

RITA JOKIRANTA mainly works with moving image, photography and installations, but also with light and sound. Multi-channel experimental video installations are typical presentation forms for her and she also may include photographs, color filters or items in them and create soundscapes to the installations.

Her art frequently explores the dynamic between image, event and interpretation. The viewer's own interpretation has always been an essential aspect of her work, whether in video or photography. Images always contain a narrative. And yet we all tell this story in our own way, and she challenges us to reflect and to find new interpretations.

Also the unreliability and fragmentation of memories, the narrativity of images and its changes, and how images represent the real world and how our world is interpreted through images are subjects which interest her. The videos may carry a story but sometimes it can only be seen as episodic fragments of simultaneously shown different events. The images are often transient reflections and momentary observations from the world in which we are traveling.

Since 1989, Rita Jokiranta's works have been shown in numerous solo and group shows in Finland, Scandinavia, and elsewhere in Europe, and in the United States. She has also made several public artworks, and is represented in a number of important collections. She lives and works in Mariehamn, the Åland Islands, Finland.

Portfolio available on the website.

| www.ritajokiranta.com |

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100 Minutes About the Sea Around Us

A projection of a 100 minutes video work about the sea around us was shown outdoors on the facade of the historical Eckerö Post and Customs House.

The poetic video work was made for the Åland 100 celebrations. It reflects islanders' experiences of shifting sea views in layered visions, and explores the roles of the sea in their life. In the beginning of the show Andreas Nyberg performed live music inspired by the sea with his violin.



100 Minutes About the Sea Around Us, 2021

Video mapping on the facade of the building
4K video, 42x9,5 meters
duration 1 hour 40 min
Production, idea, camera and editing:
Rita Jokiranta
<https://vimeo.com/485087089>, password tseug2tnRkj

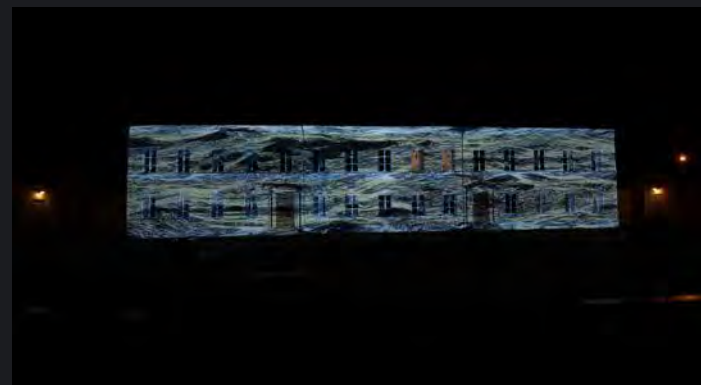








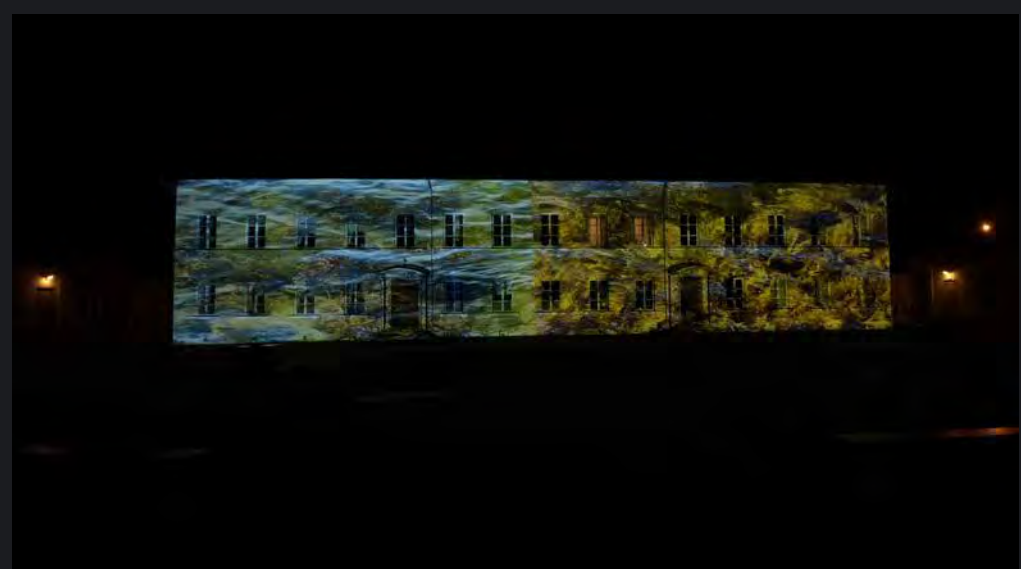
Rita Jokiranta | The Sea Around Us, 2021 | A video mapping | Views from Eckerö Post and Customs House, Åland, Finland



Rita Jokiranta | The Sea Around Us, 2021 | A video mapping | Views from Eckerö Post and Customs House, Åland, Finland



Rita Jokiranta | The Sea Around Us, 2021 | A video mapping | A view from Eckerö Post and Customs House, Åland, Finland





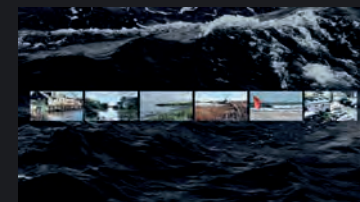
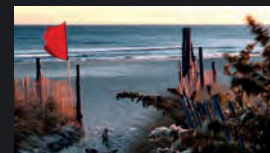
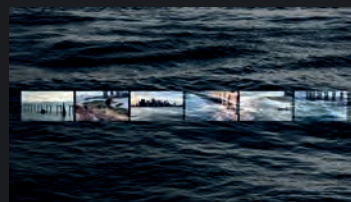
Rita Jokiranta | The Sea Around Us, 2021 | A video mapping | Views from Eckerö Post and Customs House, Åland, Finland

At the Water's Edges

At the Water's Edges (2020) is a video artwork about rising seas, the climate change and a big city. Recent research shows that metropolitan areas are places where climate emergencies, such as rising sea levels, will hit first. Paradoxically, they are also catalysts of accelerated global warming with their emissions. The work employs New York City as an example—due to its long and shallow shoreline, the city is very vulnerable to storms and flooding.

The multichannel installation in a large scale combines waters with momentary urban views and glimpses of life in the city's coastal areas. It challenges the viewer with the presentation playing with visibility and power of seeing as the cityscapes slowly disappear in dramatized waves. The images may reflect, in part, the rising seas or previous disasters, such as Hurricane Sandy, but also depict everyday activities without climate concerns. The structure of the work is episodic without a linear narrative, and the flow of images is controlled by random and repetition.

The videos for the installation were filmed 2017-2019 on location in selected places in Manhattan, Brooklyn, Queens and the Bronx; they all are areas in significant risk for flooding during the next decades. The work is completed with a soundscape comprising sounds from a melting glacier and roaring of waves recorded on a New York beach.



At the Water's Edges, 2020

multichannel video installation, large-scale projections
on three walls
4K video 16:9, sound, loop
duration 36 min
Production, camera, editing and sound design:
Rita Jokiranta; ocean sound recordings: Jeff Talman
<https://vimeo.com/485087089>, password tseug2tnRkj
<https://vimeo.com/487430994>, password tseug2tnRkj



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Installation views from Photographic Gallery Hippolyte, Helsinki, Finland



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Still images from the videos | Installation views from Photographic Gallery Hippolyte, Helsinki, Finland



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Installation views from Photographic Gallery Hippolyte, Helsinki, Finland



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Installation views from Photographic Gallery Hippolyte, Helsinki, Finland



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Installation views from Photographic Gallery Hippolyte, Helsinki, Finland



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Installation views from Photographic Gallery Hippolyte, Helsinki, Finland



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Still image from the videos



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Installation views from Photographic Gallery Hippolyte, Helsinki, Finland



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Still image from the videos



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Installation view from Photographic Gallery Hippolyte, Helsinki, Finland



Rita Jokiranta | At the Water's Edges, 2020 | A multichannel video installation | Installation views from Photographic Gallery Hippolyte, Helsinki, Finland | Still images from the videos

It Is Too Late (to Dance)

It Is Too Late (to Dance), 2019, is a site-specific multiscreen video installation that explores the dynamic between image, event and interpretation. The work deals with questions of the incongruence of time and events, but also with identity, transience, vulnerability, disappearance, randomness and the unreliability of memory.

The structure of the work is fragmented, reflecting the thought that all events in real life usually are paralleled, coincidental and layered, maybe without any connection to each other. The sequences are transient reflections and momentary observations from the world in which we are traveling.

The video work belongs to a series of related multichannel video installations (*Life as It Flees*, 2017, *Souvenirs for Travelers*, 2017 and *In the Minds of Others*, 2018) questioning the interpretation of reality in images. It shares, in part, some scenes with the previous videos but is mainly completed and rearranged with new material.

The installation was initially shown as five projections, one bigger on a wall screen and four on smaller floating rear projection screens, with the film rotating from screen to screen in intervals of 10 minutes. It offers countless combinations of images and opens possibilities to create new interpretations and stories.

It Is Too Late (to Dance), 2019

5-channel video installation rotating from screen to screen, projections on four floating screens and a wall
FHD video 16:9, sound, loop
duration approx. 10 min x 5, full rotation 49:30 min
Production, camera, editing and sound: Rita Jokiranta
<https://vimeo.com/399722983>, password tseug2tnRkj



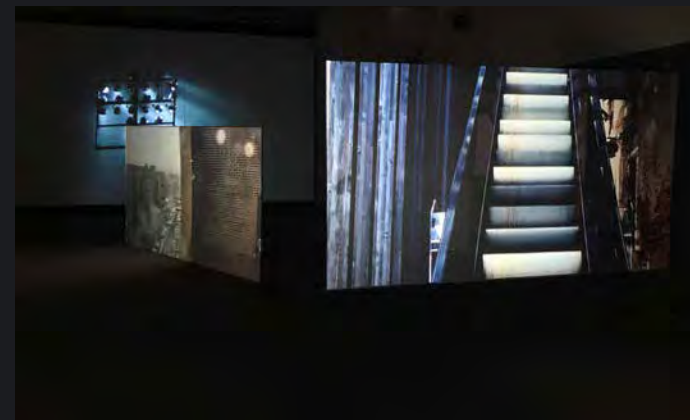


Rita Jokiranta | It Is Too Late (to Dance), 2019 | A multichannel video installation | Installation views from Åland Art Museum, Åland, Finland

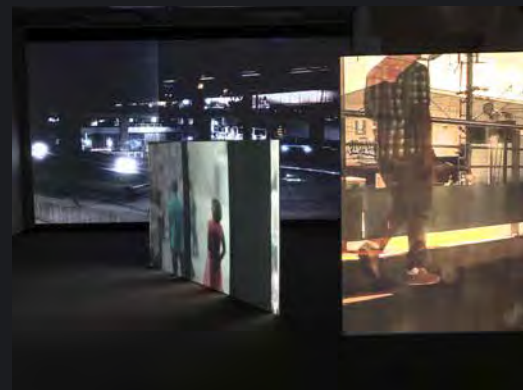
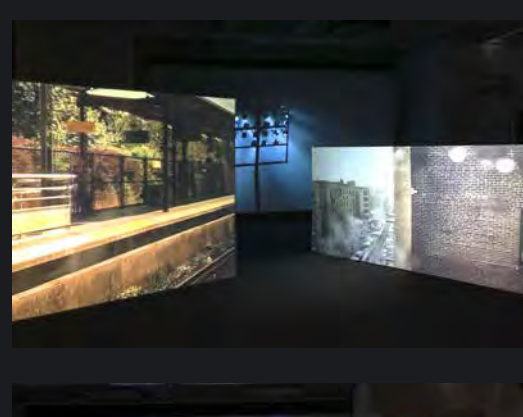




Rita Jokiranta | It Is Too Late (to Dance), 2019 | A multichannel video installation | Installation views from Åland Art Museum, Åland, Finland



Rita Jokiranta | It Is Too Late (to Dance), 2019 | A multichannel video installation | Installation views from Åland Art Museum, Åland, Finland



Rita Jokiranta | It Is Too Late (to Dance), 2019 | A multichannel video installation | Installation views from Åland Art Museum, Åland, Finland



Rita Jokiranta | It Is Too Late (to Dance), 2019 | A multichannel video installation | Installation views from Åland Art Museum, Åland, Finland

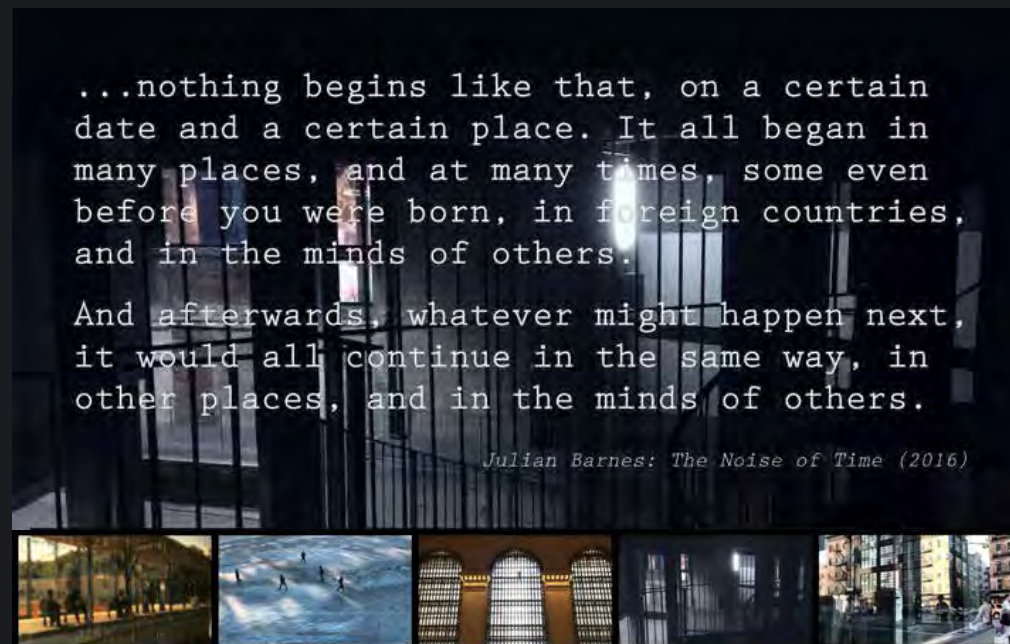
I In the Minds of Others

In the Minds of Others is a site-specific multiscreen video installation. The work deals with questions of the incongruence of time and coincidental events, but also with thoughts about identity, transience, disappearance and the unreliability of memory.

The structure of the work is fragmented, reflecting the thought that all events in real life usually are paralleled, coincidental and layered, maybe without any connection to each other. The sequences are transient reflections and momentary observations from the world in which we are traveling.

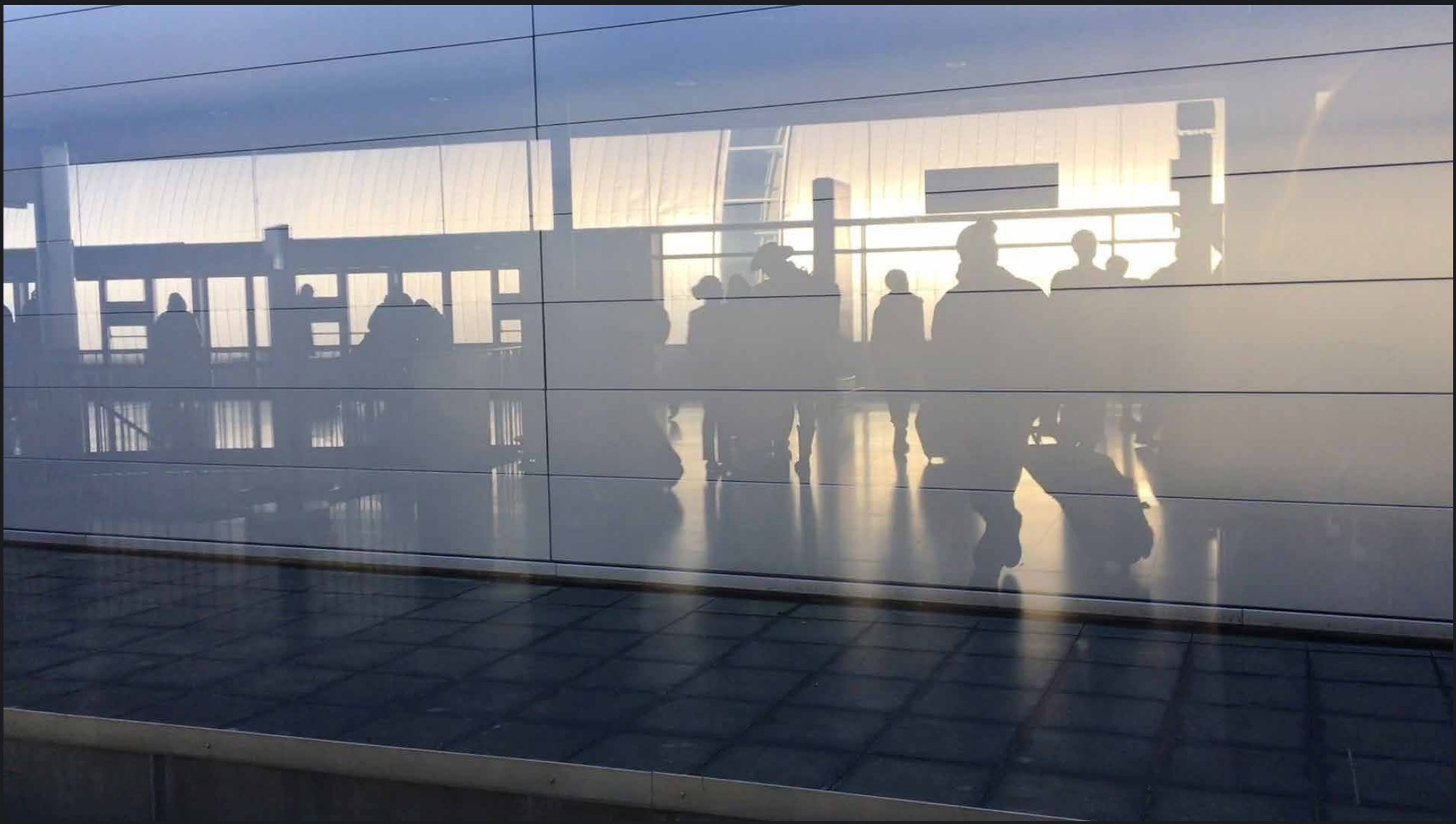
In the Minds of Others, 2018

5-channel video installation
FHD video 16:9, sound, loop
6-10 min

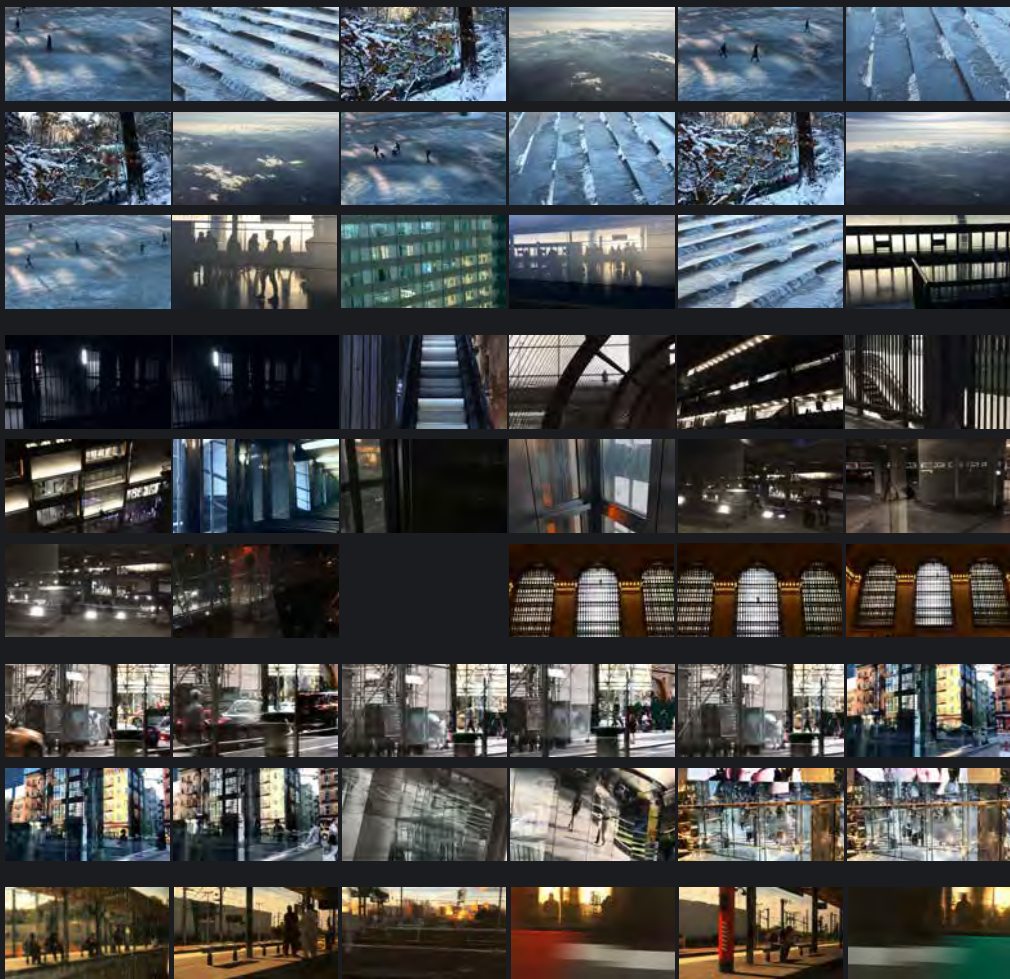




Rita Jokiranta | In the Minds of Others, 2018 | A multichannel video installation | Installation views from Galleria Huuto, Helsinki, Finland



Rita Jokiranta | In the Minds of Others, 2018 | A multichannel video installation | Still image from one of the videos



Rita Jokiranta | In the Minds of Others, 2018 | A multichannel video installation | Installation views from Galleria Huuto, Helsinki, Finland and still images from the videos

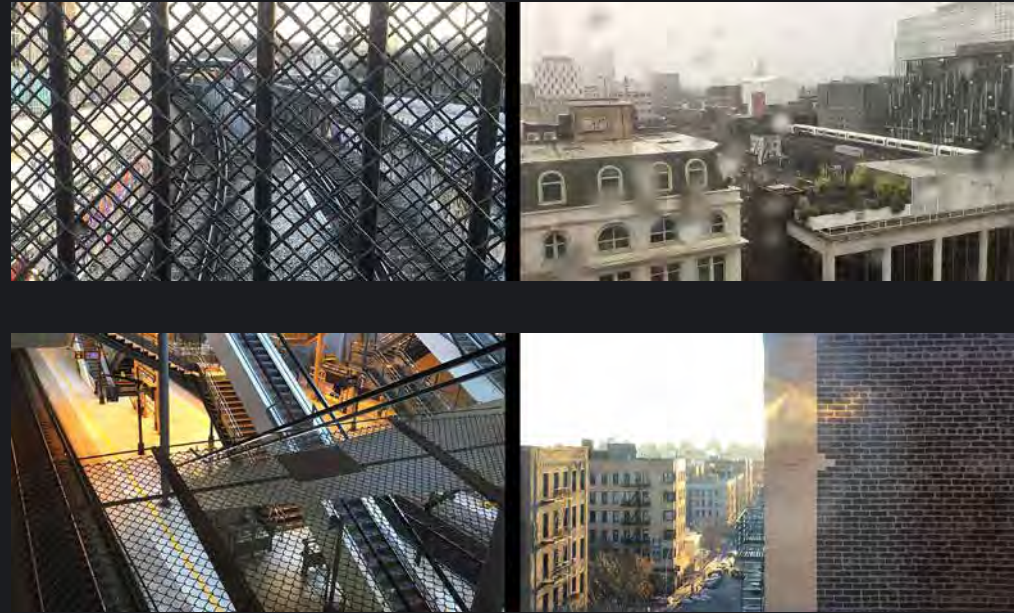


Rita Jokiranta | In the Minds of Others, 2018 | A multichannel video installation | Still image from one of the videos

I Souvenirs for Travelers

Souvenirs for Travelers is based on the films for the media installation Life as It Flees and other related videos, but concentrates more on the themes of time, journey and memories. It shows urban sceneries which are changing, maybe in our dreams, memories or for real.

The work is questioning the definition of landscape and tries to re-interpretate it by adding the time aspect to the gaze. Landscapes may also be connected to traveling and collecting memories. We always dream of seeing iconic views and getting them pictured in our photo albums – the tops of Himalaya, the pyramids of Egypt, the skyscrapers of New York. But usually we have to live surrounded by pretty ordinary views in our everyday life – transient places like streets, backyards, stations – that are not always recognized as landscapes.



Souvenirs for Travelers, 2017

2-channel media installation
FHD video 16:9, sound, loop
19:32 min





Rita Jokiranta | Souvenirs for Travelers 2017 | A two-channel video installation | Installation views from Mäntinranta Art Centre, Tampere, Finland

I Life as It Flees

Life as It Flees is a video art work comprising a site-specific multi-screen installation that explores the dynamic between image, event and interpretation. The short story *The Adventure of a Photographer* (*L'avventura di un fotografo*, 1970) by the Italian writer Italo Calvino has also been used for inspiration. The title of the work is a quotation from the short story and refers to the difficulty to catch the real life in images.

...he too was one of those who pursue life as it flees, a hunter of the unattainable, like the takers of snapshots...

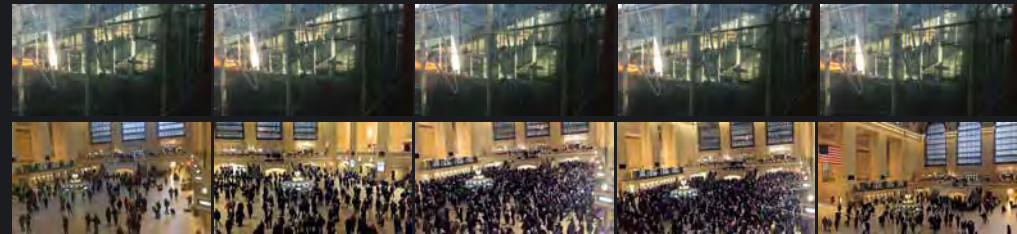
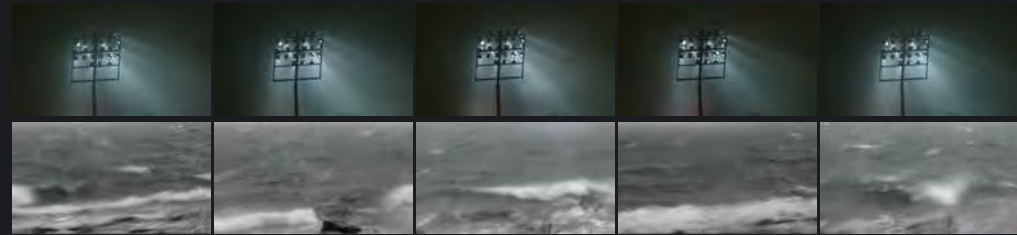
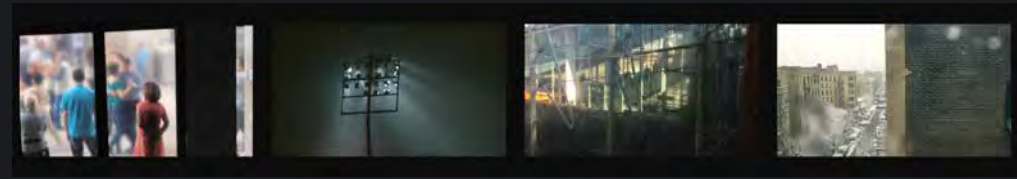
...Perhaps true, total photography, he thought, is a pile of fragments of private images...

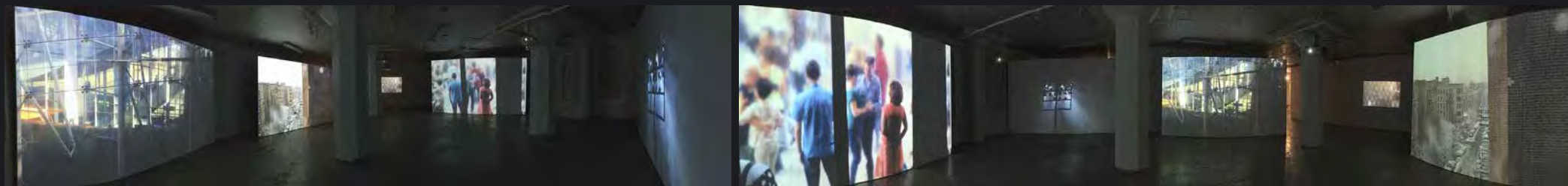
(Italo Calvino © Giulio Einaudi editore s.p.a. Translation William Weaver © Martin Secker & Warburg Ltd 1983)

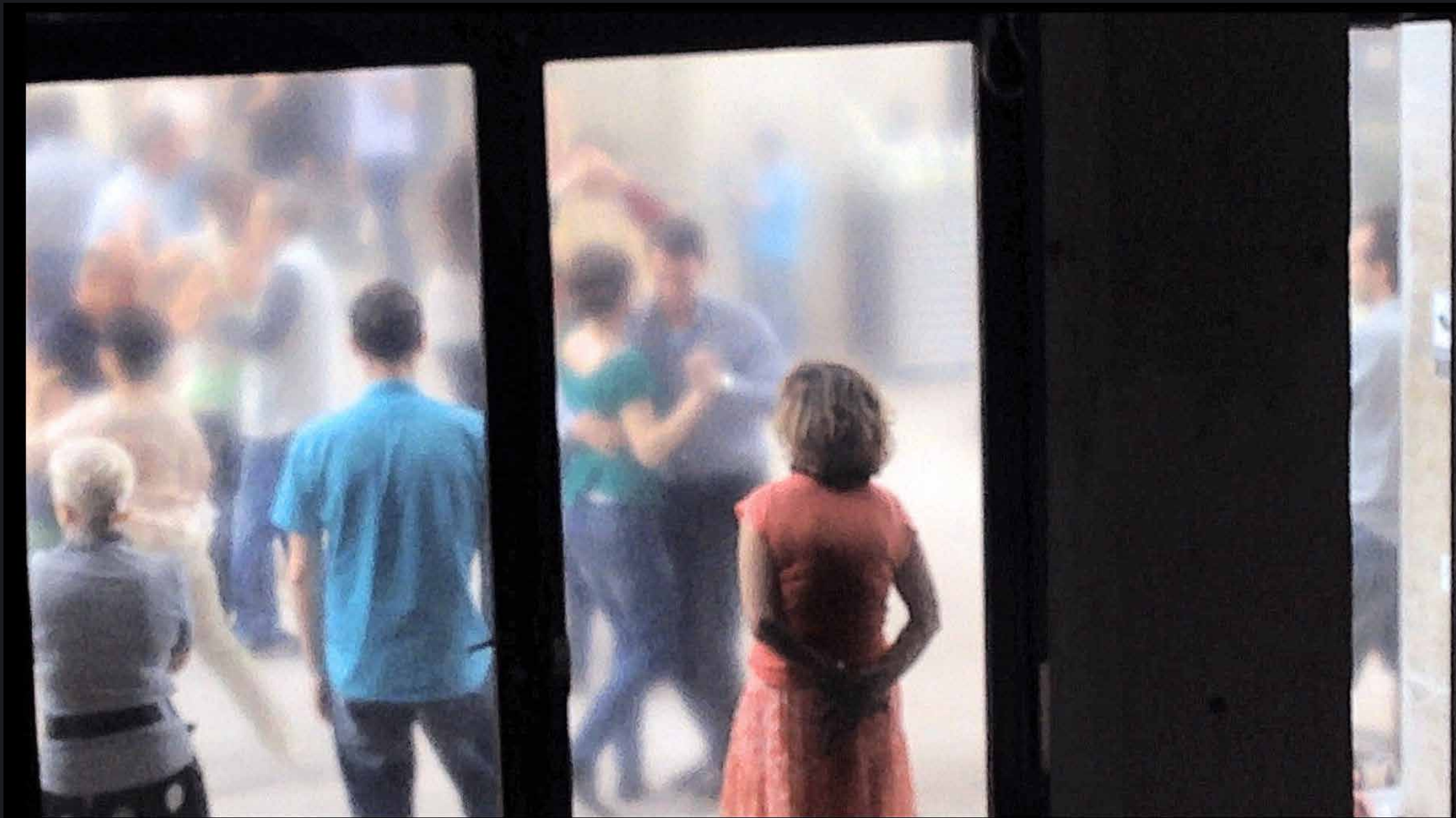
The work was built like a puzzle. The video may carry a story but it can only be seen as episodic fragments of simultaneously shown different events. The images are transient reflections and momentary observations from the world in which we are traveling, but they may also represent a state of mind.

Life as It Flees, 2017

5-channel media installation
FHD video 16:9, sound, loop
7:00 min/28:00 min
thanks for the music:
Henri Salvador: Syracuse; Andreas Nyberg, violin







Rita Jokiranta | Life as It Flees, 2017 | A multi-channel video installation | Still image from a video







| Between Strength and Weakness

At first glance, Rita Jokiranta's video installation *Between Strength and Weakness* evokes a nostalgic longing for past times when we felt happy. But it also asks: What lasts? What is strong? What is fragile? And finally: What do we really see – or want to see?

The installation also deals with the shifting, distortion and fragmenting of reality, and with memory's attempts to hold on to the good things and to forget the bad. At the same time, the work carries on the themes of seeing and looking that Jokiranta has also explored previously. Forming a visual impression of what is seen is an individual process, and we can never interpret what we see in the same way as others do. Even though some things in the world look permanent and stable, they, too, have their weak points. Images blur and fade like memories, until they totally disintegrate.

The installation consists of video projections, lights, blue colour-effect filters and mirror foil. Another central element is the nine steps from an old, cast-iron spiral staircase, its ornamental shapes repeated in its shadows and mixed into the video images. The afternoon sunlight through the gallery windows adds an unpredictable layer to the installation.

Between Strength and Weakness, 2013

3-channel video installation, projections on a hanging screen and two walls, colour-effect filters, mirror foil, nine steps from an old cast-iron staircase

[A Scent of Nostalgia] 2013

FHD video 16:9, 6:03 min, sound, loop.

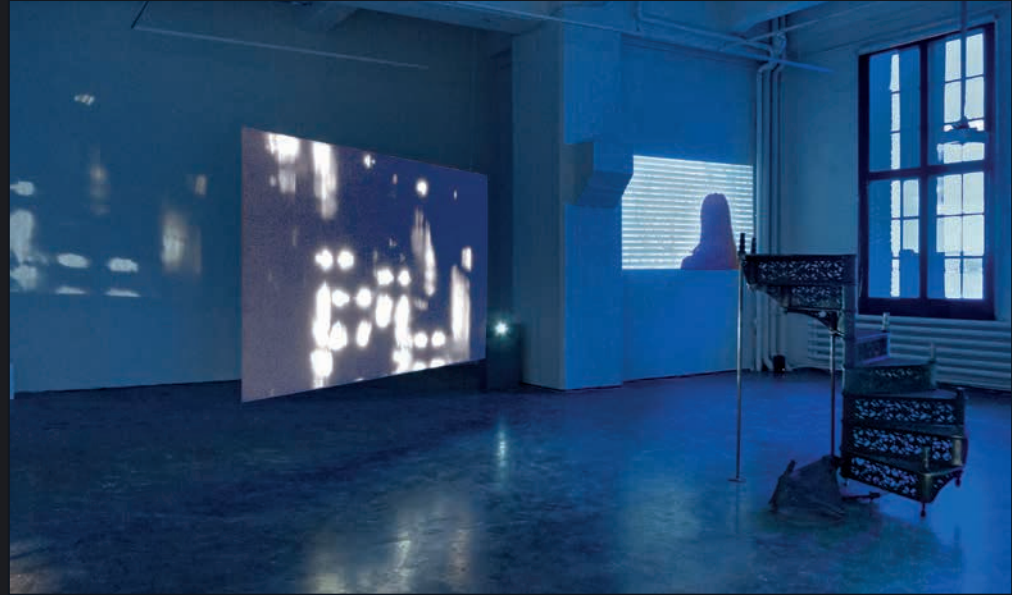
Music: *Palinosis* (2009) by Egidija Medekšaitė, performed by Irmantas Andriunas (birbynė) and Daniel Rozov (accordion).

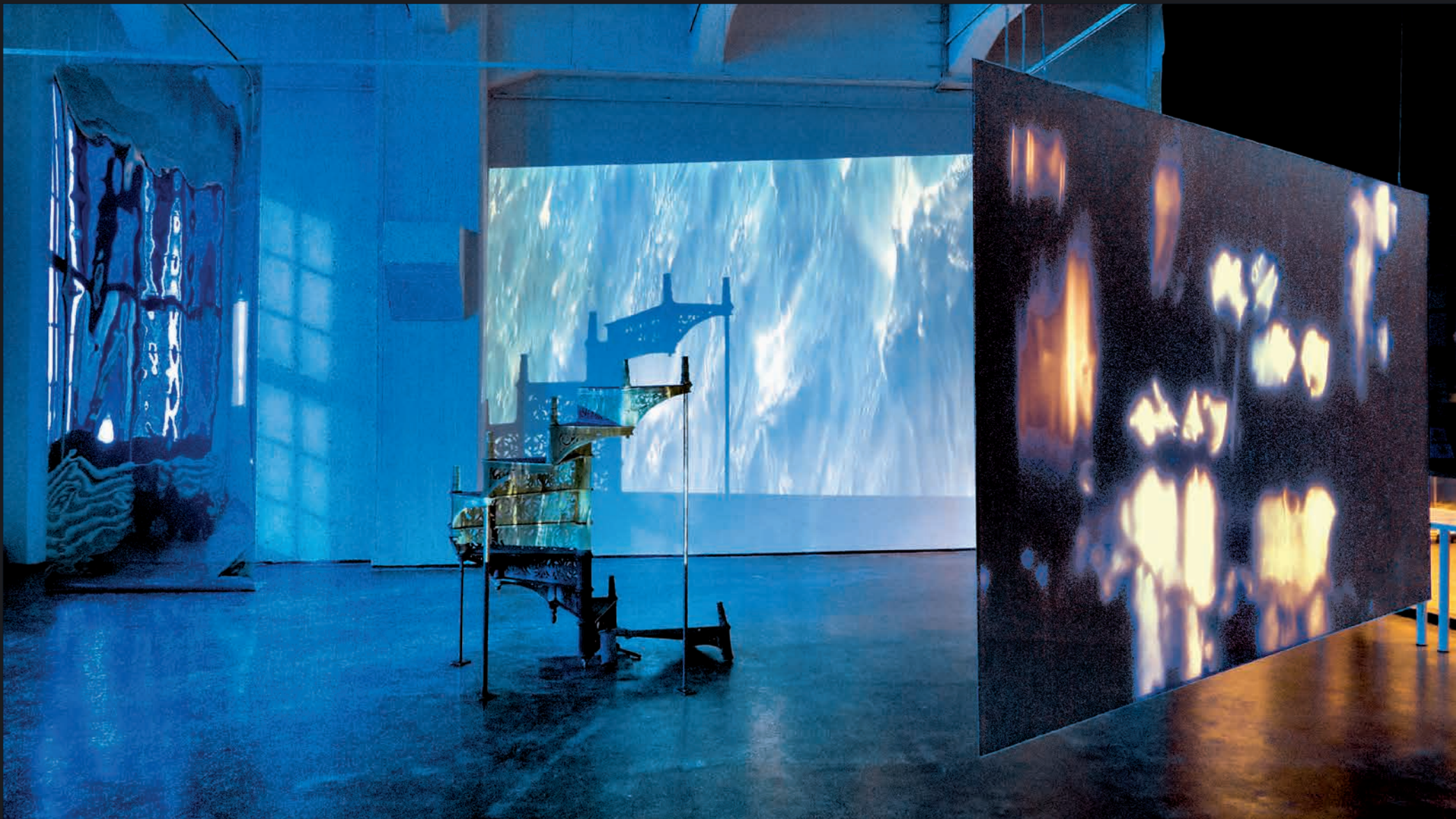
[Not Anymore] 2013

FHD video 16:9, 6:46 min, sound, loop.

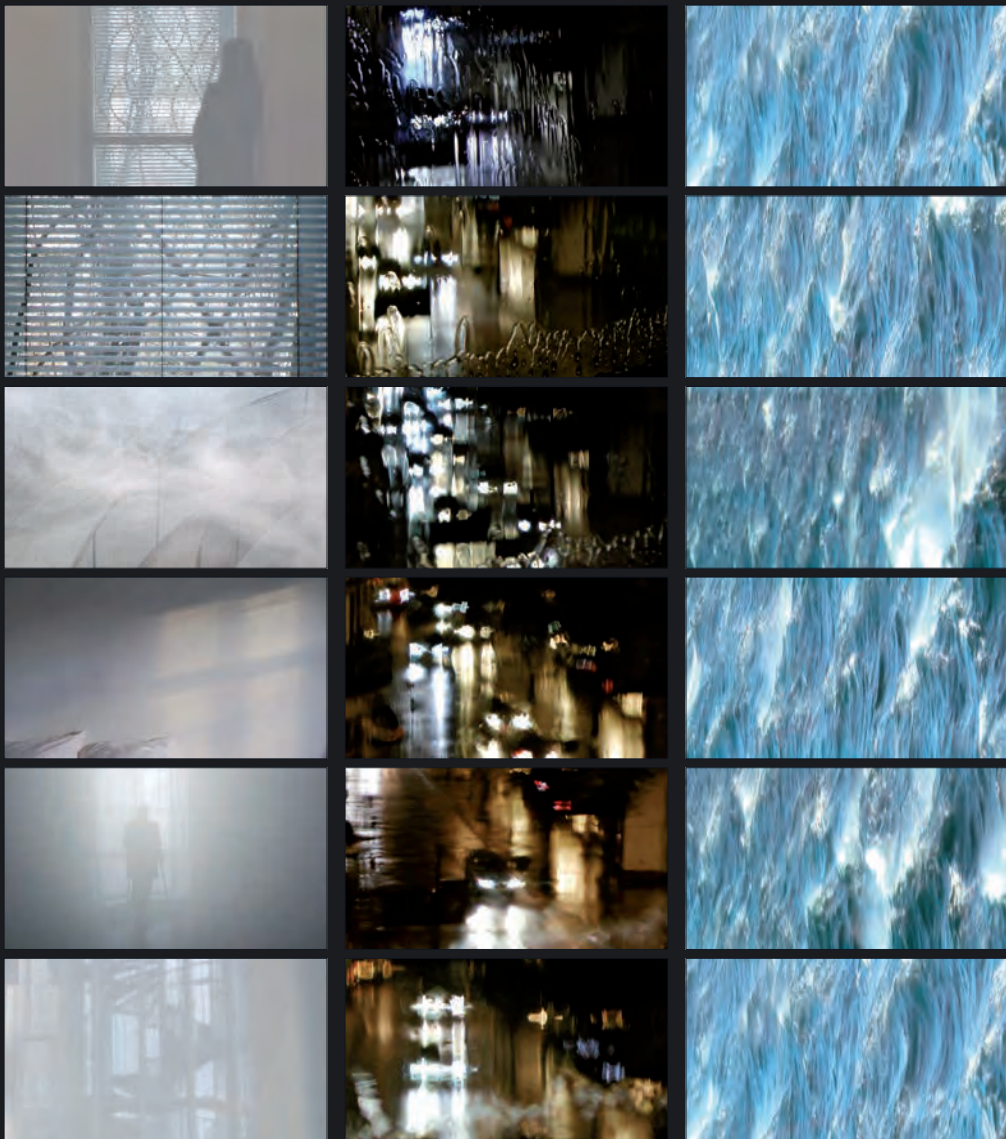
[Untitled (In the Mirror)] 2013

FHD video 16:9, 6:04 min, silent, loop.





Rita Jokiranta | Between Strength and Weakness, 3-channel video installation 2013 | Installation view, Cable Gallery, Helsinki 2013



Between Strength and Weakness, 3-channel video installation 2013 | Still images from the videos
 A Scent of Nostalgia, 2013 | I Do Not Remember You Anymore, 2013 | Untitled (In the Mirror), 2013

I And All the World a Longing

An afternoon by the ocean once when winter turns to spring. The eternal breaking of the waves. Sea foam predicting something unwelcome. Migratory birds passing quickly. The image losing details like memories that slowly fade.

As a continuation to Rita Jokiranta's video installation *Between Strength and Weakness*, this installation comprises elements from it and adds a new video. They build together Blue Windows series.

All the World a Longing, 2014

2-channel media installation
FHD video 16:9, sound, loop
color filters, cast-iron staircase
6:26 min
or a single channel video





Rita Jokiranta | All the World a Longing, 2-channel video installation 2014 | Still image from a video



I Horizons

The point of departure in the project was the fate of Finnish emigrants who went to America in the early 20th century and the possibility of comparing them with that of those who did not emigrate. Through album photos, archive material and new video footage and photographs, the video installation traces the life of two brothers who about a hundred years ago lived on different sides of the Atlantic, their descendants and landscapes.

I set out to find traces of their life in mines, ports, forests and agriculture, and to see the landscape; what kind of places they settled in. For comparison, I also traveled to see what their native regions in Finland are like today. Many things had disappeared, and social and economic circumstances had changed. A hundred years is sufficiently long for people and their work to be forgotten. And landscapes – a century had changed them, too.

Thus the project became an attempt to remember. To remember that which had already been forgotten. To ask, even though it was no longer possible to get answers.

People's hopes for the future are nevertheless similar regardless of place or time. People are always looking to the horizon, dreaming of a better life. The history of Finnish emigrants should help us to remember similarities with the migrants of our time.

The work was shot on locations around Lake Superior in Wisconsin, Michigan and Minnesota in the United States, and in Ontario in Canada. Footage in Finland was mainly shot in Pirkanmaa, Southern Ostrobothnia and Hanko.

Horizons, 2013

3-channel video installation, FHD video, sound

| Part 1: Finland, FHD video, 10:33 min, loop
| Part 2: Journey, FHD video, 4:32 min, loop
| Part 3: America, FHD video, 12:10 min, loop





Rita Jokiranta | Horizons, 3-channel video installation 2013 | Still image from the video





| Every Image Is a Beginning

Every image can be the start of a story.

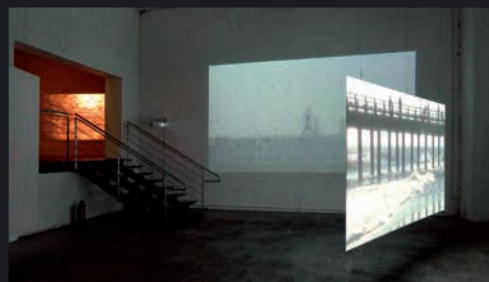
The video installation *Every Image Is a Beginning* by Rita Jokiranta comprises three screens and a wall projection, in which we see several small events simultaneously, in the same way as things in real life occur randomly and contemporaneously. In the videos, natural phenomena and the urban environment, silence and noise, abstract and documentary sequences are juxtaposed. The aim is to record an ephemeral occurrence and to present it so that we, the viewers, are challenged to make comparisons with our own experiences and feelings when interpreting the images.

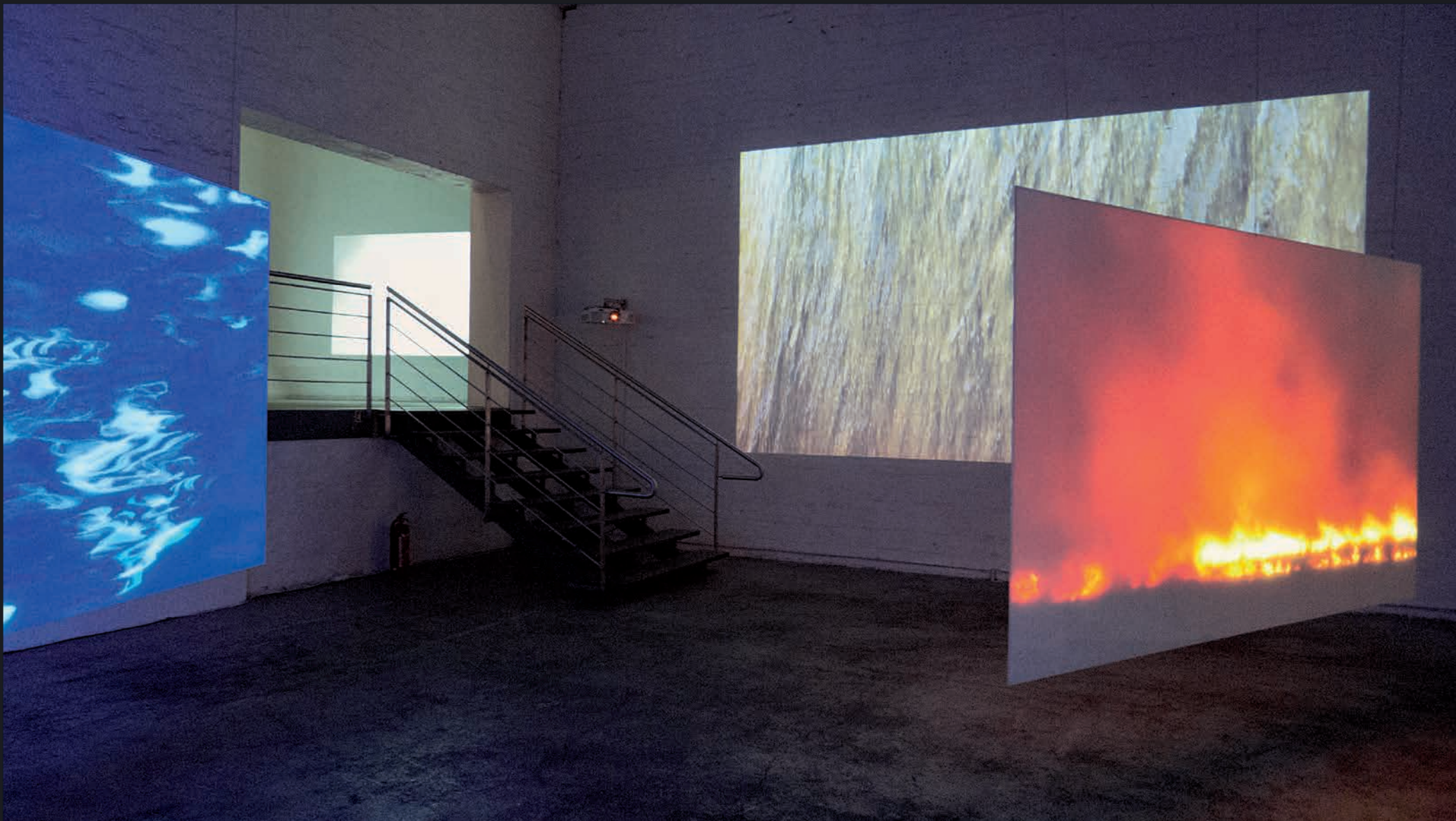
Connections with the history and structure of film provide models that help our interpretation, but in the installation traditional linear narrative is deconstructed, and viewers are given only beginnings or fragments from which to continue the story. The moving images and sounds are randomly combined, momentarily creating a fleeting visual narrative, which can be preserved only in the viewer's memory. How the story will be told is left to the viewer.

Beside making interpretations, the work also prompts us to think about the terms of seeing. A tension arises between the parallel images. A threat or fear hides beneath the surface, which eludes the gaze, but a vague sense of it still enters our minds. Apart from narrativity, the installation deals with our mental visualizations, and can in a way be compared to the torrent of information to which we are exposed every day – the images roll over us, stay in our minds, and will not leave us in peace.

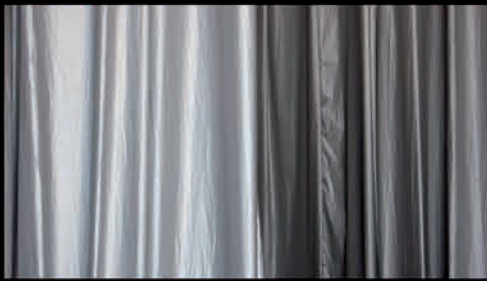
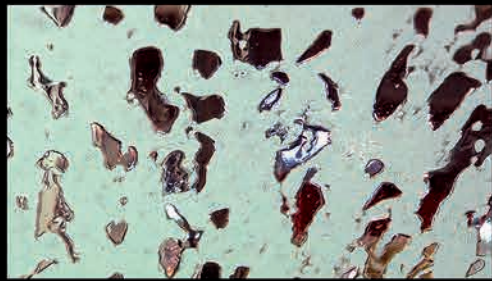
Every Image Is a Beginning, 2011

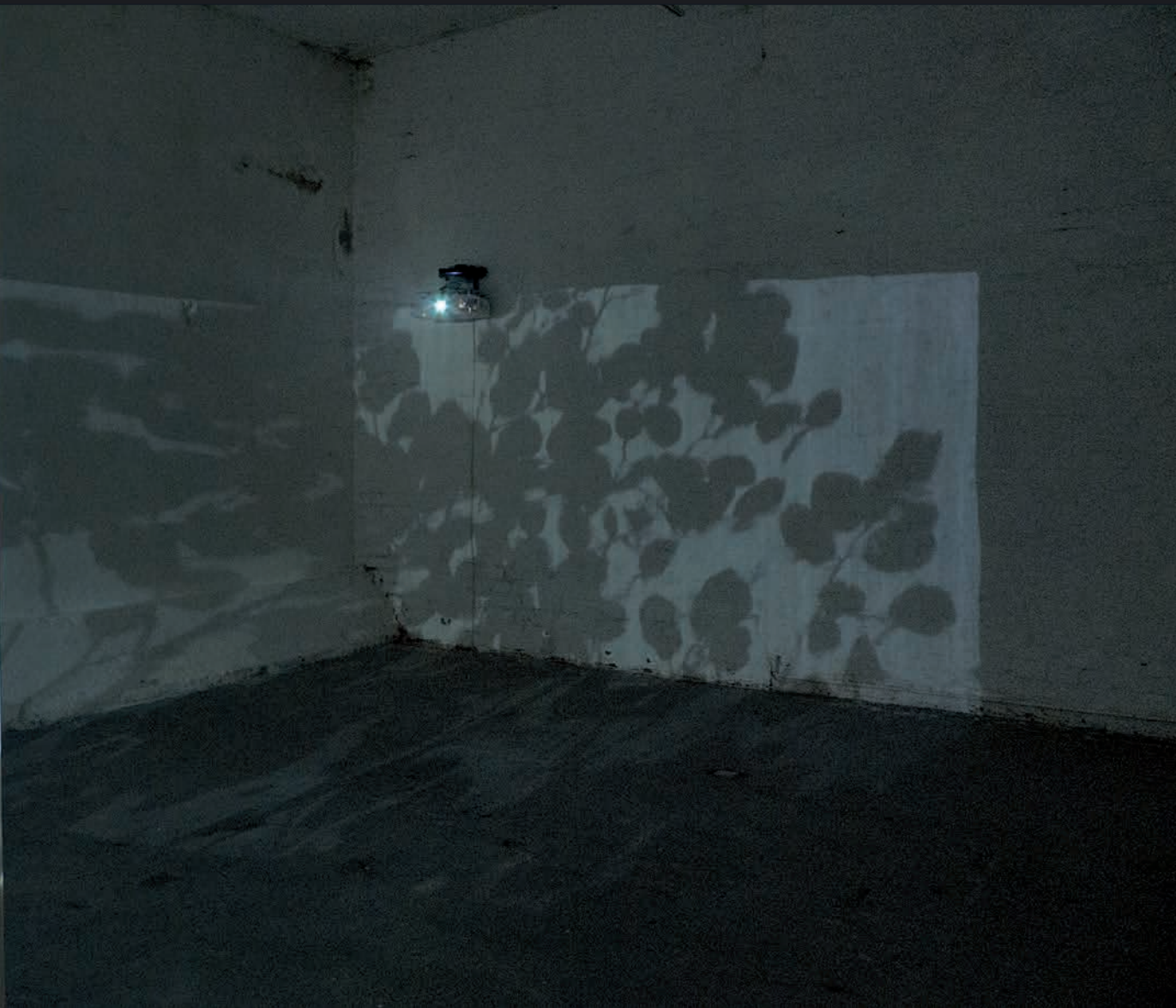
4-channel video installation,
projections on hanging screens and a wall.
FHD video 16:9, sound.
Duration approx. 9:10 min, loop.



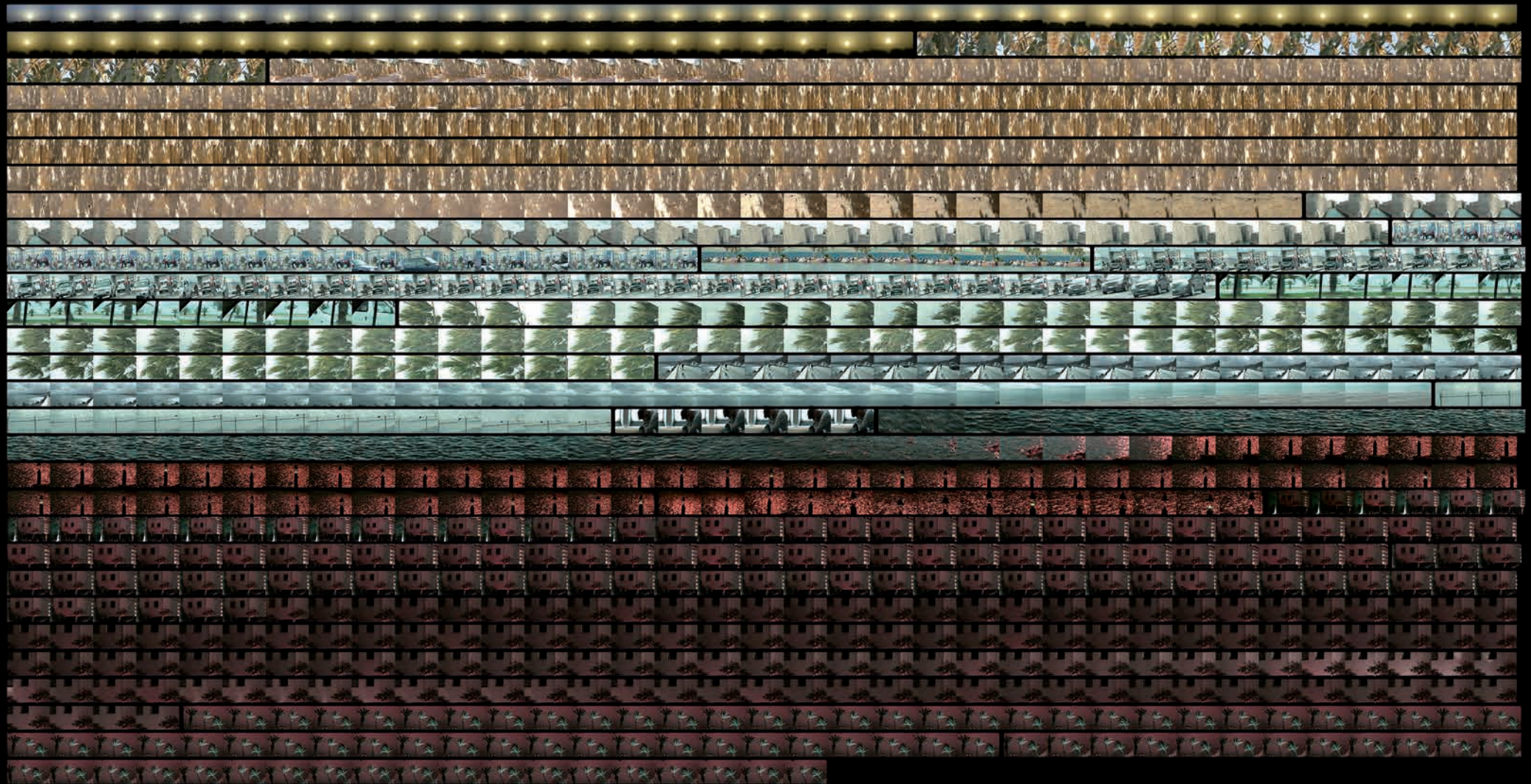


Rita Jokiranta | Every Image Is a Beginning, 4-channel video installation 2011 | Installation view, Forum Box, Helsinki 2011





Rita Jokiranta | Every Image Is a Beginning, 4-channel video installation 2011 | Installation view, Forum Box, Helsinki 2011



I Here, and Beyond

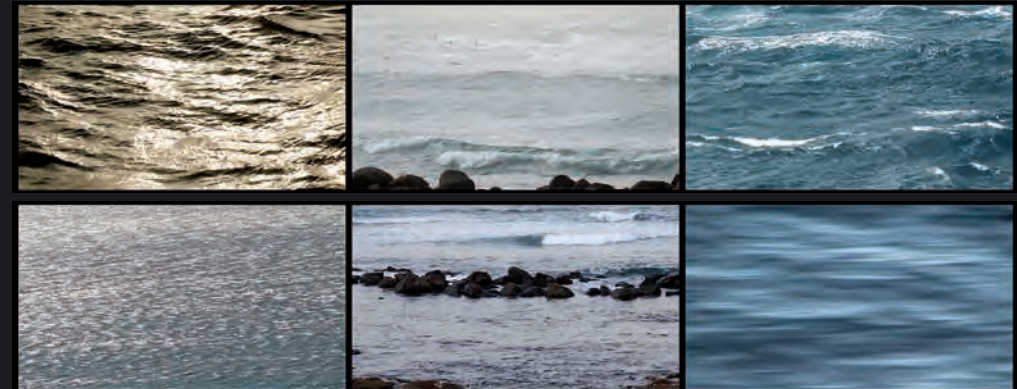
The sea stands in direct focus in Rita Jokiranta's three-channel video installation, created for *ARS 11* and *Water and Waste* at the Åland Islands Art Museum. Jokiranta takes as her subject the water that bounds the African continent, providing sea lanes and setting-off points, and asks if the waves can carry a message or if the sea can give comfort.

Starting from the coasts of Morocco and Senegal she formulates a poetic statement about migration that extends from the tragic forced transportations of history to today's situation, in which many people see themselves as compelled to set off across the sea in perilous pursuit of a better life. For those, usually women and children, who are left behind, the sea becomes a barrier that serves as a memorial to those who are missing. The sea can be hope, promise, uncertainty, despair and a grave. The waves carry with them a tale for every human being who has been forced, or has chosen, to set out to sea. We encounter the three projections, plus the soundscape filled with voices and the lapping of the waves, in the centrally positioned basin, in which the images are merged into a reflection that frees them from the specific site and gives them a universality like that of the sea itself. It can be impossible to span even the shortest distance. Sometimes, the horizon really is the end of the world. (Sebastian Johans)

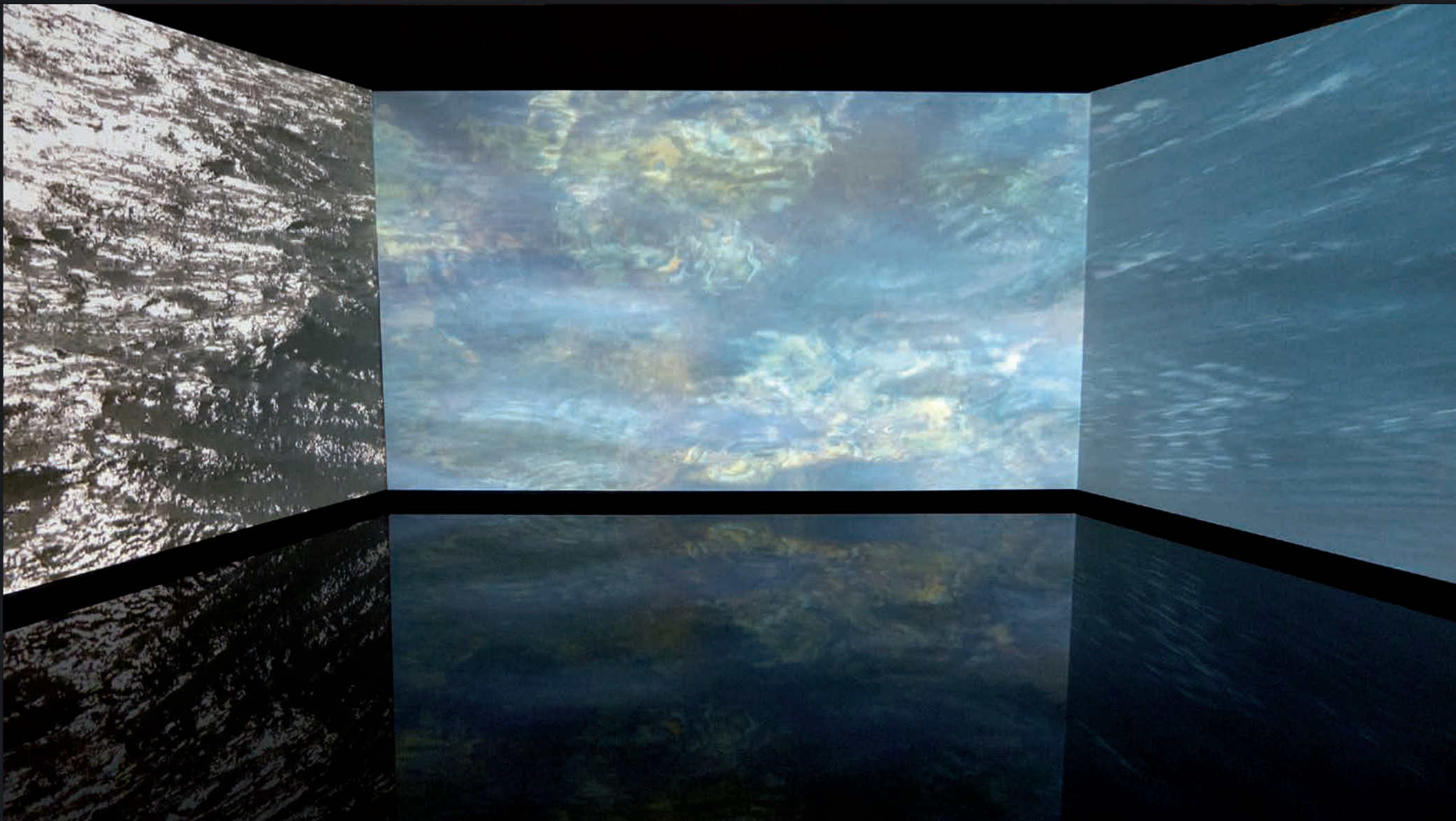
Here, and Beyond, 2011

3-channel video installation, FHD video, sound, water basin

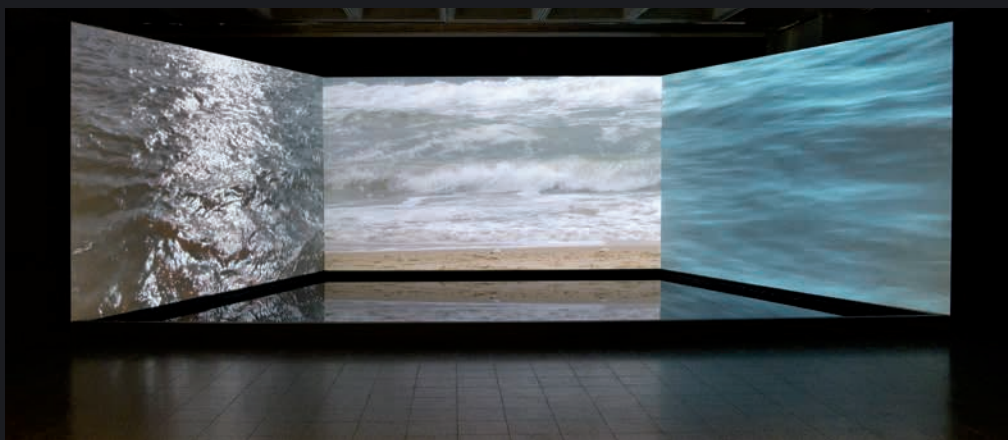
| Part 1: 12 Million, FHD video, 10 min, loop
| Part 2: Yayi's son, FHD video, 20 min, loop
| Part 3: 35 Minutes, FHD video, 10 min, loop



Here, and Beyond, 3-channel video installation 2011
| Still images from the videos 12 Million, Yayi's Son and 35 Minutes



Rita Jokiranta | Here, and Beyond, 2011 | Installation view, ARS 11 satellite exhibition Water & Waste, Åland Islands Art Museum, 2011



Selected Filmography 2005–2021

password for Vimeo tseug2tnRkj

- 32 | **About the Sea Around Us, 2021**
video mapping project, on a facade of a historical building, 42x9,5 meters
4K video 16:9, 100 min, live music 30 min | [vimeo.com/ 627396512](https://vimeo.com/627396512)
- 31 | **At the Water's Edges, 2020**
multichannel video installation, projections on three walls
4K video 16:9, 36:02 min, sound, loop | vimeo.com/485087089, vimeo.com/487430994
- 30 | **It Is Too Late (to Dance), 2019**
5-channel video installation, rotating projections on four screens and a wall
FHD video 16:9, approx. 10:00/49:30 min, sound, loop
| vimeo.com/399722983, vimeo.com/411869144
- 29 | **In the Minds of Others, 2018**
5-channel video installation, projections on two screens and two walls
Full-HD video 16:9, dimensions and durations variable, sound, loop
channel 1 Parallel Days 9:50 min | vimeo.com/397306060,
channel 2 8:19 min | vimeo.com/300173459,
channel 3 Fleeting Moments 6:50 min | vimeo.com/397303186,
channel 4 6:56 min | vimeo.com/300177355,
channel 5 2:38 min | vimeo.com/310208393
- 28 | **Souvenirs for Travelers, 2017**
2-channel video installation, projections on a screen and a wall
FHD video 16:9, 19:32 min, sound, loop | vimeo.com/226954139
- 27 | **Life as It Flees, 2017**
5-channel video installation, rotating projections on four screens and a wall
FHD video 16:9, 7:00/28:00 min, sound, loop
| vimeo.com/201644215, vimeo.com/225762606
- 26 | **nonstop, 2017**
FHD video 16:9, 4:09 min, sound, loop | vimeo.com/190443872
- 25 | **All the World a Longing, 2014**
FHD video 16:9, 6:26 min, sound, loop | vimeo.com/123466241
- 24 | **Horizons, 2013-2017**
3-channel video installation, FHD video, sound
Part 1: Finland, FHD video, 10:33 min, loop
Part 2: Journey, FHD video, 4:32 min, loop
Part 3: America, FHD video, 12:10 min, loop
- 23 | **Untitled (In the Mirror), 2013**
FHD video 16:9, 6:04 min, silent, loop
- 22 | **Not Anymore (I Do Not Remember You Anymore), 2013**
FHD video 16:9, 6:46 min, sound, loop | vimeo.com/68494342
- 21 | **A Scent of Nostalgia, 2013**
FHD video 16:9, 6:03 min, sound, loop | vimeo.com/61839488
- 20 | **Tales for the Darkest Days, 2012**
single-channel video installation, FHD video, 16:9, 6:49 min, silent, loop
- 19 | **Every Image Is a Beginning, 2012**
single-channel version, FHD video, 16:9, 12:52 min, sound, loop | vimeo.com/73760574
- 18 | **Every Image Is a Beginning, 2011**
4-channel video installation, projections on hanging screens and a wall,
four videos, FHD, 16:9, 9:10 min, sound, loop | vimeo.com/45888674
- 17 | **Thinking of Yayi's Son, 2011-12**
Video, FHD, 16:9, 10:15 min; single-channel version of the videos in the installation
Here, and Beyond | vimeo.com/45884930
- 16 | **Here, and Beyond, 2011**
3-channel video installation, FHD video, sound, water basin
Part 1: 12 Million, 10 min, loop
Part 2: Yayi's son, 20 min, loop
Part 3: 35 Minutes, 10 min, loop
| vimeo.com/45875491
- 15 | **Like Unconsciousness, 2010**
2-channel video installation, FHD videos 16:9, 13:57 min, sound, loop
single-channel version 6:34 min, sound, loop | vimeo.com/45864991
- 14 | **In the Sky, 2010**
Video, mini-dv/pal 16:9, 12:42 min, silent, loop
- 13 | **Just Another Evening, 2010**
Video, mini-dv/pal 16:9, 17:39 min, silent, loop | vimeo.com/45806067
- 12 | **Venetian Wallpapers (High Water), 2010**
Video, mini-dv/pal, 6:17 min, silent, loop | vimeo.com/45804823
- 11 | **Venetian Wallpapers (Darker Is the Night), 2010**
Video, mini-dv/pal, 5:09 min, silent, loop | vimeo.com/45803851
- 10 | **Watch Your Step, 2009**
Video, mini-dv/pal, 3:44 min, silent, loop
- 9 | **Each Time, Trying to Escape, 2008**
Video, mini-dv/pal, 14:53 min, silent, loop | vimeo.com/45768278
- 8 | **Just Another Afternoon, 2008**
Video, mini-dv/pal, 1:41 min, silent, loop
- 7 | **All My Tears, 2008**
Video, mini-dv/pal, 2:15 min, silent, loop | vimeo.com/45609856
- 6 | **Power of Seeing, 2007**
Video 16:9, dv/pal, 16:56 min, silent, loop | vimeo.com/45802497
- 5 | **Chasing Yesterday, 2007**
Video, mini-dv/pal, 3:24 min, silent, loop | vimeo.com/45608951
- 4 | **Time Floats (Leaving New York City), 2007**
Video, mini-dv/pal, 7:57 min, silent, loop | vimeo.com/45605836
- 3 | **Fighting the Evil, 2007**
Video, mini-dv/pal, 2:25 min, silent, loop | vimeo.com/45605158
- 2 | **Red Matter, 2006**
Video, mini-dv/pal, 4:54 min, silent, loop | vimeo.com/45584268
- 1 | **Water Sketches, 2005/2008**
Video 4:3/16:9, dv/pal, 7:54/4:00 min, silent, loop
Water Sketches, 2018 (2005/2008)
Video 16:9 remastered, HD, 6:05 min, silent, loop | vimeo.com/277299701