eahket -band.

Triad HyperDance, 1998-99, a web art piece at the Internet, based on Triad NetDance telepresence performance, concept and direction by Marikki Hakola, graphic designer Tomi Knuutila. Dancers Akeno and Molissa Fenley. Production by Kroma Productions Ltd. The work is in the Kiasma Art Museum collection.
<http://www.kromaproductions.net/triad>

Triad NetDance, 1998 (90´) an interactive, real-time telepresence performance between three cities, (New York Dance Theater - Tokyo Somido Center - Helsinki Kiasma Theatre) combining multimedia, dance and music. Netcasting online at the Internet. Concept, visual design and direction Marikki Hakola, dance and choreography by Molissa Fenley and Akeno (Aki Suzuki), music by Otna Eahket -band, camera by Raimo Uunila, sound design by Epa Tamminen. The work was a part of Kiasma's opening repertoire. Production by Kroma Productions Ltd.
<http://www.kromaproductions.net/triad>

Continuum, 1999, (25´) a dance video, direction, script and editing by Marikki Hakola, choreography by Sanna Kekäläinen, camera by Raimo Uunila, sound design by Epa Tamminen. Music by W. A. Mozart and Shoin Kanki. In collaboration with YLE TV1 ja AVEK. Production by Kroma Productions Ltd. The state's quality support for film art 1999. The work is in the Kiasma Art Museum collection.

Mediascape – a journey to media landscape, 1996, a tv-documentary about the Mediascape project (52´), direction by Marikki Hakola, editing by Marikki Hakola and Raimo Uunila. Sound design by Epa Tamminen. In collaboration with YLE TV1 and AVEK. Production by Kroma Productions Ltd.

Helsinki Mediascape, 1994, a large multimedia performance and a real-time broadcasting at the YLE TV1, 24.08.1994, (90´), consisting of six electronically staged performances made by 50 students of art universities together with media artists and professionals. Concept designer, artistic director and executive producer Marikki Hakola (90´). In collaboration with YLE TV1 and AVEK, Taik, SibA, KTA, Teak, TKK. Production by Kroma Productions Ltd.

TransVersum, 1993, a dance video (20'), design and direction by Marikki Hakola, choreography by Ismo-Pekka Heikinheimo (20'), sound design by Epa Tamminen, Marko Kataja, Drostan Madden, costumes by Jaakko Selin, camera by Raimo Uunila, Veli Granö, stage design by Maria Valtonen, dancers Maria Littow, Urmas Poolamets, Michelle Levi, Pia Karaspuro, Mikael Aaltonen. In collaboration with YLE TV1 and AVEK. Production by Kaligari Ltd.

Milena – Distanz II, 1992-94, a videotape work, (24'), script, direction and editing by Marikki Hakola, camera by Raimo Uunila, performers Minna Tarkka and Jussi Rinne, lighting and arranging by Epa Tamminen, make-up and costumes by Milla Moilanen. Based on a radiophonic music composition "Stilleben" by Kaija Saariaho, (22'20') In collaboration with YLE TV1 and AVEK. Production by Kaligari Ltd.

Milena – Distanz I, 1992, a video installation for one tape and 16 monitor videowall programming, script, direction and editing by Marikki Hakola, camera by Raimo Uunila, performers Minna Tarkka and Jussi Rinne, lighting and arranging by Epa Tamminen, make-up and costumes by Milla Moilanen. Based on a radiophonic music composition "Stilleben" by Kaija Saariaho, (22'20'). Performances at Ateneum Theatre Helsinki, Aalto Museum Jyväskylä and Gulbenkian Museum Lissabon. In collaboration with YLE TV1 and AVEK. Production by Kaligari Ltd.

Ferris Wheel (Whirl II), 1990-91, a video sculpture, installation on four video tapes, eight monitors and a wooden construction (loop), design and direction by Marikki Hakola, performer Ari Tenhula. The work is in the collection of the Helsinki City Art Museum. Production by Kaligari Ltd.

Forrester, 1990-91, a videotape work (9'18'), design and direction by Marikki Hakola, performers Minna Tarkka, Taru Blomstedt, Rea Pihlasviita, Katja Losowitch, Ragni Grönbom, camera by Raimo Uunila, sound design by Gustav Alenius. Production by Kaligari Ltd.

Flying Lucy, 1991, a slide installation on three slide projectors, acryle and plaster, design and realization by Marikki Hakola. An exhibition at the Titanic Gallery, Turku. Production by Kaligari Ltd.

Light Wave, 1991, a slide and light installation on four slide projectors and light bulbs, design and realization by Marikki Hakola. An exhibition at the Titanic Gallery, Turku. Production by Kaligari Ltd.

Whirl, 1990, a video installation on four tapes and eight monitors (6´50´´), design and direction by Marikki Hakola, performer Ari Tenhula, animation by Milla Moilanen. Presented e.g. at the exhibition of the Nordic Video Art in Suomenlinna and at the National Museum of Finland. Production by Kaligari Ltd.

Pinus, 1990, a video installation on three tapes and six monitors (8´20´´), design and direction by Marikki Hakola, performers Minna Tarkka, Taru Blomstedt, Rea Pihlasviita, Katja Losowitch, Ragni Grönblom, camera by Raimo Uunila, sound design by Gustav Alenius. A work is commissioned for the "Mythology in Finland" exhibition held at the Exhibition Gallery Otso in Espoo. Presented e.g. at the Väinö Aaltonen Museum, Turku. Production by Kaligari Ltd.

Telephone, 1990, (8´55´´), a videotape work, design, direction, editing by Marikki Hakola. Music by Kaija Saariaho and Jean-Baptiste Barriere, performers Ari Tenhula, Tiina Helisten, Sanna Kekäläinen, Kirsi Monni. The work is a part of the SILICON HEAD trilogy. Production by Kaligari Ltd.

Lucy in the Sky, 1990, an experimental television project, design and direction of the video work by Marikki Hakola, choreography dancer Soile Lahdenperä, sound design by Martti Turunen. The work is included in a 30 minutes documentary "Lucy and a Link Tower", directed by Tarja Strandén. From the materials of the work, installation Lucy in the Sky was realized on 11 monitors, four videotapes and slide projections and direct monitoring of camera image, presented in Muu's Gallery at VR magazines Helsinki in 1991. The Documentary by Tarja Strandén was awarded with a Honorable Mention of the Competition of European Broadcasting Union EBU. Production by YLE TV1.

Le vin Herbé, 1989, an audiovisual stage set design (1 h 45 min.) for Frank Martin's oratory, the design and realization of the staging by Marikki Hakola, in collaboration with Raimo Uunila, the opera studio Kulmakamari of Sibelius Academy (1 h 45 min.).

Stilleben - Milena's Journey, 1989, a videotape (5´30´´), design and direction by Marikki Hakola, music by Kaija Saariaho, shooting by Raimo Uunila, performer Minna Tarkka, production by Kaligari Ltd. The work is in the collection of the Museum of Modern Art of Paris Centre Pompidou and Kiasma Art Museum, and it is originally a commissioned work for the Ars Electronica '89 television gala by Austrian TV broadcaster ORF.

Gyrus, 1989, a videotape work, design, direction, editing by Marikki Hakola. Music by Kaija Saariaho and Jean-Baptiste Barrière (14´), text by Jouni Tommola, performers Tomi Salmela, Ari Tenhula, Sanna Kekäläinen, Kirsi Monni, Tiina Helisten. The work is a part of the SILICON HEAD trilogy. Production by Kaligari Ltd.

The Extasy of Teresa, 1988, an audiovisual installation, design and realization by Marikki Hakola in collaboration with Minna Tarkka. Music by John Dowland. Presented at Fisk Ars Exhibition in Porvoo.

Cricket, 1988, a videotape work (7´), design, direction, editing by Marikki Hakola. Music by Kaija Saariaho, performers Ari Tenhula, Tiina Helisten, Sanna Kekäläinen, Kirsi Monni. The work is a part of the SILICON HEAD trilogy. The work is at the Kiasma Art Museum collection. Production by Kaligari Ltd.

The Silicon Head, Piipää, 1987, a large audiovisual stage performance, 4 dancers, 2 singers, an actor, videotapes and closed-circuit monitorings, slide multivision, computer-aided audio; music by Kaija Saariaho and Jean-Baptiste Barrière, text by Jouni Tommola, videos, direction and production by Marikki Hakola. Performers Tomi Salmela, Sanna Kekäläinen, Tiina Helisten, Kirsi Monni, Ari Tenhula, Riikka Hakola, Juha Haanperä. In the work group e.g. Veli Granö, Gustav Alenius, Matti Willberg, Jari Haanperä, Epa Tamminen, Marja Kanervo, Kimmo Koskela, Minna Tarkka, Matti Koivu, Mirka Flander, Tarja Ervasti (55´). Production by Kaligari Ltd.

Satellite, 1986, a video sculpture (11´ loop), design, direction and production by Marikki Hakola, music by Kaija Saariaho, performers Anna-Bella Parkatti and Elina Hurme. Kunsthalle Helsinki. Production by Kaligari Ltd.

Twentieth Century Schizoid Man, 1986, a multimedia performance (1 h) for five dancers, five cameras, a tape, a monitor and two discussers, a collaborative work by Marikki Hakola, Jouni Tommola, Elina Hurme, Sanna Kekäläinen, Kirsi Monni, Juri Saarikoski, Florence Fauconnier and Tiina Helisten. Performed at the Svenska Klubben in the event of AVSET. Production by Kaligari Ltd.

PRE, 1984, a video installation, ten monitors, six videotapes and audio tape (20'), design and direction by Marikki Hakola, actors Marianna Uutinen, Tomi Salmela, musicians Elina Hurme, Affe Forsman, Juha Haanperä, sound design by Ilkka Volanen, technical assistants Kari Baljaskin, Matti Puhtila, camera Marikki Hakola, Pekka Kantonen, editing Marikki Hakola. Premiere at the Vanha Gallery, Helsinki Festivals 1984, thereafter having been presented e.g. at Oulu, Jyväskylä, Uumaja, Kajaani. The work is in the collection of the Helsinki City Art Museum.

The Time is Right for. . ., 1984, a video sculpture (3'40'' loop), the graduation work of Marikki Hakola at the Academy of Fine Arts Helsinki, Spring exhibition 1984, the Youth Exhibition at the Helsinki Kunsthalle 1984, the Kluuvi Gallery Helsinki 1987, the Nordic Postmodernism exhibition at the Kiasma Art Museum 2000-2001. The work is in the collection of Kiasma Art Museum, Helsinki.

Hommage á Hesekiel, 1983, performance (1 h), at the world exhibition of art students in the square of the Old University House Helsinki, design and direction by Marikki Hakola, in collaboration with Lilli Hamari-Peltokorvi and Sari Mällinen.

Deadline, 1983, a videotape work of Turppi Group, based on the growing "greenhouse" installation done at the sea barracks of Katajannokka and on performing on the barracks area (20'). Turppi Group members: Marikki Hakola, Lea Kantonen, Pekka Kantonen, Jarmo Vellonen, Martti Kukkonen. Music Tuomas Airola.

Kiilat, 1982, a land art work in pine forest of Lehtimäki, designed and realized by Marikki Hakola, the Symposium of Nordic Environmental Art, Lehtimäki Finland.

Earth Contacts, 1982, the videotape work of Turppi Group (30'). Based on land art performances done at Lehtimäki in the Symposium of Nordic Environmental Art, Lehtimäki Finland. Turppi Group members: Marikki Hakola, Lea Kantonen, Pekka Kantonen, Jarmo Vellonen.

Välitila, 1981, a performance and an installation at the Atheneum cellar space made by Marikki Hakola, Lea Kantonen, Matti Hintikka, a performance based on body painting and contact improvisation.

Hakola's Work as a Producer

Marikki Hakola has been among the first ones to start Finnish production culture of media art, and has had significant influence on the birth and development of professional production activity of media art in Finland.

Hakola founded the first Finnish production company of media art, Kaligari Ltd, in 1985. She founded, together with Milla Moilanen and Raimo Uunila, the audiovisual and media art production company Kroma Productions Ltd in 1993. Kroma became Hakola's property in 2004. At the moment Marikki Hakola acts as the executive producer of Kroma Productions Ltd. Hakola is also the chairperson of the board of Proodus Ltd, a network for media services, formed by 30+ media and film companies, founded in 2008.

Marikki Hakola has produced over a hundred audiovisual, film and multimedia works and productions, e.g. all the media works that she has directed. Within Kroma Productions Ltd., Hakola has produced besides her own works also e.g. the works and projects of following media artists and directors: Milla Moilanen, Harri Larjosto, Pekka Niskanen, Raimo Uunila, Minna Tarkka, Mikko Pitkänen, Heikki Paulaharju, Miikka Kari, Jouni Lähteenaho, Antti Hytti, Eeva Rista, Hannu Puttonen and Liina Toiviainen.

Memberships and Positions in Organizations 2010 - 1979

- a member of directory board of Itä-Uusimaa's KOKO program 2010-
- a member of directory board of PRO-Tapahtuma, a project of Porvoo event production 2010-
- a member of an advisory board of the strategic initiative for the creative economy at TEM 2009-
- a member of a visual arts program workgroup of the Ministry of Education Finland, 2008-09
- a member of the advisory board of Haaga-Helia's Porvoo unit, 2009-
- Proodus Ltd, the chair of the board, 2008-
- a member of the advisory board of Porvoo and Itä-Uusimaa's creative business initiative 2005-07
- Artedata Ltd, the chair of the board, 2006-

- a member of the advisory board of the Centre of Expertise Programme Culture at Uusimaa 1999-2001
- a member of Oberhausen short film festival's international jury 1999
- a member of the advisory board of Tekes DMS (digital media content) development program 1996
- a member of AVEK training grant committee, 1997-1998
- a member of the city of Porvoo's culture committee 1993-1996
- a member of the Media Art Workgroup of the Ministry of Education Finland, 1995-1996
- Kroma Productions Ltd, the chairperson of the board and managing director 1993-
- the founding member of the artist association of Magnusborg in 1992, and chairperson in 1992-2002
- a member of the Arts Council of Uusimaa, 1989-1991 and 1992-1994
- a member of the board of Elävän Kuvan Foorumi, 1991-92
- the founding member of MuuMediafestival association and a member of the board 1990
- the founding member of AV-arkki 1992- and the chairperson of the board 1992-1995
- the founding member of MUU association, a member of the board 1987-88, a chairperson 1988
- a member of Porvoo Art Association 1986 -
- Kaligari Ltd, a chairperson of the board and managing director 1985-2004
- a chairperson of the student association of the Academy of Fine Arts Helsinki 1983
- the founding member of Provinssirock I / KEMU, the association of new and developing music in the South Ostrobothnia region 1979

Educational Duties

Marikki Hakola has acted as a teacher and lecturer widely at the Finnish art universities. She founded the education of video art at the Academy of Fine Arts Helsinki, and acted there as teacher and lecturer of video art for nine years 1985–1993. She has also worked as the developer and teacher of media and audiovisual arts education at the Theater Academy's department of Light- and sound design in the years 1993 – 1996. She has lectured and held courses of video and audiovisual design in the University of Art and Design Helsinki, at the department of Photography in 1994 – 1995. She has held lectures e.g. at KTA, Taik, TKK, Sibelius-Academy, the University of Helsinki, several art and media related training programmes and schools, video workshops, studia generalia series, seminars, conferences etc. Hakola has also worked as a mentor of many art students, film students and apprenticeship students. She has organized several educational projects for art academies, e.g. the noteworthy *Helsinki Mediascape* project in 1994 as a part of the ISEA'94 programme.

Web Sites

www.moloch.fi

www.luonnotar.fi

www.butterflylovers.fi

www.enfantsortileges.net

www.virtuaalilavastus.net

www.kromaproductions.net

www.produ.fi

www.magnusborg.fi

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