

Inma Herrera Shoji Kato Mari Sunna Masao Yamamoto Charlotta Östlund

Splitting Gates — Sounds Afloat

Finnish Museum of Natural History, the national geological collection

2024



Shoji Kato

Detail of *Splitting Gates (Darkness and Sounds)*, 2024

Photo print on rice paper placed at the windows of the geological collections of the Finnish Museum of Natural History



Inma Herrera

The Great Feat II, 2024

Etching and aquatint on copper tubes, 340 x 1,5cm



Inma Herrera

With Their Bodies, 2023
Etching on Somerset paper,
9 x 26cm



Charlotta Östlund

Detail of *Meteorites*, 2024
stone, seeds



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Detail of *Meteorites*, 2024
stone, seeds



Shoji Kato

Detail of *Splitting Gates (Darkness and Sounds)*, 2024

Photo print on rice paper placed at the windows of the geological collections of the Finnish Museum of Natural History



Charlotta Östlund

Detail of *Shots #3*, 2024
gravel, seeds, grass, plant parts



Front

Charlotta Östlund

Detail of *Growing Up To Yourself*, 2017
plant parts, concrete

Back

Mari Sunna

Detail of *Untitled*, 2023
Oil on canvas, 110 x 79,5cm



Shoji Kato

Detail of *Splitting Gates (Darkness and Sounds)*, 2024

Photo print on rice paper placed at the windows of the National Geological Collections, Luomus



Shoji Kato

Detail of *Families*, 2024

Gift stones placed in museum display cases in accordance with their same rock types



Mari Sunna

Separated, 2019

Oil on canvas, 60 x 65cm



Shoji Kato

Detail of *Splitting Gates (Darkness and Sounds)*, 2024

Photo print on rice paper placed at the windows of the geological collections of the Finnish Museum of Natural History



Mari Sunna

Growth, 2019

Oil on canvas, 100 x 80cm



Masao Yamamoto

Untitled #47 from 'A Box of Ku' (Chrysanthemum)
Gelatin silver print, 12 x 15 cm

Untitled #244 from 'A Box of Ku', 1997
Gelatin silver print, 7.5 x 9 cm



Charlotta Östlund

Detail of *Shots #3*, 2024
gravel, seeds, grass, plant parts

Splitting Gates — Sounds Afloat

The rocks were born, broken (split) and moved into the display cases

Receiving the light through the windows of the manor house, the rooms resonate with a collage of sounds

Or, the sun and light expose the laws of nature and speculative movements of minerals and minds

The mystery of the universe gets explored further and deeper, and the mystery of our places extends

For the first time in the history of the Finnish Museum of Natural History, Luomus (located at Kumpula Botanic Garden), the national geological collection will host a special art exhibition in 2024. This exhibition intervenes in the architectural features of the historical Kumpula manor, the geological specimens and the museum display of the mineral world.

Here, the visitors are encouraged to take their time and savour the marvellous geological displays (of meteorites, minerals, rocks and fossils) and the artistic interventions of Inma Herrera, Shoji Kato, Mari Sunna, Masao Yamamoto and Charlotta Östlund. Together they hold meta-communications.

Sculptures, paintings and photographs – each fascinating

artwork has associations with the human psyche and action, and with natural elements (such as organisms, stone, metal, plants and bare bodies). They are placed in specific micro-niches in the museum and suggest that they, too, constitute a part of the world, but their locations and times, or even their contexts, are not meant to be pinned down as the whole installation evokes feelings related to levitation, mutation, motion and abstraction.

One of the curatorial themes is ‘The place of the human psyche in the universe’ – how and with what are our lives and places being sustained and sustaining other lives?

The works of nature and art juxtaposed here could inspire multiple ways to think about the theme and the above question, but this question could get more complicated when audiences’ observation scale becomes finer and the audience starts to discern the enchanting quality of the artworks as well as non-visual materials – the ‘silence and sound’ filling the museum spaces. What would be perceived or imagined if we start to listen to and attune ourselves to them?

At this geological collection, we can learn about the universe of rocks and minerals – the birth of the solar system and Earth, the rise and fall of the continents, the volcanic cradles of life and the succession of living species through time. At the same time, the museum can also tell us about the universe of human minds – the human quest for knowledge, modes of transportations and transactions, technological interventions, knowledge-based categorisations (separating these into sections and vitrines) – how do we move rocks around and how, in turn, do the rocks move us around?

Zooming into the micro details of the works of nature and art, and zooming out from this moment at the manor – surrounded by the botanical garden in high season, in Finland, on the crust of the Fennoscandian Shield and on planet Earth – this exhibition is precisely a situation that

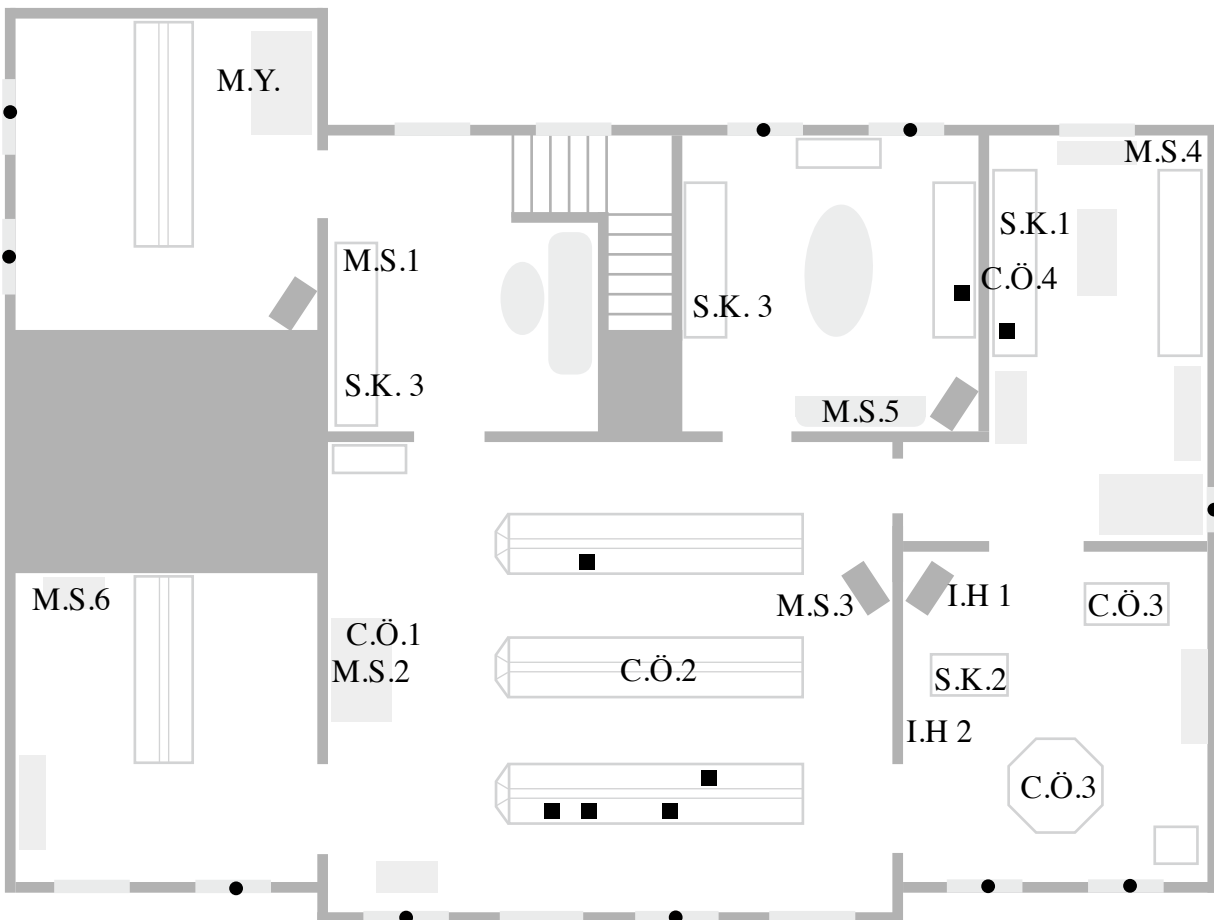
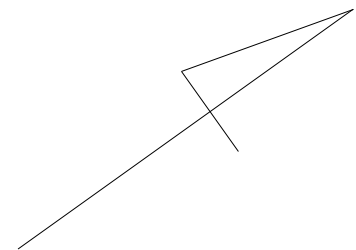
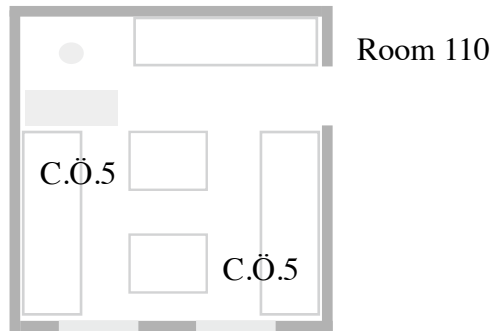
potentially allows the viewers to ‘listen’ and to imagine beyond the visible, letting them think about and discuss the above questions and how they relate to us.

The title of this exhibition – Splitting Gates – Sounds Afloat – comes from an artistic de-assemblage of two very particular kanji ideograms (Chinese characters in Japanese) – 闇 (darkness) and 間 (interval, time, space). They relate to various shared images of the world of minerals – silent and still, distanced from life, from darkness and holding darkness within. But this curatorial angle sees that those two kanji can generate moving-image-like sequences when we ‘split’ and open up the common pictograph of a gate 門 (with two doors closed), and then the other kanji inside the gate are evident – 音 (sounds) and 日 (day, sun). They are not kept inside anymore – they are now afloat.

Seeing the silence, listening to the darkness, thinking about movements and imagining the conjuncture of minerals and minds – this exhibition at the geological collection looks into something very human and presents something sensual, alive and vivid that resonates further if we make a subtle shift and attune ourselves to it.

The exhibition was conceived and curated by Shoji Kato and realised through conversations with the participating artists, a geologist and the senior curator of Luomus, Arto Luttinen.

This exhibition was supported by Niilo Helanderin säätiö and was made with the courtesy of the team of Luomus, Galerie Anhava, Eungyung Kim and Lauri Vainio.



Charlotta Östlund

- C.Ö.1 *Itseksi kasvamassa / Growing Up To Yourself*, 2017
terälehtiä, kasvinosia, betoni / petals, plant parts, concrete
- C.Ö.2 *Shots #3*, 2024
sora, siemeniä, ruohoa, kasvinosia / gravel, seeds, grass, plant parts
- C.Ö.3 *Meteoriiitit / Meteorites*, 2024
kivi, siemeniä / stone, seeds
- C.Ö.4 *Palko / Pod*, 2024
sora, lehti / gravel, leaf
- C.Ö.5 *Fossiili #1 / Fossil #2*, 2023
kasvinosat, kimalle, asfaltti / plant parts, glitter, asphalt

Mari Sunna

- M.S.1 Untitled, 2024
Drawing on paper, 15x14cm
- M.S.2 Untitled, 2023
Oil on canvas, 110 x 79,5cm
- M.S.3 Untitled, 2024
Oil on canvas, 60 x 30cm
- M.S.4 Untitled, 2023–2024
Oil on canvas, 85,5 x 81cm
- M.S.5 *Growth*, 2019
Oil on canvas, 100 x 80cm
- M.S.6 *Separated*, 2019
Oil on canvas, 60 x 65cm

Inma Herrera

- I.H 1 *The Great Feat II*, 2024
Etching and aquatint on copper tubes, 340 x 1,5cm
- I.H 2 *With Their Bodies*, 2023
Etching on Somerset paper, 9 x 26cm

Shoji Kato

- S.K.1 *Distance #4*, 2006
Mixed medium, 12 x12 cm
- S.K.2 *Distance #6*, 2006
Mixed medium, 12 x12 cm
- S.K. 3 From the series of *Field of (Dis) assemblage V*, 2010
Watercolour and hand made primer on used copper plates

Masao Yamamoto

- M.Y. Untitled #47 from ‘*A Box of Ku*’ (Chrysanthemum)
Gelatin silver print, 12 x 15 cm &
Untitled #244 from ‘*A Box of Ku*’, 1997
Gelatin silver print, 7.5 x 9 cm

- *Splitting Gates (Darkness and Sounds)*, 2024
Photo print on rice paper
- *Families*, 2024
Gift stones placed in museum display cases