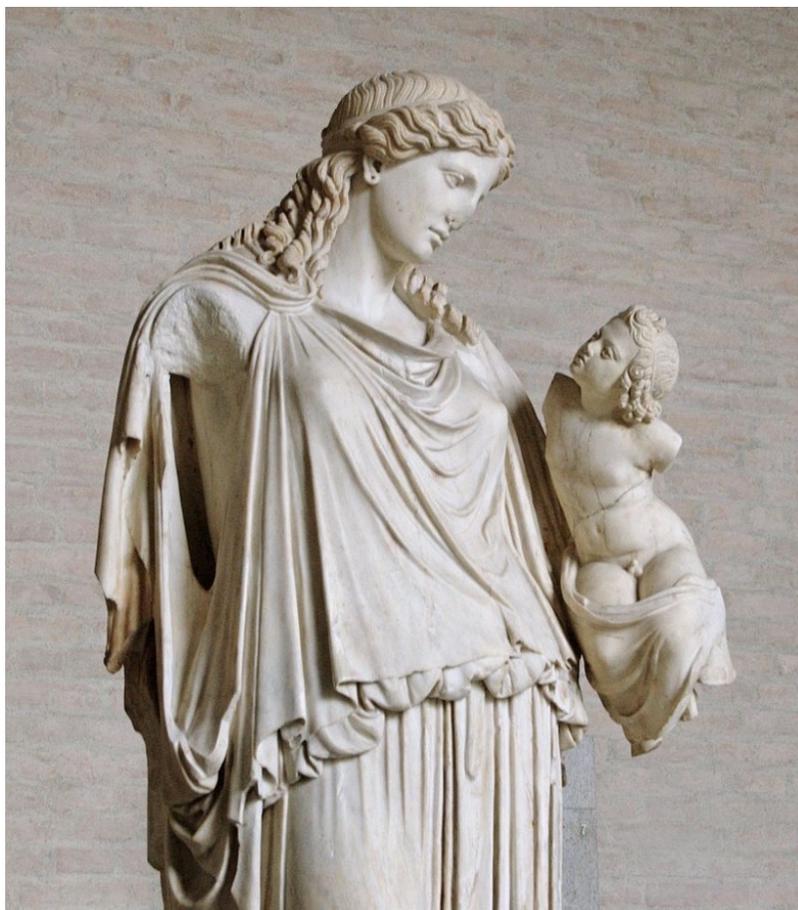


# CONTRADICTIONS AND CONTEXT OF THE INSTALLATION

## *A Territory Under MaMa*



Master Thesis

Yassine Khaled

University of the Arts Helsinki

Academy of Fine Arts

Master of Fine Arts, Time and Space Studies Area

Academic supervisor: Sezgin Boynik

Examiners: Tuomas Nevanlinna & Minna Henriksson

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## **CONTENT**

- 1. Introduction**
- 2. Documentation of The Master Works**
- 3. *Love Me* and Reception Of The Artwork**
- 4. *Love Me* and "the Islamic Problem"**
- 5. Reading The Artwork**
- 6. Masks and Medias**
- 7. Conclusion**
- 8. Reference list**

**Cover photo: Eirene bearing Plutus, Roman copy after a Greek votive statue by Kephisodotos (ca. 370 BC), Glyptothek Munich, photo via [wikipedia.com](https://www.wikipedia.com)**

***A Territory Under MaMa includes four artworks:***

***Love Me***, installation, resin, textile, wood, 11 m x 3 m x 1,5 m.

- May 2017, shown in an additional exhibition space of the Exhibition Laboratory, as part of the Kuvan Kevät MFA Degree Show of the Academy of Fine Arts.
- November 2017, shown in Yassine Khaled's Solo Exhibition called *ForHidden* at Huuto.

***Trump***, sculpture, wood, metal, eggs, 300 cm x 200 cm.

***Paradise Without Trees***, drawing, charcoal on the wall, 5 m x 4 m.

***Leaking Corner***, installation, wood, metal and paper, 100 cm x 100 cm x 30 cm.

*Trump*, *Paradise Without Trees* and *Leaking Corner* were exhibited in January 2017 in the Exhibition Laboratory in Helsinki.

## 1. INTRODUCTION

With my thesis, I want to explore conversational and experiential aspects of my master thesis work; *A Territory Under MaMa* (2017) in light of today's politics and discussions in media. All the parts of *A Territory Under MaMa* intend to address psychological questions through physical experiences. When planning the works, my principal aim was to explore perspectives of everyday life and enchant the viewers by allowing them to participate in the spatial and the visual dimensions of the artwork. The visuality and the meaning of the installation was completed with the experiences and feedback that I received after the two exhibitions of *A Territory Under Mama*.

As a visual artist I see art as a language. A language that a viewer can interpret through different symbolic meanings which an artist can make readable in a poetic way. An artist might also go further by building many layers of signs and using different sources of information without forgetting the composition of an artwork and particularly by considering the spatial arrangements. All these perspectives mentioned above form a multi-layered context for the artwork. So, that ideally an artwork has multiple perspectives which the viewer can interpret and reflect upon according to their own experiences and knowledge. Experiencing an artwork is always a physical or psychological communication in a space that can be described as both realistic and abstract at the same time.

In this thesis, I focus mainly on the installation *Love Me* and the reception of it. My aim to break up boundaries between viewers and the installation succeeded in the most tangible way with *Love Me*, I think. When the spectators were able to actually step inside of the installation, they were more inclined to "form a conversation" with the work.

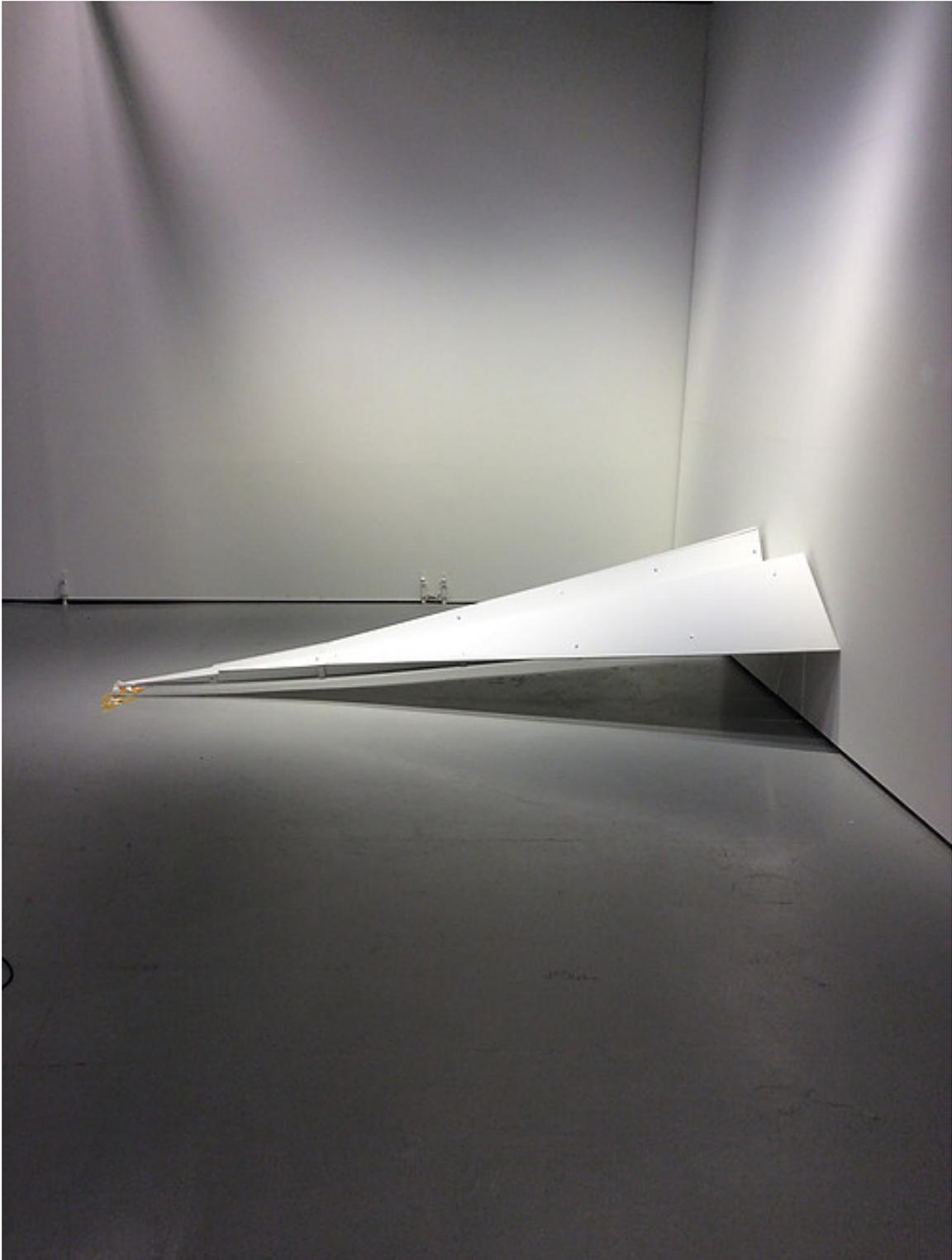
From analyzing *Love Me* and its reception I will continue to talk more about the background and the timing of the artwork in chapters: *Love Me and Reception Of The Artwork* and *Love Me and "the Islamic Problem"*. After that my thesis extends to analyze the conceptual and semiotic side of *A Territory Under MaMa* in chapter: *Reading The Artwork*, where I also describe my methods when "writing and reading" art in general. Overall the aim of this thesis is to construct and clarify my philosophical views as a visual artist.

## 2. DOCUMENTATION OF THE MASTER WORKS

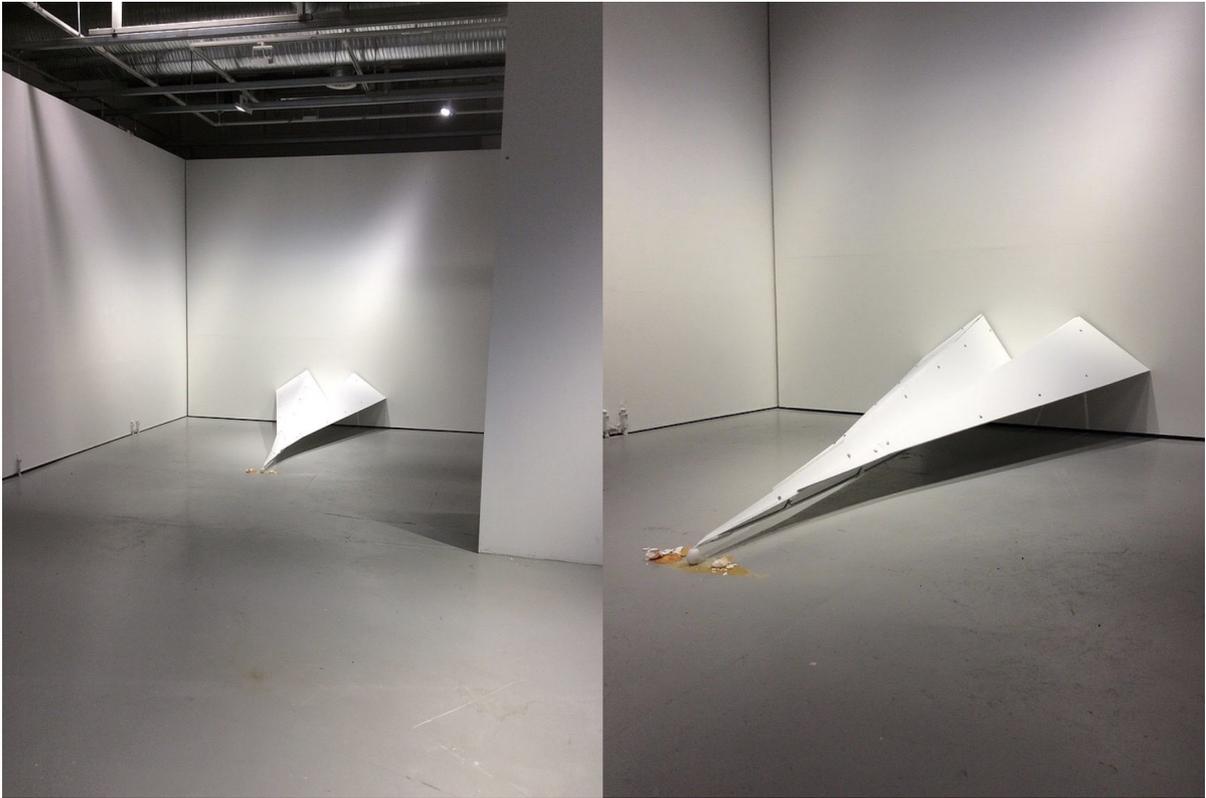
*A Territory Under MaMa* has all together four parts; a 3-meter long sculpture of mixed technique called *Trump*, a charcoal drawing on the wall called *Paradise Without Trees* and two installations of mixed techniques called *Leaking Corner* and *Love Me*. The first parts, including *Trump*, *Paradise Without Trees* and *Leaking Corner* were presented on January 2017 in the Exhibition Laboratory in Helsinki. The second and main part of the work is an 11-meter long installation called *Love Me*, it was presented in Kuvan Kevät - MFA Degree Show of the Academy of Fine Arts in May 2017 at an additional exhibition space of the Exhibition Laboratory. Later in November 2017 *Love Me* was also presented as a part of my solo exhibition called *ForHidden* at Huuto Gallery in Helsinki.

*A Territory Under the MaMa* evokes questions about balance, spirituality and power relations. The works refer to the vague balance of institutional and political power while they resonate with the exhibition space. In the first exhibition of *A Territory Under MaMa* in January 2017 all the works merged into the walls of the exhibition. My aim here was to explore impressions of measure and power dimensions with a playful touch.

The first work the visitor encountered in that exhibition was *Trump*, a sculpture of mixed techniques; wood, metal and egg. The size is 300 cm x 200 cm. *Trump* is a huge paper airplane that leans on an egg. This sculpture speaks about contemplation and keeping balance, through a gesture which may seem natural, but actually stresses the nerves in concentration. Pivotal in the work is the egg, it is placed in the center of the pressure created by the airplane. The egg has a connection to religion as a symbol of the empty tomb of Christ and also as a traditional symbol of fertility and rebirth. The central idea of the work, the attempt to balance the giant heavy "paper airplane" by placing it to lean on something unstable and fragile as an egg, for me becomes an illustration of our time and politics. It is drawing attention towards the problem of stability, and the way how artistic installations are constructed. By referring to the inherent tension in art, it is alluding to a tangible yet fragile aspect of the work and the current political situation.



*Trump*, Exhibition Laboratory, Helsinki, 2017. Photos by Yassine Khaled



***Trump*, Exhibition Laboratory, Helsinki, 2017. Photos by Yassine Khaled**

The second work is *Paradise Without Trees*, a charcoal drawing on the wall, size: 5 m x 4 m. *Paradise Without Trees* is an interpretation of Leonardo da Vinci's *St. John the Baptist*. It is a drawing directly on the wall and connects with spirituality in art and the iconoclasm of art.



***Paradise Without Trees*, Exhibition Laboratory, Helsinki, 2017. Photo by Yassine Khaled**



*Leaking Corner*, Exhibition Laboratory, Helsinki, 2017. Photo by Yassine Khaled

The third work is *Leaking Corner*, an installation of mixed techniques; wood, metal and paper, size: 300 cm x 200 cm. *Leaking Corner* creates an effect that pervades the whole space. In this installation, I placed wads of "good zero" -bills, which I designed already in 2009, "behind a wall". The composition of the work creates an illusion where the wads look like they are coming from a space behind the broken wall. *Leaking Corner* alludes to the financial crisis and the fast movements of virtual money.



***Leaking Corner*, Exhibition Laboratory, Helsinki, 2017. Photo by Yassine Khaled**

The main work of *A Territory Under the Mama* is *Love me*, an 11-meter long installation which has two parts: a long dark "corridor" hedged with black curtains in a curved form and a copy of a statue of Goddess of Peace, also known as Eirene in the Greek mythology. Raimund Wünsche describes Eirene, the goddess of peace in the following way in his book *Glyptothek, Munich: Masterpieces of Greek and Roman Sculpture*:

*The Athenians were proud of this figure; they painted it on vases of this period and struck her portrait hundreds of years later on coins of their city. The bronze original is lost. The one in Glyptothek is the best preserved of the Roman copies. Eirene carries a child in her left arm: Plutus, the god of plenty, a son of Demeter, the goddess of agriculture. Eirene has an impressive appearance; she once held a sceptre in her right hand. Her motherly gaze is directed at 'Plenty', who is still small and looks trustingly at 'Peace', as he can thrive only when there is peace. The statue was a public appeal to good sense. (1)*



***Love Me*, Kuvan Kevät MFA Degree Show, Exhibition Laboratory, Helsinki, 2017. Photo by Yassine Khaled**



*Love Me*, Kuvan Kevät MFA Degree Show, Exhibition Laboratory, Helsinki, 2017. Photo by Yassine Khaled

For Eirene I added a black scarf so that the lower part of her face was hidden. The combination of "the dark curve-formed corridor" and the sculpture presenting a veiled Eirene creates a multifaceted impression and presents the Goddess of Peace in a new context. The purpose of the installation is to create a hypnotic visit inside "the corridor" which can also be described as an individual illusion as each viewer will experience the work differently.



**Eirene bearing Plutus, Roman copy after a Greek votive statue by Kephisodotos (ca. 370 BC), Glyptothek Munich, photo via [wikipedia.com](https://www.wikipedia.com)**

### 3. *LOVE ME* AND RECEPTION OF THE ARTWORK

When I was planning the *Love Me* -installation, I had the element of light on my mind from the beginning, or rather "the dramaturgy of light". When being inside the dark corridor of the installation, it takes a moment before our eyes get used to the darkness. (2) As you just about start getting used to the dim light and start seeing again, you will find a bright spotlight above the sculpture at the end of the corridor. The spotlight will blind you again for a moment. When returning outside of the installation a strong change of light occurs again, and it will take a while to be able to see in the light of the space surrounding the installation. I call this phenomenon "a dramaturgy of light", as it "blinds" the viewer three times by a radical change of light.

"Dramaturgy of light" brings the work element of time: as long as a visitor cannot see what is in the end of the corridor, one can just imagine it through one's consciousness. The blinding effect will leave an obscure and unreal memory. For me, it took a lot of work and experiments to create this "dramaturgy of light", and I am happy with the result and the effect.

In the exhibition text I wrote: "The viewers can visit the reconstruction of a dream, even if the dream doesn't necessarily give any concept of dreams, but of reality itself.". By mentioning *a dream* I hoped that the work may create an illusion for spectators, raise questions and potentially create an array of unlimited interpretations. My aim was also to create an experience where a sense of everyday reality changes to the feeling of having a dream. Experiencing the installation from inside can open up many symbolic meanings and the philosophical questions of the artwork. Ideally it will trigger the viewer to start a dialogue with the work.

Although I planned *Love Me* to have many philosophical, esthetical and symbolic dimensions, I mainly received one and the same question about the work: Why is the face of Eirene hidden? It wasn't about the composition or "the dramaturgy of the light", but only about the hidden face of Eirene. About her "niqab" (3) which can be seen as a particular interpretation of hijab, but can also

refer to pre-Islamic cultures. Anyway, nowadays in the West and its mass media niqab is mostly seen "as a symbol of encroaching fundamentalism".

My aim with the installation was to see how the public in Helsinki would interpret this kind of paradoxical object which actually has many meanings, and whose origins lie in pre-Islamic times. Would it raise many questions in the audience? I mean, when I hid half of the face with a black textile, would it automatically associate, especially with my Arabic name, to how the Islamic world is presented in Western media, as a culture of violence, killing, terrorism and as oppressive towards women? The reception although was mostly only this one question addressed to the artist. My answer was to question back why only this question was asked?

So, I made this artwork partly to see the reactions of the public and what interpretations they would have of Eirene's hidden face and partly to see if it could tell something about the general image of Islam in Finland and Europe at the moment. I made the artwork to explore how and if a small element such as a piece of textile can reduce all the perspectives and philosophical thinking to a one question. And it could; as most of the viewers asked me only this question: Why her face is hidden? One day I even found Eirene with the scarf pulled down. I took that as a concrete reaction, a message to the artist!

After exhibiting *Love Me*, I found it very interesting to follow how "the goddess of peace" turned out to be something scary and threatening just by wearing a small piece of black textile. It made me explore the connections of the work to today's rightwing politics deeper.

#### **4. LOVE ME AND "THE ISLAMIC PROBLEM"**

As my work is mainly focused on power relations between individuals causing the conditions that determine one's level of comfort and stability in society, I am always interested in reflecting on socio-political aspects of my works. Since I moved to Finland in the autumn 2015, there has been great unraveling in European politics, after several terror attacks and vast flows of migrants seeking asylum, Europe became ready to challenge international orders and borders. When I changed my everyday perspective from African continent to Europe, instantly I was sucked into the surroundings

where the atmosphere towards immigrants constantly and rapidly changed. I personally experienced this phenomenon because of my name and how I look. Later on, I realized that one of the principal factors of making *Love Me* -installation was this timing. It was intriguing and mind-expanding to show it in these times of change.

As we know, the latest changes in the Western politics often seem to raise fear of Islam and Muslims. Lately in different media Islam has often been presented as a religion of violence, killing, terrorism and oppressing women. The reason for this is mainly the rise and fall of the so-called Islamic State which does not represent the vast majority of the Muslims of the world. The first step towards this type of media image took place after 11th of September in 2001, after the attacks to The World Trade Center in New York. Since then the image of people with Arabic and / or Muslim backgrounds living in the Western countries changed for good. It is almost impossible not to associate Islam with terrorism after all these news and headlines. Let's take a look at how Harvard professor and author of the book *Why the West Fears Islam – An Exploration of Muslims in Liberal Democracies* Jocelyne Cesari analyzes this phenomenon in her article at [qantara.de](http://qantara.de) -Internet portal:

*The "Islamic Problem" in Europe is a consequence of immigrant settlement that in the last two decades has been phrased in cultural and religious terms. The fact that Muslims stand at the core of three major social "problems" – immigration; class and economic integration; ethnicity and multiculturalism – has increased the concern about Islamic religion, increasingly seen as the major reason for all problems.*

*Consequently, headscarves, mosques, and minarets are increasingly seen as a rejection of western democratic values, or even worse, as a direct threat to the West. (...) On one hand, for most westerners, the burqa symbolizes total denial of freedom and of gender equality. On the other hand, for fundamentalist religious voices, the burqa symbolizes woman's dignity and her devotion to family values, opposed to the bikini seen as an objectification and degradation of the female body. (4)*

In *Love Me* my attention centered around the question why these reactions are happening in the world right now. So, I went back to pre-Islamic times to search for some references from the Greek mythology. This antique epoch is special because during this time the first steps towards a Western democracy were taken. And hence the facial scarf which is also originally from pre-Islamic times.

Everything that happened in Europe in 2015, terrorist attacks and killings in the name of Islam, inevitably changed the political tendencies around Europe and also in the United States. The "Islamic problem" was created, just as Cesari depicted. Muslims living in the western countries faced obstacles of existing by both political and media discourses, revealing intriguing gaps between Islam as a religion and crimes against humanity made in the name of Islam. I think everyone has a possibility to disjuncture between what Muslims do and the politically constructed "Islamic problem". Of course, it is undeniable that the violence exists, but how much does it have to do with 99 percent of the two billion Muslims in the world.

*Love Me* also explores the rise of alt-right movements by associating an Ancient Greek sculpture with today's Greek neo-Nazi party Golden Dawn. They call themselves Children of the Sun after Julius Evola's vision of a bourgeoisie-smashing new order that he called the Solar Civilization. Golden Dawn portrays itself as the "only nationalist choice" and plays heavily on fears that Greeks could soon become a minority in their own country. *Love Me* experiments with the effect of fear and insecurity by taking the viewer inside a dark tunnel.

Besides the Golden Dawn, Julius Evola has attracted white supremacists, racists and anti-immigrant people worldwide, for example American leaders of the alt-right movement, which Steve Bannon nurtured as the head of Breitbart News. (5) Julius Evola was known for his misogynist thoughts and theories, as he regarded matriarchy and goddess religions as a symptom of decadence, and preferred a hyper-masculine, warrior ethos. (6) Steve Bannon mentioned Evola in his famous speech in the Vatican 2014. Even though Bannon did not refer specifically Evola's celebration of a masculine order, it is not hard to see this sexist worldview reflected in Donald Trump.

In my artworks *Trump* and *Love Me* I distantly refer to Evola, Bannon and the rise of alt-right movements through provocative compositions; the weak and unstable egg under the huge "paper airplane" in *Trump* and niqab-styled facial scarf and the Goddess of Eirini statue in *Love Me*.

*Love Me* is an attempt to visually pierce the structures of the controversies followed by this set-up: "The Islamic problem", misogyny of the alt-right movements and the new context of niqab where it is ultimately seen as a threat against democracy. Interestingly niqab is often used as an illustration of a magazine's or a newspaper's article about terrorism. In *Love Me* "the dramaturgy of light" expresses the effect of the rapid rise of alt-right movements and the blinding effect of their propaganda based on an extreme fear and demonization of Muslims.

## 5. READING THE ARTWORK

In *A Territory Under MaMa*, my aim was to make the artwork readable from several angles and connect these readings with the time and space in which they were shown. It was interesting to follow up the audience reactions to my artworks, their ability or lack of it, to read the work through their own psychological, political and physical frameworks. The materialization and the realization of *A Territory Under MaMa* was made to be interpreted as a prefiguration of today's socio-political tendencies. In this scenario *Love Me* became particularly effective.

I am always interested in referring to current political debate in my artworks, especially when it's about cultural differences in society. It is like testing the presumptions influenced by media. Through my artworks I have noticed that sometimes cultural aspects can limit the way of receiving the artwork. Anything can be seen as provocative or politically unacceptable for some reason. As when I presented my work *Love Me* for the first time, a spectator tore down the facial scarf of the sculpture. Probably also my name, for some spectators, could automatically be associated with the negative news, although I think that the artwork should enable communication on other levels as well, not just be a political demonstration.

When I was creating *A Territory Under MaMa*, one of the central ideas was to embody the mechanism of how media influences the political visions of people's minds, and more importantly, the way of receiving images of other cultures. This is the basis for my work in general, because the effects of the cultural images are also key generators for shaping the future here in Finland. So, in my diploma work I wanted to examine the gaps between the cultural image received from *outside*, from mass media etc and the image, usually free of prejudices, received from an artwork, a new image which challenges this "first image".

Another of my aims was to build a space where the audience could see their own reactions and the positions they might have chosen consciously or subconsciously, depending on how much media has affected upon their image of other cultures. Perhaps the most important aspect of my diploma work was to try to increase understanding on both sides; for me to try to understand the audience who is mainly from another culture than me, and also to give the audience a possibility to understand my perspective and position of being "the other". Through "the dramaturgy of light" and other formal issues, the work also aims to look in which way it could be used as the site for negotiation and communication of these oppositional positions.

Now when I now look back at *A Territory Under MaMa*, two years after making it, one more question emerges: Is the work of art a cultural practice or a media practice? When I hid the face of the Goddess of Peace, did I make it to represent an image of Islam or a Middle Eastern culture, or did I intend it to have some other specific semiotic meaning? I can simply say, by making it, my aim was to explore how different forms of thinking evolve depending on a spectator's experiences and knowledge. It was not supposed to introduce any specific culture. My aim was to discuss the referentiality in the work of art, and in which way the problem of the social representation transforms the artworks from their universal assumption of formal and aesthetic questions, towards the specific, local, often stereotypical cultural dimensions.



**Adel Abdessemed, *Coup de Tête*, Musée d'art contemporain de Lyon 2018, photo via Shutterstock.com**

I wanted to give the audience the freedom of getting lost within the meanings of *Love Me*, because being lost might open up some understanding and give a possibility to change position or views. The paradoxical side of *Love Me* occurred gradually, in this a certain image, a hidden face was transformed into a multifaceted intersection of many meanings and codes. I find French-Algerian contemporary artist Adel Abdessemed a very interesting in relation to my own work, especially when

thinking about codes and meanings. Abdessemed's artwork has been characterised as brutal imagery that attempts to depict the inherent violence of the contemporary world. He often works around the themes of war, violence and religion. Some of his artworks have also been rejected by the audience.

One of Abdessemed's most known works is a five-meter bronze sculpture *Coup de tête* (2012; *Headbutt*). It depicts Zinedine Zidane's famous headbutt of Marco Materazzi which happened in the 2006 World Cup Final at the Olympiastadion in Berlin. Qatar's government purchased this sculpture and installed it in the country's capital, Doha. Jean-Paul Engelen, Qatar's Director of Public Art, describes *Coup de tête* in the following way: "It is an impressive piece. It is a huge sculpture, and it is done in the same style as Greek Mythological statues, but this glorifies human defects instead. It shows that although we sometimes treat footballers like gods, they are not - they are just human beings." (7)



**Zinedine Zidane headbutts Marco Materazzi during FIFA 2006 World Cup final. Photo via Reuters**

For me Abdessemed's thinking is fascinatingly expressed through the radical features of the work and it really reflects today's reality; current politics and the almost daily discussions in media. Abdessemed's artworks amaze me in the way they have been executed; he has succeeded in channeling the attention of the audience into a concrete reaction. This is also one of my principal strives as an artist. Partly from Abdessemed's work, I have learned that art is not just an object in the space. I learned that the reaction of the audience is the complementary part of each art piece.

In an interview with a French art historian and art critic Elisabeth Lebovici, Abdessemed stated, "*I do not live between two cultures. I am not a post-colonial artist. I am not working on the scar and I am not mending anything. I am just a detector in the public sphere, I use passion and rage. Nothing else, I don't do illusions.*" (8) This is an artist statement that I think also describes my approach to making art.

## **6. MASKS AND MEDIAS**

*Love Me* creates an open, mythical and at the same time everyday life-like concealment of the face. The slightly oversized sculpture of the installation brings a mysterious and mythical dimension to the subject. It explores the concealment of the face by referring to different professions and individuals which for some reason cover the lower part of their faces. People can use masks for many reasons; for example you can find the partly-covered face of a surgeon, a dentist, an activist, a policeman, a motorcyclist and an Asian wearing a respiratory mask, even Michael Jackson wore a mask for his own reasons.

The concealment of the face in *Love Me* also has a connection to the toppling down of the statue of Saddam Hussein in Firdos Square, Baghdad. (9) Right after the invasion of Iraq on April the 9th, 2003, a group of Iraqi civilians followed the American military toppling the statue of Saddam Hussein. After American Marine Corps arrived at Firdos Square, they secured the area and contacted foreign journalists who they wanted to make sure would film the destroying of the statue and publish the news all over the world.

Before it was toppled, an American military climbed the ladder and placed a U.S. flag over the statue's face. The moment, when the Iraqi civilians, who were following what was happening, first saw the statue's face hidden with the U.S flag was shocking. it was an unexpected moment for the Iraqi crowd

who had just been cheering, and they instantly became silent, until one woman shouted to the marines to remove the US flag and replace it with an Iraqi flag. The plan of putting down the statue was not an idea of the Iraqi civilians, it was the American army's psychological operations team who used loudspeakers to encourage Iraqi civilians to assist, and fabricate a spontaneous act so it would look like it was inspired by the civilians.



**Marine Sgt. Ed Chin draping the U.S. flag over Saddam Hussein's statue, Baghdad, April 9, 2003. Photo via AP**



**Statue of veiled Minna Canth, Tampere, March 2017. Photo via KeskiSuomalainen**

Another political act connected to my installation, occurred in Finland in the spring 2017 as I exhibited my master diploma installation *Love me*. On 22nd of March, 2017 the Finnish branch of the Nordic Resistance Movement dressed up several statues depicting female figures, like Minna Canth in Tampere, with a black headscarf or face veil to “remind Finnish people of the ongoing demographic change in Europe.” (10) This examples prove to me that *Love Me* has connections to the political reality that have been developed during the last twenty years.

I think media is full of baseless and generalized information about ”other” cultures, that lack both experience and content. This (non-)information can gradually grow so the audience start to believe they are dealing with “objective facts”. This could develop into a problem when reading art. Art is a kind of mental action that creates new ways of thinking that go on to create new possibilities and ways of understanding societal meanings and signs. This process is impeded when the audience, and in many cases the curators as well, read the work solely through the lenses constructed by the media.

media. But isn’t art a sort of media as well? In reading of art we receive and create meanings through studying signs on a communicational platform.

One of the key purposes of my thesis and the connected artwork is to research about the impacts of media on today's human behavior. The daily news has always both positive and negative influences on the cultural beliefs and consumptions, which can create an arbitrary way of reading cultural signs. Media structures the codes working on multiple levels. And those codes create a semiotic language that can be seen as the framework of learned conceptual language when using the signs; images, language and symbols. Today when we are using more and more codes which carry a lot of information and meanings, our communication functions on many symbolic levels. And these symbols can develop to an ideological level, also unconsciously, when the signs are spreading all over the world. The digital era has changed this semiotic language in all its appearances, from verbal communication to virtual, for good.

If we take look around us, what people are doing the most in their everyday life, I would say: They are on their smartphones. The culture of today is strongly based on this. Some researchers say that digital technologies are enabling new kinds of personal engagement, as the users are learning new things and others suggest that the new way of thinking, through online communication, is a cultural practice itself.

For the end of this chapter, I would like emphasize that I see culture as a dynamo of structuring societies through hereditary memory of communities. The new media (social and digital) can change all the dimensions of what we inherited from previous generations; language, symbols, images, stories, values and metaphors. The new media that technologizes all traditional ways of sharing information in the form of digital data could be seen as threat to the actual, living memory.

## 7. CONCLUSION

After showing *A Territory Under the MaMa*, I understood that producing art and making questions is not enough. The cultural background of the artist is many times more interesting for the audience than the artwork and the timing of it. I heard so many times: "Where are you from?" when I happened to stand next to my artwork during the exhibitions. And this question actually come fore in all my works and exhibitions I've had Finland, even in the Christmas sales of our academy. The artist's origins always seem to be more interesting than the artwork, especially if the artist's cultural background is from outside the EU or ETA countries.

Still, I believe that art can be a universal language and the only way of seeing other cultures in a way that lets you to understand more about them and also see your own reactions from a new perspective. Through the language of the artwork, the spectators are able to find conceptual meanings in a relation to their knowledge with the title of the artwork as a key to how to approach it.

I made *Love Me* to allow the viewers to see otherness and to give them new perspectives. I named the work *Love Me* to create a contradictory tension between the title, the timing and cultural codes. By showing a historical statue of the Goddess of Peace, with a hidden face, I radically changed the context of the sculpture. I think that an artwork begins with its title. They are inseparables. *Love Me* is pointing to the context of a metonymy play. It is a key for the meaning and the reading of the artwork. It is usually a semiotic meaning that must to be translated. Finally, the contextual material creates the power of determination of the space, where the artwork can be born in the moment when it meets the audience. I mean that when an idea determines the object in the space, it is still not enough to complete it as an artwork. It is only after the audience appears in the same space with the artwork that it is complete.

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