

CV

Erika Erre

Born 1979

Art studies:

Gerrit Rietveld Academie, Amsterdam, 2005-2007

Finnish Academy of Fine Arts, Helsinki, 2003->

Group exhibitions:

Rietveld in de Kerk, Oude Kerk, Amsterdam, NL 2007

Pass the word - pass the drawing, Horsemove, Amsterdam, NL 2006

Schijnheilig, Amsterdam, NL 2006

Falling, Rietveld Academie, Amsterdam, NL 2005

Image vs. the Word, EEA, Beelitz, D 2005

Hengen Tuote, Kuvataideakatemia Aula, Helsinki, FI 2004

Jukka Korkeilan akryylimaalauskurssilaisten näyttely, Kaikugalleria, Helsinki, FI 2004

Edelfelt-kilpailuteosten näyttely, Kaikugalleria, Helsinki, FI 2004

Alfa-art Taideoppilaitoksen lopputyönäyttely, Kaapelitehdas, Helsinki, FI 2003

Alfa-art Taideoppilaitoksen oppilastyönäyttely, Kaapelitehdas, Helsinki, FI 2002

Enon Taidepolku, Ympäristötaideteoksia, Eno, FI 2002

Alfa-art Taideoppilaitoksen oppilastyönäyttely, Malmitalo, Helsinki, FI 2001

Limingan Taidekoulun kevätinäyttely, Liminka, FI 1999

Works on display:

Kunstvlaai6, Planet-art, Shock Art, Westergasfabriek, Amsterdam, NL 2006

Terrortory, Muu-gallery, Helsinki, FI 2006

The 110th Annual Exhibition of Finnish Artist in Kunsthalle, Helsinki, FI 2005

Solo exhibitions:

Supergirls, Varkauden Taidemuseon Galleria, Varkaus, FI 2005

Electricity, Kuvataideakatemia Aula, Helsinki, FI 2005

Meaty, Galleria Myymälä2, Helsinki, FI 2004

Bar nro. 9, Helsinki, FI 2003

current:

Group exhibition of VAV-department of Rietveld Academie, gallery W139, Amsterdam, NL, june 2007

Graduation exhibition of Rietveld Academie, Rietveld building, Amsterdam, NL, june 2007

For me the media and materials, ways to work are just different kind of ways to reach the idea. I make paintings, performances, sculptures, installations and videos. Lately my most important tool was my own existence.

I was busy with my slave-project, it was about being a slave for someone for one week. After that I was released - contrary to those who have to be slaves for the rest of their lives. My owner was chosen by lot. I submitted, promised to please, promised to try my best to make my owner happy. I did everything that my controller wanted me to do. I gave my free will and personal happiness away and became a puppet, a robot, a domestic animal, an obedient piece of meat. I became a slave. I was at the mercy of someone. I promoted myself with my wedding dress in church and gave the lottery tickets to the people.

As a bride with the wedding dress the issue of consent was very much present. My sacrifice provided a contrast to the forced marriages and to everything that is wrong with human behaviour. People and animals are forced to do against their own will. Living in this world means that we all are part of the hierarchy of subjugation and submission. We are slaves when decisions are made separate from ourselves, outside of ourselves, and we have to obey orders. Under someone else's will, an individual turned to a part of someone else's existence. Then our bodies don't contain us. Living without free will is like being soulless.

Even though slavery is officially abolished, human rights organizations tell us that the slavery still exists. Also arranged and forced marriages are still reality. Millions of wives in this world are owned by men - they don't have enough legal rights, they can exist only by their fathers or husbands. A rape in marriage is not even a crime in many cultures. People disgrace and prohibit prostitution by laws but close their eyes to women who are the real victims. Some call it cultural relativism.

Like with my slave-project, I want to make political art, I think that I don't have to comply with the world.

One of the culminations of my art is taking off and putting layers. To conceal and uncover. I want to change object's and material's features. To look inside and show the reverse side. That I did with my performance Tapeman, in which I was totally covered like a mummy by many layers of packing tape which was rolled on me inside out so the sticky side was on top, and I was collecting all the dust and dirt of my environment and sticking to people when I was touching them.

The layers of being build the identity. Those layers of existence made me to use meat as material. My inspiration for making art of meat comes from finnish language. We have only one word meaning both meat and flesh, not like in some other languages that meat is something dead on one's plate, and flesh is living and a part of a living creature. I started to survey the term differences. For example I covered robot dogs with meat, and they move and bark with a remote control.

Communication is also a key word. I'm interested in connections and the flow of information, like in my paintings of powerlines which illustrate connected information, communication. I like to play with words and letters. For example my work While it died, which was an empty, big, ruined, molded room which walls I totally covered with stamps of text. I was stamping the room for innumerable hours. Taking the space with that method was like a ritual, a ceremony. Every stamp was like a little pray of regret.

I'm interested in making big projects with a lot of time and effort, to build something in a big scale, like my stamping work is something I'd like to extend. In a figurative sense I'd like to stamp the whole world.

Why this program interests me

Art world is like a factory that swallows, consumes and produces at the same time. Meeting other art students from all over the world helps me to understand a machinery called contemporary art.



Slave-project



Tapeman performance



While it died



Meat installations





200 x 120 cm, oil on canvas



100 x 80 cm, oil on canvas