

Sanni  
Weckman

*P O R T F O L I O*

*s e l e c t e d   w o r k s*



# BIO

Sanni Weckman is a visual artist living in Helsinki, Finland. Weckman mixes traditional portrait imagery with unconventional techniques and materials. Weckman finds inspiration for the self-taught techniques from traditional Nordic folk crafts, as well as from modern DIY-culture. While mostly working with textiles, materials can vary from flowers to resin or anything imaginable; everything can be used to paint an image. The material, the technique and the portrayed image all tell their own stories inside one piece.

Weckman has graduated as a Master of Arts from Aalto University. Weckman's works have been presented in various museums and galleries in Finland such as Amos Anderson Art Museum, Jyväskylä Art Museum and Kajaani Art Museum. Solo exhibitions have been shown among others in Turku Art Hall, Nuutajärvi Glass Factory, and in the fall of 2023 in Salo Art Museum.

*I repeat the pictures of humans and history, since it's always essential to stop and look at each other; to actually see one another. The most important thing is to find familiar in the unknown, and the foreign in familiar.*

*You can paint a picture with anything. When images are not built by paint, material brings much more than just its color and surface. Combinations of known and unknown breaks through the expected, invites to look closer, to stay. The feel of the material takes you back to experience, to the memory of touch. The whole is made up of the stories created by the portrayed image and the material together. Bringing back to memories that are either preserved as they are, changed over time, or maybe all together someone else's.*

*Textile as a material carries with it a lot of emotion and nostalgia. Fabrics touch us throughout life, from our first moments to our last, even after them. Haptic memory tells us – even without touch – how the surface we see would feel against our skin. Softness invites you close and brings security. It is through that security that you can approach closer, process and even question things that might not be easy to approach otherwise. And yet, sometimes the softness of the nostalgia itself can be deceiving.*

# CV

## SANNI WECKMAN

s. 1993, Urjala

Asuu ja työskentelee Helsingissä

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### KOULUTUS

- 2016 - 2018                      **Aalto-yliopisto**  
Master's programme in Visual Culture and Contemporary Art  
*Taiteen maisteri*
- 2012 - 2016                      **TAMK – Tampereen ammattikorkeakoulu**  
Kuvataiteen koulutusohjelma  
*Kuvataiteilija AMK*
- 2009- 2012                      **IKATA – Ikaalisten käsi- ja taideteollinen oppilaitos**  
Kuvallisen ilmaisun perustutkinto, Graafisen suunnittelun linja  
*Kuva-artsaani*

### YKSITYISNÄYTTELYT

- 2023(tulossa)      *Jälki*, Salon taidemuseon Veturitalli, Salo
- 2021                      *Vierellä*, VS gallery, Fiskari
- 2020                      *Sanni Weckman*, Puukonttorin Galleria, Urjala
- 2020                      *Muotoilusyky - Sanni Weckman*, Täky Galleria, Lappeenranta
- 2020                      *Luona*, Nuutajärven lasitehdas, Urjala
- 2019                      *Läsnä*, Turun Taidehalli, Turku
- 2017                      *Tärkeintä on nähdä*, Galleria Rajatila, Tampere
- 2015                      *Memento*, Ravintola 931, Tampere

### RYHMÄNÄYTTELYT

- 2020                      *HELENE20*, Kulttuurihalli, Helsinki
- 2019                      *Kuolemattomat*, Loviisan kaupunginmuseo, Loviisa
- 2019                      *FEM4*, Tahmelan Huvila, Tampere
- 2019                      *Me*, Galleria Bokvillan, Helsinki
- 2018                      *Art Of Basware*, Clarion, Helsinki
- 2018                      *Bloom*, Lokal, Helsinki
- 2018                      *Kerronta*, Haiharan taidekeskus, Tampere
- 2018                      *Generation*, Jyväskylän taidemuseo, Jyväskylä
- 2018                      *Näkyväksi neulottu*, Kajaanin taidemuseo, Kajaani



2017	<i>Yhteenkiedotut</i> , Voipaalan taidekeskus, Valkeakoski
2017	<i>Generation 2017</i> , Amos Andersonin taidemuseo, Helsinki
2016	<i>Näkyväksi neulottu</i> , Taide- ja museokeskus Sinkka, Kerava
2016	<i>Kaikki hyvin</i> , Taidekeskus Mäntinranta, Tampere
2015	<i>Tammela 33100</i> , Katko Galleria, Tampere
2014	<i>Video art and short film screening at Peri</i> , Valokuvakeskus Peri, Turku
2014	<i>Finlayson Open Exhibition</i> , Tampereen kaupunginkirjasto Metso, Tampere
2013	<i>Minä olen täällä / I am here</i> , Ikuinen Galleria, Tampere
2013	<i>so happy / so sad</i> , Katko Galleria, Tampere
2013	<i>Kekri</i> , Pispalan nykytaiteen keskus Hirvitalo, Tampere
2013	<i>Seili Baltic Sea Film Festival</i> , Parainen
2013	<i>Muutos</i> , Stockfors Art Fair, Pyhtää

### ***MUU TAITEELLINEN TOIMINTA***

2020	<i>Metsä vastaa</i> -näyttelyn kuratointi ja toteutus
2019	Amos Rexin Generation 2020 näyttelyn valintaraadin jäsen
2013 - 2016	Katko Galleria Työryhmän jäsen, kuratointi

### ***APURAHAT***

2023	TAIKE Työskentely- ja kohdeapuraha
2020	Greta ja William Lehtisen säätiö Apuraha
2020	TAIKE Työskentelyapuraha
2017	TAIKE Työskentelyapuraha

### ***PALKINNOT***

2018	Art Of Basware -taidekilpailu Yleisön suosikki
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## *Osmo with horse*



Tufted textile from recycled yarn

205 cm x 180 cm

2021

*My grandfather is standing next to a horse in an old photograph. The horse is harnessed for field work. This horse and others like it have worked the fields that I've walked all my life, worked to give money and food for my family.*

The breed of the animal, Finnhorse, has literally built this land through its labor. In the fields, in the forests, even in the war grounds. With all this you could imagine in its time as a beast of burden it was a respected and loved companion. But as it is with all that is easy to imagine and reminisce, it probably isn't quite so simple. Reading into just a few studies on fairly recent history seems to paint a picture of the animal simply as a tool. It exists to be used until it cannot be useful.

The way we look into the past has a changed tone of respect, but has it got the acknowledgment of what it cost and who (or what) paid the price.

The act of using animals as a tool hasn't declined, merely changed its appearance.

*// Making of this art work was supported by Taïke*

# *Loviisa*



Tufted rug  
160 cm x 150 cm  
2019

Behind every unknown person is a lived life we will never get to know. Rather than creating a story of our own, maybe instead we can try to find the things we can share and recognize. Could the unknown tell their story themselves?



## *Rasinpelto*



Hand tufted rya rug

170cm x 120cm

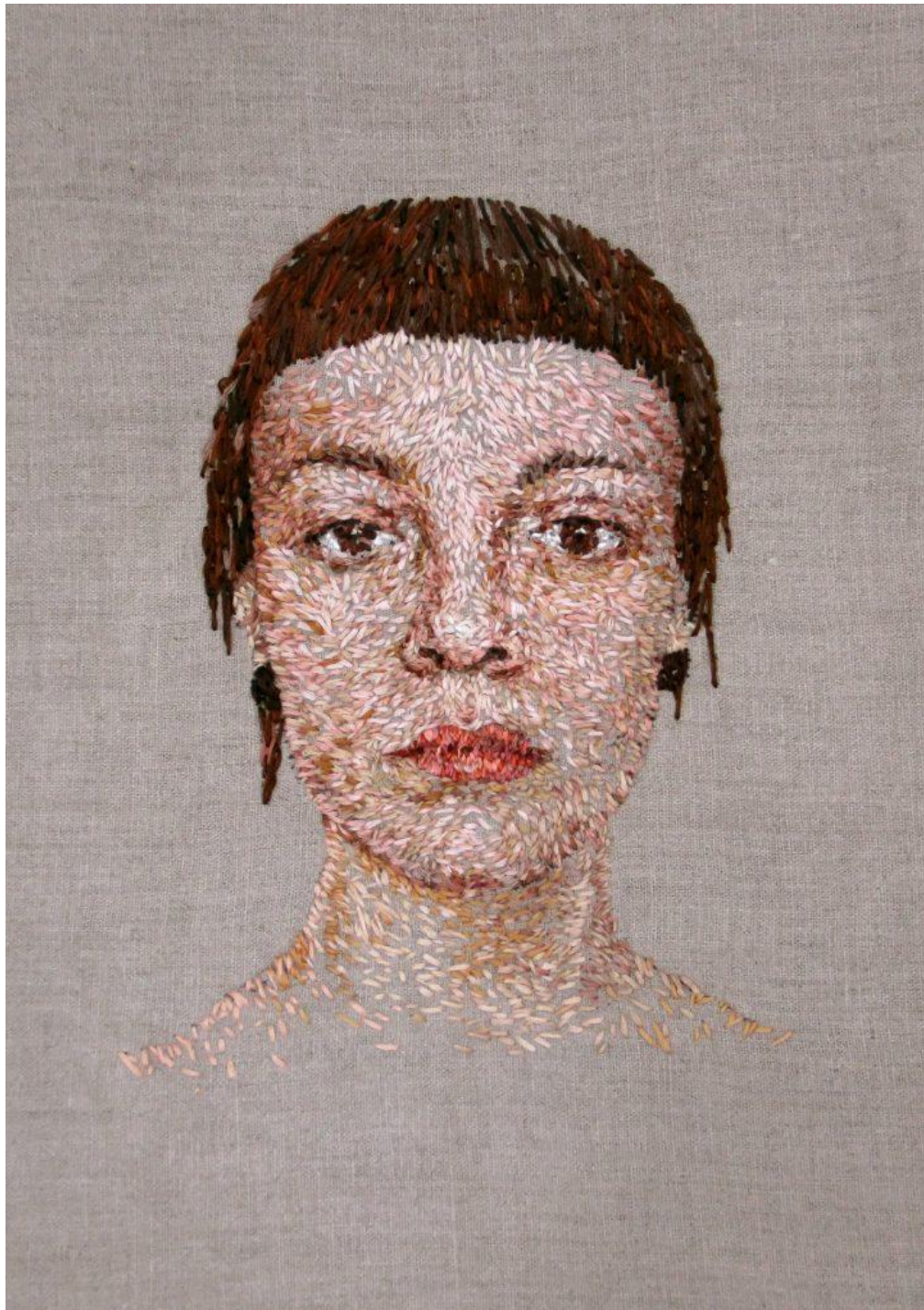
2019

The characters in the old photo are casually posing while working in the fields. Girls and boys, young and old, farmers and house owners, all together in the middle of the work. This was everyday life in the past.

Or was it? Perhaps all is not as it seems. When you look at the fancy, shining white clothes and the precise arrangement of where each individual stands, the candidness is perhaps an illusion.

A photograph is always a created narrative, and the truth behind it is hard to know after the time moves on. However at the same time it is a narrative that has been left to us in the future generations, with intention and care.

# *Sanni*



Embroidery on linen  
160 cm x 60 cm



When talking about my artworks I often say that making a portrait is like getting to know someone in a new way. When making a self portrait this doesn't change. Building your own face one stitch at a time, piercing your features with a needle over and over again changes the way you look at the face looking back at you.

I have never embroidered anything before this self portrait. The accuracy of the technique is irrelevant when the yarn is my paint and the needle is my brush.

# *Osmo*



PHOTO: STELLA OJALA

Handwoven tapestry from recycled weft to cotton warp

160 cm x 90 cm

2017

Two sides of the tapestry form two different memories of my grandfather: the one I now really remember and the one I always thought I remembered.

The other side of the tapestry is formed like a rya rug. The yarns are the same as in the front, but as they run longer and hang free they blur and form something new. Both sides of the portrait form two different memories into one, tangled and mixed.

# *Hillevi*



Handwoven tapestry from recycled weft to cotton warp

215cm x 300cm

2016

( This work was also exhibited as a work in progress as a weaving performance. You can find the weaving performance [here](#). )

My grandmothers physical health started collapsing overnight in the early winter of 2014. She passed away few weeks later as a complication of a major stroke. I had already planned that we would assemble her old loom and weave a rya rug together. The loom stayed unbuilt, and the questions remained unanswered.

I have never woven a fabric, a tapestry, nothing. Not with a loom nor with hands. I have never had the need to. The women of my generation enjoy the freedom that our mothers and their mothers did not have the right: we can live our whole life without knitting a single sock, ironing a single tablecloth or even not stitching a single tear. With this freedom comes something even better: a privilege. Everybodys right to do these tasks by our own will and desire. Through these crafts we are conjoining with the auricular tradition that has been passed on for centuries and milleniums.

My tapestry is woven like a traditional rag rug, with recycled textiles, such as sheets and clothes. By this, it gives these no longer needed commonplace textiles a new life, a value to something seemingly worthless.



## *Hillevi – Weaving Performance*



Handwoven tapestry from recycled weft to cotton warp  
215cm x 300cm  
2016

## *Weaving performance*

While this piece was in the process of being made it was exhibited in the style of weaving performance.

The artist held a weaving performance throughout the “All is Well” final thesis exhibition of Tampere University of Applied Sciences. The artist was present at the gallery weaving during the exhibition from 5th to 21st of March 2016 four days a week.



KUVA: MISHA ALLONEN

***WATCH THE TELEVISION INTERVIEW OF THE ARTIST HERE  
(in finnish)***

## *Class Picture*



Dried flowers on plywood  
Serie of 4 pieces, approx. 30cm x 70cm / piece  
2018



Class photography might be the most familiar type of group portraiture. It condenses the essence of the act of taking a photograph: recording time in life, saving a past moment for the future. The people in the picture form a community that are close to each other and joined, regardless of the actual relationship of the individuals.

The children depicted in these portraits are unknown to me. Still I believe all of us can maybe see someone we remember from our past, our communities we used to be part of. The memory of the person is there, regardless of our relationship to them.

# *Arja*



Dried flowers on canvas  
180 cm x 135 cm  
2017

Dried flowers collected from nature form a portrait of my mother. Petals and whole intact flowers build a picture of her as a child. The flowers are desperately trying to preserve a moment in time, freezing the memory of them being alive. Are still all memories valuable enough to be preserved and can a died flower represent something living?

## *Memory of Another*



Resin, pencil on paper, personal objects  
20 cm x 13 cm / each  
2017

I went through my family photos, most of them over sixty years old. I looked at all the familiar looking faces, thought about the link I have with them, the special connection we must share through my genes and heritage. When I looked at one photo I was sure I recognized the familiar features in their faces and felt the connection as if looking at my own memories. As I turned it around I found a description that woke me up from my dwelling. The people in the photo weren't my family, they were just strangers passing by. I was so deep in my own nostalgia it blinded me. I had to wake up and realize the fact I myself created my own illusion of a connection. I didn't only realize that I could be just as well looking at strangers, but more importantly I actually really was looking at strangers, no matter who they were.

In this series my connection to the people in the portraits is everything and nothing at the same time. They are all from my family album but only some of them really are my relatives. They are connected to me only through their image, not as who they really are or were.