

# Small Spaces

Works from the collections of Oulu Art  
Museum



Touring exhibition learning material

Cover photo: Anja Rönty, Illuminated Window (1981), ink drawing  
Photograph: Mika Friman

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# Small Spaces touring exhibition learning material

The Small Spaces touring exhibition has been curated from Oulu Museum of Art's paper-based collections. The exhibition focuses on the interior.

What do you see in the spaces? What states of mind can you feel? Some of the spaces are still, while in the others there are many things going on. What is your personal small space like? When you look at the works more closely, you can see that the artists have brought their own memories and imaginations into realistic interiors.

The artists in the exhibition are Marjatta Hanhijoki, Nanna Herstad, Inari Krohn, Elina Luukanen, Minna Mäkelä, Anja Rönty and Marja Strömmer. It includes prints and ink drawings.

This activity pack has been created for groups visiting the Small Spaces exhibition to support the work of the teachers. It consists of visual and narrative activities that use different tools and methods. The activities are aimed at children from kindergarten to school age and can be adapted to the needs of your own group. Some of the activities can be carried out during an exhibition visit in the exhibition space or nearby, while others are suitable for classrooms. The tasks based on the themes of the exhibition can be extended into a larger thematic whole under the guidance of the teacher.

The works in the exhibition can be viewed from both a personal and a group perspective. Different interpretations make the visit to the exhibition interesting and unique. Through contemporary art, you learn not only about art, but also about different ways of looking at and discussing art and the feelings associated with it. Art brings out different views and ways of thinking.

The activity pack contains instructions on how to carry out the tasks, information about the artists in the exhibition and the techniques they use in their works. The exhibition is curated by the art museum's researcher Tuija Visuri. The activity pack has been created by Hanna-Leena Ruottinen and Satu Larivaara-Heikkala. The learning package has been produced by communications assistant Lotta Sorvoja.

We encourage the teachers to familiarise themselves with the material and, if possible, visit the exhibition beforehand. The activities are also available for studying in a folder in the exhibition space.

Best regards

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# Artists featured in the Small Spaces touring exhibition

MARJATTA HANHIJOKI (1948–) works with printmaking, watercolours and drawing. In her prints, the precise and skilful density of black lines produces a detailed image of the subject. The works often depict everyday moments or events with a warm feeling.

NANNA HERSTAD (1946–) is a printmaker from Denmark. Her skilful lithographs often depict interiors and still lives.

INARI KROHN (1945–) is a painter and printmaker for whom connection with nature is an important theme. In her works *Absence* and *Mirror*, the gaze is drawn from indoors to outdoors, to the nature and the environment. In *Asleep* it looks as if nature grows from the dream world into the interior. Krohn is also an author of books.

ELINA LUUKANEN (1941–) is known for her detailed depictions of interiors using the methods of printmaking. In Luukanen's works, the alternation of light and shadow is skilfully expressed. You can also see an interest in architecture, which she studied in the 1960s.

MINNA MÄKELÄ (1975–) uses many different tools and techniques in her artistic work. This exhibition features Mäkelä's monotypes. They are the only colour works in the exhibition.

ANJA RÖNTY (1930–) works with printmaking, drawing and other modes. Her ink drawings, made with a narrow ink blade, resemble graphic prints. However, her drawing technique makes them unique in different ways.

MARJA STRÖMMER (1964–) has explored motherhood and the growing of children through graphic art. Her works are figurative and often depict people and encounters between them.

# A short glossary of printmaking

This short glossary of printmaking sheds light on the methods used in the works in the exhibition and some related concepts.

Printmaking is a generic term for fine art printing methods. The traditional types of printmaking are intaglio (also called gravure), letterpress and planography. Other variations and new applications have also been developed. In general, fine art printing methods are characterised by the slowness of the process and the numerous manual steps that are involved.

The early history of printmaking dates to the seal cylinders of ancient Mesopotamia, the history of woodblock prints in China and Japan, and the development of the printing press. The printing of books and pictures has influenced the emergence of graphic art and printmaking at every stage. Today, printmakers also use of digital methods, exposure methods and different image transfer techniques.

In addition to prints, the exhibition also includes a few ink drawings. All the works in the exhibition are linked by the use of the line as a means of expression. They are also all based on careful observation and skilful collaboration between eye and hand.

Source: Töyssy, S. Vartiainen, L. and Viitanen, P. (1999). Kuvataide, visuaalisen kulttuurin käsikirja. WSOY.

## AQUATINT

Aquatint is a gravure method that uses resin or bitumen dust set on a substrate slab as a primer. When the slab is heated, the fine dust melts into small specks that resist acid etching. The aquatint process produces shaded surfaces and different degrees of darkness. It is often combined with line-emphasizing gravure techniques.

## CHINE COLLÉ

A print with a ground tone formed by a thin Japanese paper glued to the actual printing paper. With Chine collé, you can use different coloured papers to make multicoloured prints.



## ETCHING OR LINE ETCHING

Etching or line etching is a gravure method in which the tile is first primed with a so-called hard base. The image is drawn on the primer and made deeper in an acid bath. The longer the slab is etched, the deeper the grooves will be, and the darker the line they will form when etched. The hard base is removed from the tile before application. The work is printed on damp and porous gravure paper using a graphic press.

In soft-base etching, on the other hand, the primer on the copper plate does not harden at all. The image is drawn on a piece of paper placed on a soft base, on which the image is produced, for example by drawing. The indentations produced by the drawing are repeated in the priming and later the etching process with the same delicacy as the original drawing lines.

## LETTERPRESS PRINTING

In letterpress printing, the work is engraved on a plate. The paint is painted onto the tile as a thin layer using a roller and the image is printed on paper. The colour is transferred to the paper from the raised, unexcavated parts of the slab. The image is reproduced on the paper as a mirror image.

## DRY NEEDLE

The dry needle is a gravure printing process. In the dry needle method, the image is grooved directly into the tile. In addition to copper plates, aluminium and sheet metal are also used.

## PLANOGRAPHIC PRINTING

Planographic printing methods include lithography, which traditionally uses limestone as the slab. Instead of limestone, aluminium and zinc plates can also be used.

## LITHOGRAPHY

Lithography is an old and traditional method of planographic printing where limestone is used as the slab. Limestone absorbs fat and water. Ink that contains grease sticks to the greasy parts of the printing plate and is transferred to the paper during printing. Limestone is heavy and nowadays rare. Today, it is used along with aluminium and zinc sheet.

## PLATE

The tile on which the image is made is called the plate. Depending on the technique employed, it can be made of different materials, such as wood, plastic, stone or metal.

## MONOTYPE

A monotype is a single print. The image is drawn or painted directly on glass or plexiglass, for example, and then printed on paper. The image can also be made by scraping or scratching a tile covered in paint. No press is used in printing. The image can be printed on paper by stroking it with the hand or by rubbing the paper lightly with the round side of a spoon. Each print is a unique, one-of-a-kind work of art.

## PASSEPARTOUT

Passepartout (from French) means a cardboard with a hole. To avoid damaging the work, it must be framed so that the glass surface does not touch the work. In the framing stage, a cardboard with an opening is placed between the work and the glass.

## THE PRESS

A hand-operated printing press used in printmaking.

## GRAVURE PRINTING

In the gravure process the image is produced on a copper plate using different engraving or etching methods. The techniques can also be combined. Finally, the colour is applied to the slab and wiped off so that the colour remains in the engraved holes that are lower the surface. The work is printed on damp and porous gravure paper using a graphic press.

## THE PRINT

The final work that is printed using printmaking techniques is called a print. The print is usually printed on paper. In most printing methods, many similar prints are made. The number of prints is indicated through marking "T.P.l'a", an abbreviation of the French *tiré e par l'artiste*, which means that the print in question is "drawn by the artist himself". Many artists still print their works themselves, while others have their works printed by professional printers in print shops. The graphic is framed because it requires glass to protect it.

# A FORGOTTEN CHAIR AND OTHER THINGS



**Elina Luukanen: The Forgotten Chair,  
1978**

**Aquatint, dry point**

**Photographer: Anu Mykkänen** 12

## LOOK AT THE ART WORK:

Look at the picture. What is the atmosphere like? What can you see in the room in the picture? What kind of situation in life do you think the picture could tell us about? What is missing from the picture?

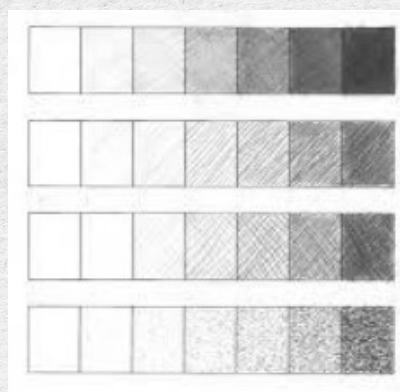
**MAIN CONCEPTS:** spatiality, colour value



## ACTIVITY 1

The value of a colour refers to the relative darkness or lightness of a colour. The value indicates how dark or light a colour is. The sense of space, three-dimensionality and shading of an image are often created by changing the value of the colour when drawing with a pencil, for example. Changing the colour value produces a three-dimensional effect. The lighter objects seem to be further away than the darker ones.

You can try out the shades made possible by the pencil with a simple colour value exercise. Cut a strip of paper lengthwise. Divide the paper into a grid of five equal parts. Colour the first square as lightly as you can. When you move to the next square, make it a little darker by increasing the weight on the pencil. The colour should be the darkest in the last square. Try different types of pencils.



How does the hardness of the pencil affect the picture?

## ACTIVITY 2

Have a look at Elina Luukanen's *Forgotten Chair*. Draw the space in the picture on a paper with a pencil as accurately as possible. Fill the space with furniture and other details. Fill it with life! Use the intensity exercise in Activity 1 and use all the different intensities in your work.

**Materials:**

Paper, pencils (preferably 2B to 9B)

# IMAGINING USING PICTURES AND WORDS



**Marjatta Hanhijoki: Inka and Susanna,  
1990**

**Etching**

**Photographer: Nina Broadstreet**



## ACTIVITY 1

Look at Marjatta Hanhijoki's Inka and Susanna. Imagine in your mind what might have happened before the moment that is frozen in the picture. Write a story about it.

Materials: Writing instruments

## ACTIVITY 2



Look at Marja Strömmer's Two Mothers. Imagine in your mind what happens after this moment. Write a story about it.

Materials: Writing instruments

Main concepts: imagination, emotions, impermanence

**Marja Strömmer:  
Two Mothers, 1998**

**Chine collé, etching and  
aquatint**

**Photographer:  
Anu Mykkänen**



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## **TIP FOR EARLY CHILDHOOD EDUCATION LEARNERS**

You can also use the storytelling method developed by Monika Riihelä:

Tell a story about the picture – just like you want to. I'll write it down exactly as you tell it to me. Finally, I will read the story and you can make changes and corrections if you wish.

Materials:

Writing instruments

You can also record your story with a voice recorder (iPad, smartphone), or a voice recorder application (Windows). You can create a QR code for the file, making it easy to share.

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## **IDEAS FOR FURTHER WORK**

Digital book.

This task can be combined with a writing task and a visual task.

The Papuri e-book tool is a free tool on Papunet that allows you to create e-books. Papuri works on both computers and tablets. You can use images from Papunet's image bank or images, short videos and audio files from your own computer. You can choose the page format from four different options, or you can arrange the elements yourself. The finished online book can be shared via email, on your own website, or saved in PDF format for reading and printing.

<https://papunet.net/materiaalia/papuri>

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# MY STUDIO



**Elina Luukanen: The Article is Ready, 1978**

**Aquatint, dry point**

**Photographer: Anu Mykkänen**

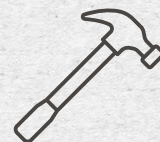
## LOOK AT THE ARTWORK:

Elina Luukanen's print depicts a room with a large, full bookshelf partly visible in the background. On the left of the picture is an empty corner of the desk, illuminated by a desk lamp. There is a full bin under the table, and a sheet of paper has fallen to the floor. The curved chair is empty, perhaps left in a hurry because the seat cushion is askew.

Think about what kind of person you think is working in the space? What occupation could it be? Why?

Main concepts: interior, decoration, spatial composition, interior design, design

## ACTIVITY:



What is your dream job? What kind of studio do you need? Does it have to have some special tools? What kind of table, what kind of chair? Is there natural light in the room? From what kind of window? Or does the room need to be dim, perhaps with a curtain to shield the room from light? What kind of carpet or floor material would be good?

Let's make a box model of a room suitable for this profession. You can make a box room out of a shoebox, a milk carton or even a matchbox. The room can be realised in different ways by changing the scale. You can make miniature furniture and objects and add details to the room. Many recycled materials can be used in creative ways.

## Materials:

Cardboard box, leftover wallpaper pieces, patterned papers, coloured papers, fabrics, bottle caps, beads, matches...

# PLAY



**Minna Mäkelä: From the series Home Games,  
2003**

**Monotype**

**Photographer: Mika Friman**

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This turquoise-coloured work is one of the six works in the Home Games series. On the right is the artist himself, and on the left a friend living in the same house. The work describes children's memories of different indoor spaces in a fun and interesting way. The perspective is a bit skewed, but on the other hand the sense of space comes across well. The work is done by printing thin layers of paint on top of each other. Most of the colours are mixed with a dye to make the surfaces as translucent as possible. Gradually, the amount of translucent dye decreases, and the layers become thicker.

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## LOOK AT THE ARTWORK:

What techniques has the artist used to describe the space? What is happening in the picture? What emotions are associated with the image?

Main concepts: monotype, perspective, spatiality, emotions

## MAKE YOUR OWN MONOTYPE



The subject of the monotype drawing can be anything, but if you want to focus it on this exhibition or on Minna Mäkelä's Home Games series, the subjects could be children's toys, games and play equipment – or facial expressions, gestures and the expression of different emotional states. More tips can be found, for example, in cartoon drawing guides. You can practice drawing on paper first, but the idea of a monotype is that it is a unique image created in a short time. Therefore, all the prints are unique and different from each other.



Kuva: Pixabay

## Materials

- metal, glass or plastic sheet, tile
- acrylic paint or ink, bottle paint
- rollers (you can also use a table candle or a rolling pin, for example)
- protective paper
- paper for printing (soft paper absorbs colour differently from hard and glossy paper!)
- brushes, sticks, cotton buds
- paint palette or plate for the colours



## Instructions for making the monotype

1. Prepare the work area by protecting the desks and taking out all supplies and the pre-cut paper or cardboard.
2. Squeeze some colour from a bottle onto a palette or a plate. Preferably have a separate plate and a paddle for each colour you use.
3. Paint the colour on the board evenly and thinly using the roller. If the layer is too thick, the paper will slide out of place during the printing process and the patterns will not stand out.
4. Once the paint has been applied, the thin layer of paint should not be allowed to dry. Now draw a picture on the painted printing plate with the drawing instrument of your choice.
5. Once the picture has been drawn, press the paper over the picture.
6. Rub the paper with a clean roller or spoon.
7. Remove the paper and admire the result!

## Remarks

The picture on the printing block will remain uncoloured in the final work. The printing plate should therefore be uncoloured where you want the pattern to be. Please note that in the final work the image will appear as a mirror image. It is a good idea to try to think about how the patterns and letters should be drawn on the board so that they appear correctly or the way you want them to appear on the paper.

Prints are traditionally signed with the inscription T.p.l'a (Tirée par l'artiste, printed by the artist), the number of the print and the number of prints made: 1/1.

# RHYTHM GAME



**Anja Rönty: Illuminated Window, 1981**

**Ink drawing**

**Photographer: Mika Friman**

## LOOK AT THE ARTWORK:

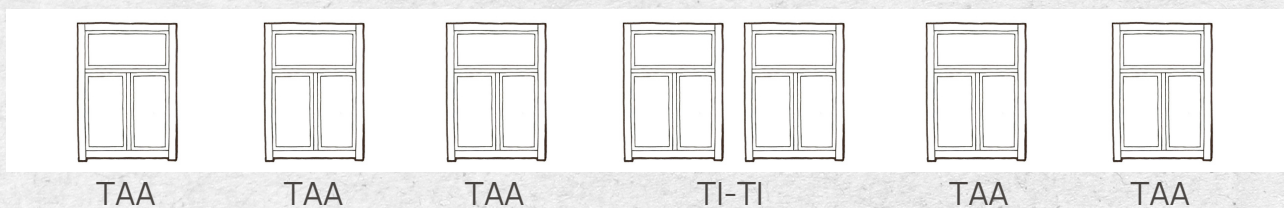
What do you see in the picture? Does the picture look familiar? I wonder who lives in this apartment?

Main concepts: architecture, composition, facade, style



## ACTIVITY:

Look at the buildings in your area. What kind of windows do they have? Are they big, small, tall or narrow? What kind of distances, pauses, are there between the windows? Think about the rhythm of the row of windows and try expressing them by clapping them like this:

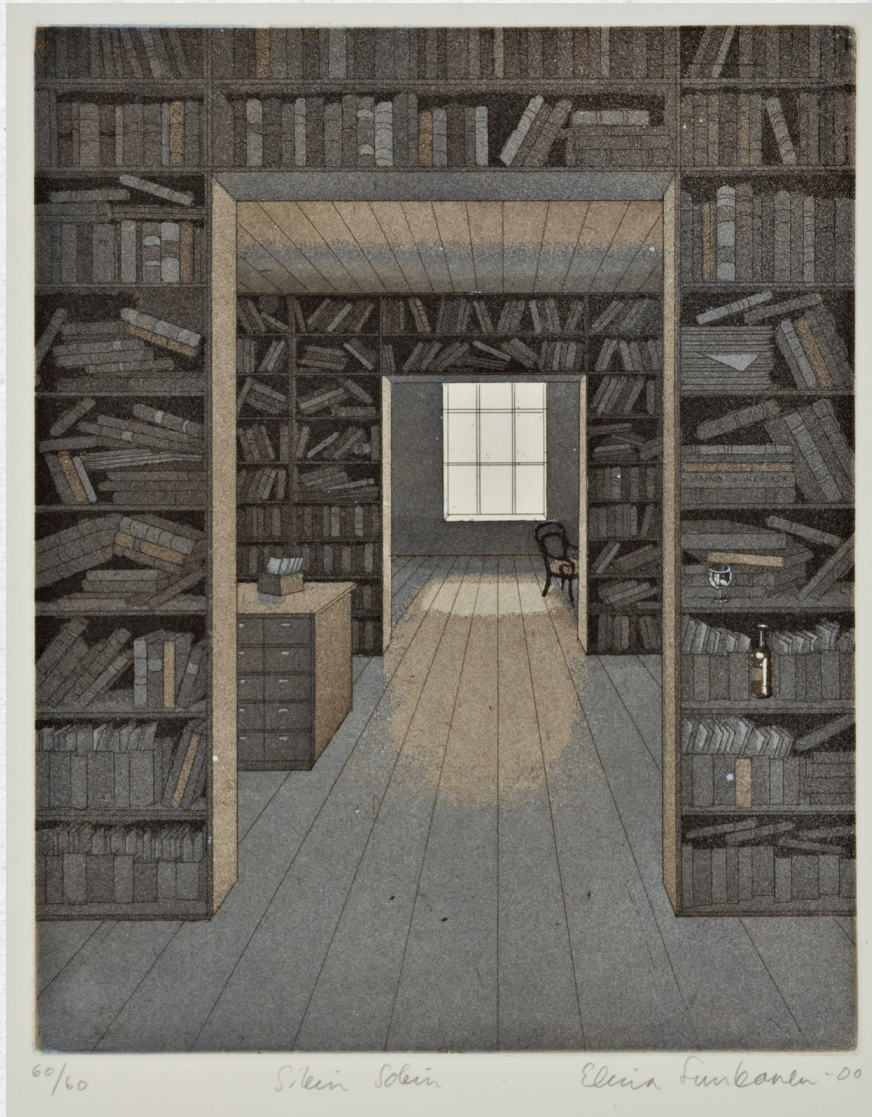


What kind of rhythms do you create? What would the facade of the building look like as sheet music? If you wish, you can create a notation grid with the help of the teacher where the notes and rests that mark the windows are recorded.

Find a nearby building with several floors and divide your group according to the number of floors. Divide into small groups with each group playing its own set of windows. Join the rows. What kind of soundscape is created? Record the rhythms you compose on your smartphone or other recording tool.

Attachment 1. Music sheet

# VANISHING POINT



**Elina Luukanen: Every Which Way, 2000**

**Aquatint, etching**

**Photographer: Anu Mykkänen**

## LOOK AT THE ARTWORK:

What means, such as perspective, point of view and division of space, has the artist used to draw the space?

How many separate rooms are shown in the picture? What is the purpose of the rooms?

Main concepts: perspective, vanishing point, horizon, invention, insight

## ACTIVITY:



First, learn about perspective and the different ways of representing three-dimensional space on paper. You can also find good and illustrative pages on perspective on the internet. You can search for information using the words perspective, horizon line, vanishing point and drawing with single vanishing point, for example.

After the introduction, practice drawing using the vanishing point. Draw and sketch different views of the room.

Choose one of the sketches and complete it into a finished picture. You can simply make a pencil drawing or add colour to the picture with colour pencils, markers or watercolours.

Materials: paper, pencils (preferably 2B to 9B), colour pencils, markers, watercolours

# PEEK-A-BOX



**Elina Luukanen: Hallway at Inari's House II, 1978**

**Aquatint, dry point**

**Photographer: Anu Mykkänen**

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Elina Luukanen's works depict successive rooms with the gaze moving into the distance from one space to another. Luukanen has used a variety of imaging techniques, such as the horizon line and vanishing points, to realistically express spaces.

The Dutch painter Samuel van Hoogstraten (1627–1678) was best known for his detailed perspective paintings and camera obscura studies. His interest in the perception and expression of perspective culminated in the construction of three-dimensional wooden boxes and the room studies painted inside them. The boxes resembled a camera obscura as the painting inside the box could only be viewed through a small hole. Hoogstraten studied painting under his painter father and was later a pupil of Rembrandt.

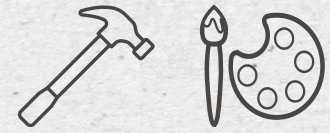
For more information on Samuel van Hoogstraten, click on the links below:

<https://www.codart.nl/feature/curators-project/samuel-van-hoogstraten-a-collaborative-project/>

<https://www.nationalgallery.org.uk/paintings/samuel-van-hoogstraten-a-peepshow-with-views-of-the-interior-of-a-dutch-house>

<https://izi.travel/en/f849-samuel-van-hoogstraten-perspective-box/en>

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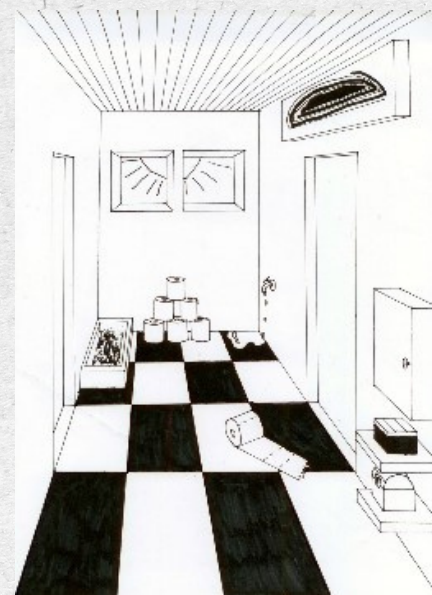
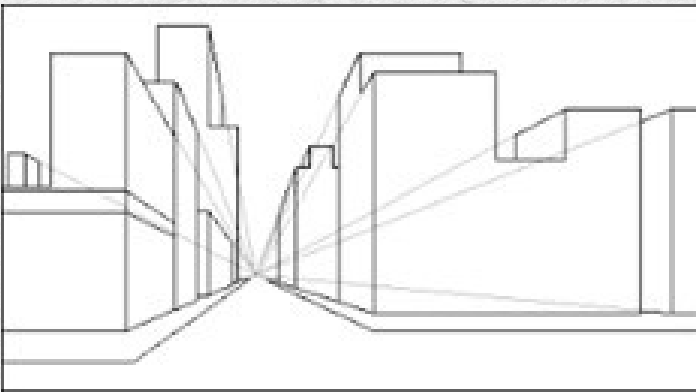


## Step 1:

Learn about perspective and different ways of representing three-dimensional space on paper. You can also find good and illustrative pages on perspective on the internet. You can search for information using the words perspective, horizon line, vanishing point and drawing with single vanishing point, for example. After the introduction, practice drawing using the vanishing point. Draw and sketch different views or outdoor spaces.

Choose one of the sketches and complete it into a finished picture. You can simply make a pencil drawing or add colour to the picture with colour pencils, markers or watercolours.

Kuvat: Pixabay





## Step 2:

Choose one of the sketches and complete it into a finished picture. The final paper size is small: 12 cm x 12 cm. You can leave the picture as a pencil drawing or add colour to the picture with colour pencils, markers or watercolours.

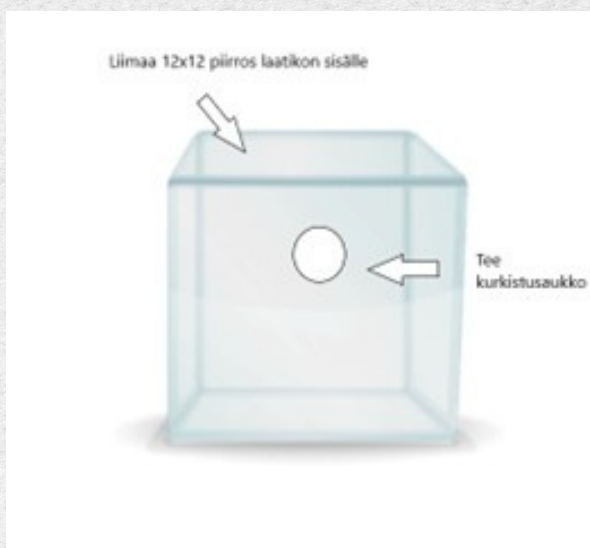
Add things that make the picture come alive, such as trees, bushes, animals, people, bicycles, scooters, cars, etc.

## Step 3:

Make a cube-shaped box for the picture out of strong paper. The pattern for making the box can be found in Appendix 2.

You should enlarge the pattern to A3 size and check the measurement to make sure that each square is 12 cm x 12 cm.

Build the boxes and paste your own perspective picture on one of the inner walls of the box. Make a round hole (approximately 1 cm in diameter) to the opposite side. You can peek and see the image inside the cube through the hole.

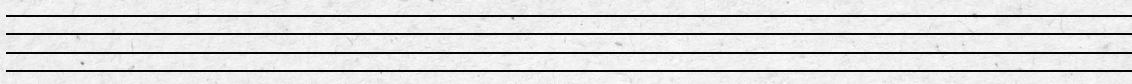
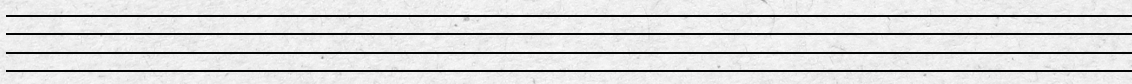
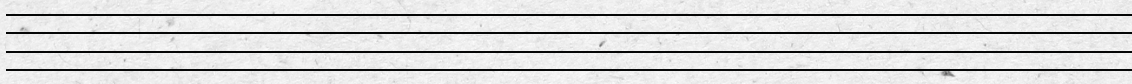
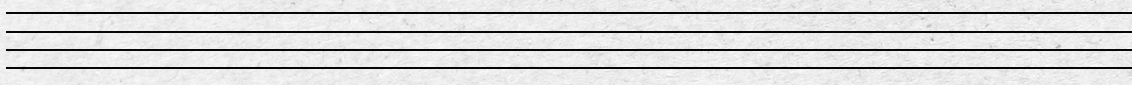
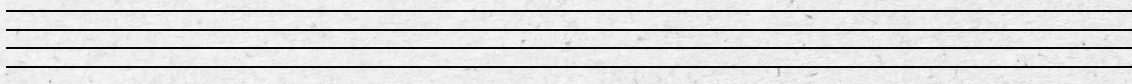


## Step 4:

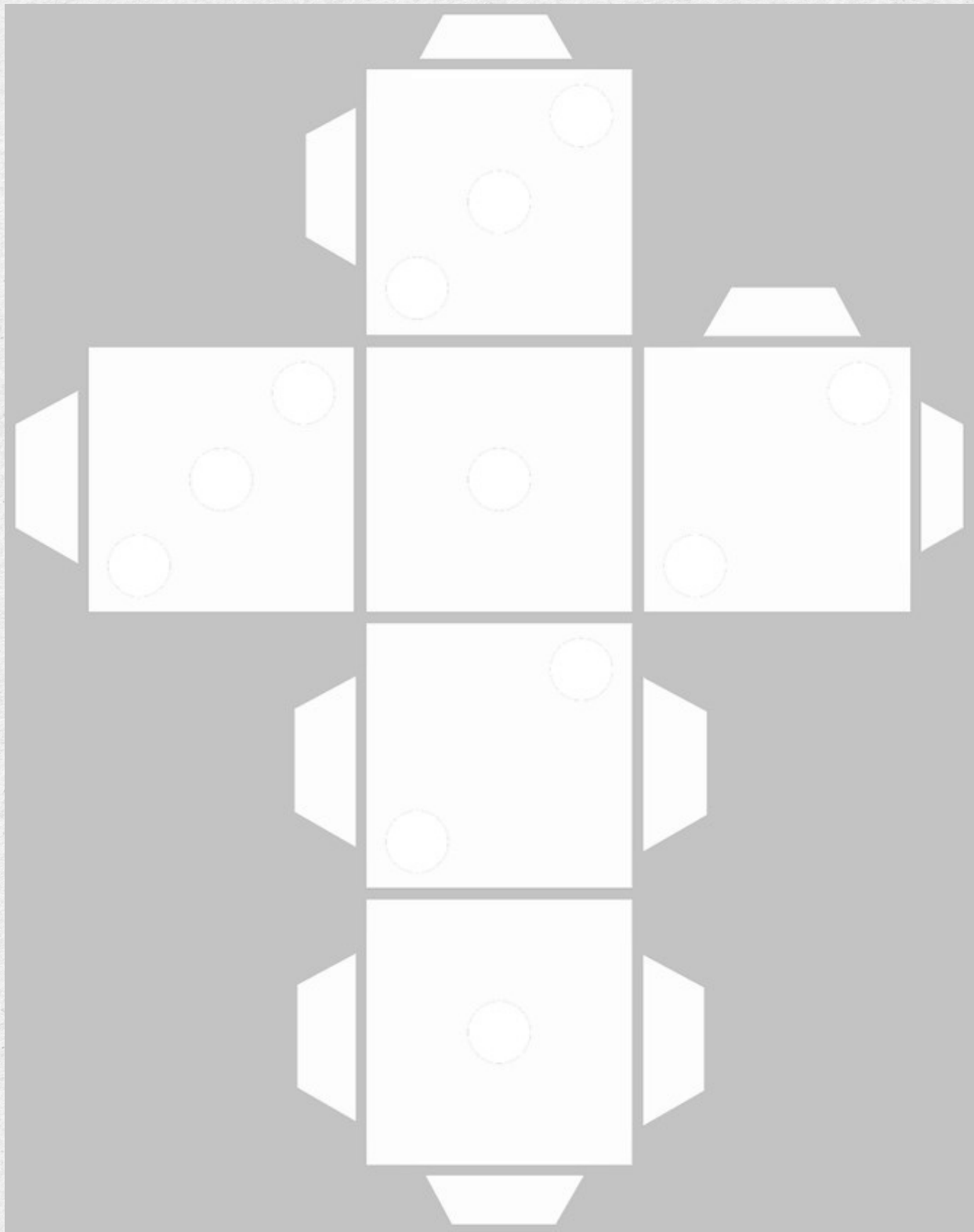
The ready-made peek boxes can be gathered on one table to be viewed. The audience should be instructed to handle the boxes gently and to view the images through the peephole. The fastest students can do an extra task to compile information about Samuel van Hoogstraten and his works.

Finally, we invite you to fill in a feedback questionnaire related to this activity material. Your feedback helps us improve our work. We collect data on how many adults and children use the materials for statistics purposes for the National Board of Antiquities.

# LIITE 1: Nuottiviivasto



## LIITE 2: Kaavakuva kuution muotoista laatikkoa varten



Pyydämme teitä lopuksi täyttämään tehtäväpakettiin liittyvän palautekyselyn. Palautteen avulla voimme kehittää toimintaamme. Tehtäviä tehneiden aikuisten ja lasten lukumäärää koskevaa tietoa keräämme Museoviraston tilastointia varten.

Kiitos kun vastaat kysymyksiimme!

Palautekysely:

