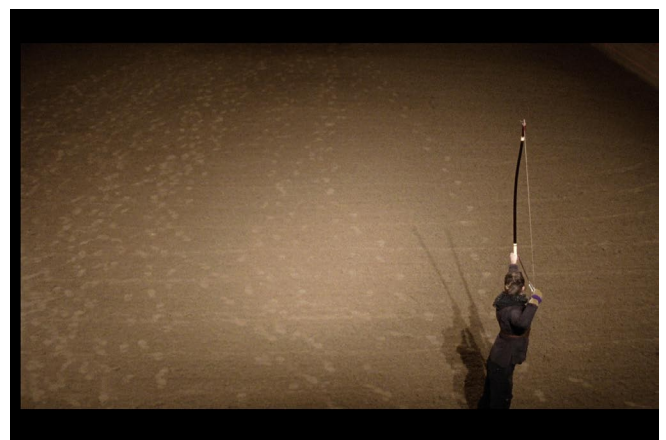
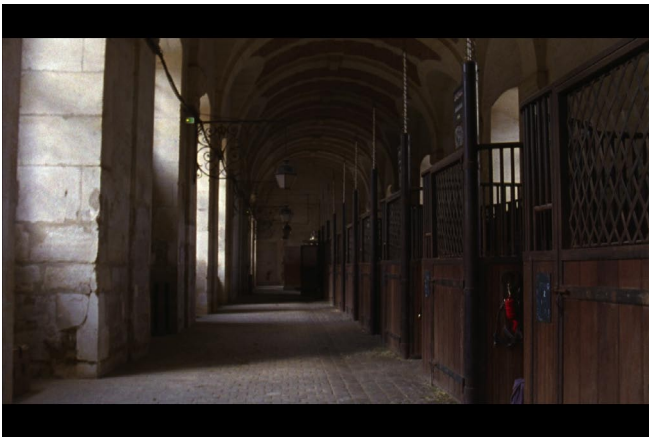


JOHANNA ELIISA LAITANEN/SELECTED WORKS 2005-2009



Aura of Place D'Armes 2009 Two channel film, S16mm transferred to HD, approximately 14 mins with Sound



A Field of Study 2008 C-Type Print



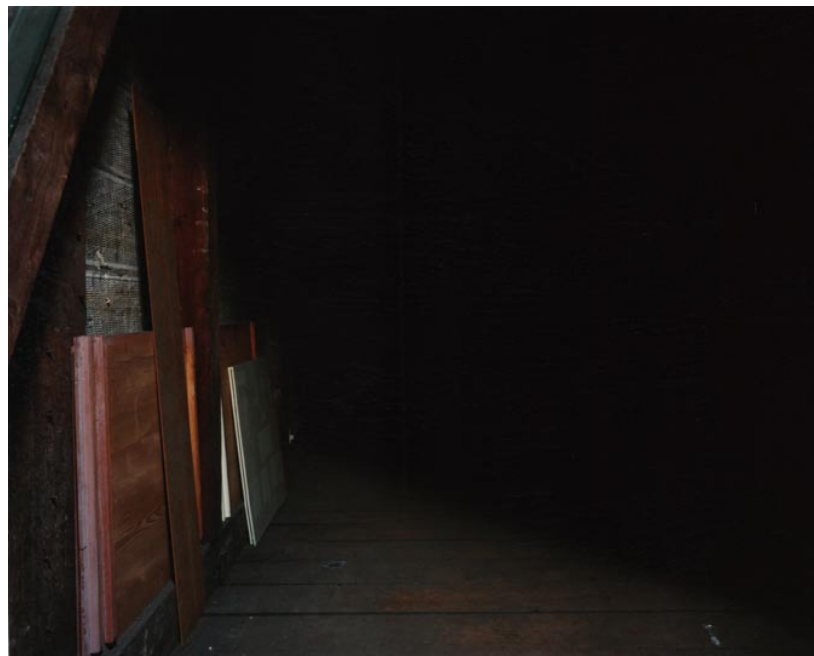
A Field of Study 2008 C-Type Print



A Field of Study 2008 C-Type Print



Museigraphica 2007 C-Type Print 100x125 cm



Museigraphica 2007 C-Type Print 100x125 cm



Museigraphica 2007 C-Type Print 100x125 cm



Museigraphica 2007 C-Type Print 100x125 cm



Museigraphica 2007 C-Type Print 100x125 cm



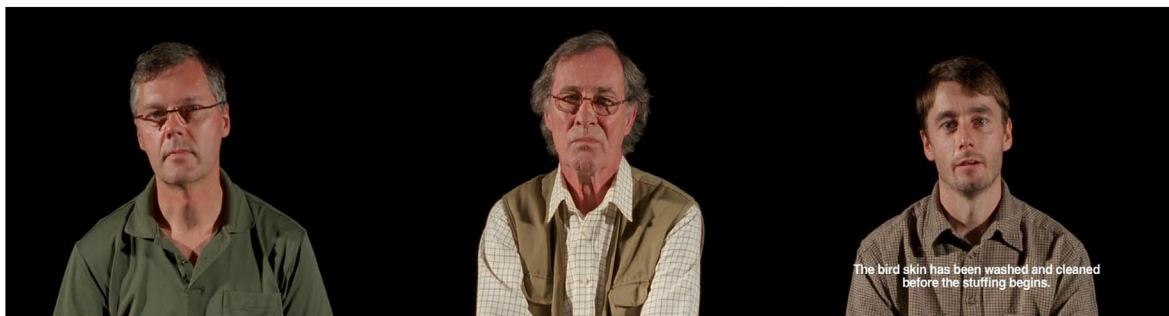
Museigraphica 2007 C-Type Print 100x125 cm



A Spectacle of Nature 2005 C-Type Print 80x100 cm



A Spectacle of Nature 2005 C-Type Print 80x100 cm



A Spectacle of Nature 2005 Three channel film, S16mm transferred to DVD, 10:15 min

'Aura of Place D'Armés' 2009

The 14.5 minute two-channel film examines the coexistence of horses and architecture of the stables in Versailles touching on the ideas of originality and reconstruction, blurring the boundaries between fact and fiction, myth and reality, investigating ideas around rituals and history. It substantiates on the liaison between the horses and the architecture of the palace of Versailles, hence question and look closer both to the contemporary and historical utilization of the space and the mysticism associated to it.

'A Field of Study' 2008-ongoing

consist of a series of photographs and a 16mm film (in production at the moment) made during a continuous residency at the London's Natural History Museum.

The work investigates the non-public areas of a museum concentrating on the changing relationship between nature and culture, by looking at the stored collections and archives that are forgotten or simply overlooked

The golden rule of museums 'never throw anything away'* seems logical, as many of the older esoteric collections become rediscovered. However at the same time the idea of preserving everything seems a difficult task to undertake. My interest lies in the duality of the museums' endeavour to organise and store everything, coupled with the ever-growing collections and the obviously limited space - which cause extraordinary dynamics in terms of logistics.

This triggered the exploration of the detritus of these spaces, peculiar rooms and corners filled with extraordinary objects and specifically devoting my attention to the interrelations between the objects as well as dealing with the 'language of the forgotten'.

By isolating and juxtaposing fractions of the collection, I wanted to highlight the dialogue between the objects and passing of time, as well as nature and science, ultimately to attempt to reveal our shifting conceptions of nature and their meanings.

'Museigraphica' 2007

deals with the space behind the museum displays, the back-stage, its storage depots and archives that are not on display for the audience. Inspired by the ideas of pre-Darwinian spiritual natural history volumes, where nature was understood in symbolic meanings, the work uses the closed areas of the museum as a stage to present ideas of untold histories creating a more mysterious allegory of the museum environment. The aesthetics are adapted from ancient curiosity cabinets, which were, in many ways, predecessors to museums of science and natural history. By dramatising the museum environment I aim to study the complex relations between science and art, and explore how the scientific and taxonomic representations are in fact based on practical solutions originally developed to meet mainly dramatic needs and aesthetic aspirations.

'Museigraphica' was made during an artist residency in Strasbourg at the Zoological Museum of Strasbourg.

'A Spectacle of Nature' 2005 (a series of photographs and a three channel film, see the samples of work)

examines the simulation of nature in natural history museum. It isolates ideas and objects from the natural history museum in order to examine our conceptions of nature; ideas referring to 'reality' and 'nature'. The work is a kind of observation of observation, as the elements from the collections have been filtered once already by the museum curators, taxidermist and artists working on the natural habitat dioramas.

In the photographs the animal displays are removed from their context, turning their gist to be something else.

The references to national romantic painting and heavy idealisation of nature reveal that the carefully constructed dioramas reflect our ideas and desires projected on nature rather than represent it objectively. Nature is viewed as a cultural product representing the animal dioramas as tableau of nature.

The second part of the series is a three-channel film that represents three different monologues of a hunter, a taxidermist and a museologist juxtaposing a romantic hunting story, detailed description how to stuff a bird and a short poignant analysis of the animal displays.

'A Spectacle of Nature' was made in co-operation of Natural History Museum of Helsinki and Berlin and the Biological Museum of Stockholm and Turku.