

AINO KANNISTO

Persons
Projects

Aino Kannisto is using photography as a means of dealing with emotions and to communicate the experience of existing in a touching way. Her staged self-portraits are fantasies in which she plays different characters in order to capture her fears, sufferings or imaginary possible situations. Inspired by the surrounding world, cinema or literature as well as dreams and memories, Kannisto carefully prepares her photographs to seem as real as possible, giving them the power of suggestion. Her works have a cinematic style with a touch of sensibility and melancholy found in her expressions and usage of light. Influenced by Sally Mann, Sophie Calle, and Francesca Woodman, Kannisto uses her camera to address the cultural fears and vulnerabilities women have always faced in society.

Aino Kannisto (*1973 in Helsinki, Finland) is a conceptual photographer with a special focus on depicting emotions and other inner psychological process-

es. 2001 she graduated from the University School of Art and Design in Helsinki. Her work was presented in various solo and group exhibitions, including shows at Espacio Liquido (Spain, 2014); MACRO, (Rome, 2014); Kunstverein Recklinghausen (Germany, 2013); Kunstverein Kreis Ludwigsburg (Germany, 2009); Marta Herford (Germany, 2011) and is part of important collections such as Kiasma Museum of Contemporary Art Helsinki, Finland, EMMA Espoo Museum of Modern Art, Finnish Museum of Photography, and Jenny & Antti Wihuri Foundation among many others.



HOTEL BOGOTA

At the end of 2013, the emblematic Hotel Bogota in Berlin-Charlottenburg closed its doors. The hotel was built in 1911 and became, over the decades, an important witness of the cultural and political changes in Germany. From the beginning, Bogota housed many artists: René Burri, Helmut Newton, Rupert Everett, and Yva, as well as art patrons like Oskar Skaller. The photographs were taken during the last year of the hotel's existence, abandoned by the artists and guests that had brought the hotel to life for the past four decades. "After receiving the invitation, I made five trips to Berlin and stayed each time 7 to 14 days at the hotel", the artist says. "It was the most wonderful working experience that I've had. The hotel had such a unique variety of different views, rooms, lounges, and nooks that I found an endlessly inspiring playground for my photographic work. It was luxurious to live in the place, breathe its atmosphere during the whole working process, wake up in

the morning, and go to bed at night on the premises while thinking about ideas for new images".

In her Hotel Bogota series, Aino Kannisto used the opportunity to its full extent to capture the uniqueness of the place and its 100 years of history in the Berlin art scene.



Kannisto & Karen Stuke - Hotel Bogota, 2024, Helmut Newton Foundation, Berlin



Untitled (Telephone), 2012, Archival pigment print, Diasac, 90 x 130 cm



Untitled (Red Curtains), 2012, Archival pigment print, Diassec, 90 x 122 cm



Untitled (Bogota Kitchen), 2013, Archival pigment print, Diasec, 90 x 140 cm



Untitled (Negligee), 2013, Archival pigment print, Diasec, 90 x 135 cm



Faces, 2015, Galerie m Bochum, Germany



Untitled (Red Room), 2013, Archival pigment print, Diasec, 90 x 128 cm



Untitled (Light On in Window), 2013, Archival pigment print, Diassec, 90 x 135 cm



Untitled (Hand Mirror), 2013, Archival pigment print, Diasec, 90 x 135 cm



Untitled (Staff Staircase), 2013, Archival pigment print, Diasac, 90 x 136 cm

WORKS

Aino Kannisto has been creating staged photographs of herself as the principal protagonist for the past twenty years, extracting from her fantasies those emotional moments that form the parameters of who she is. She builds her fictional scenes documenting a kaleidoscope of different colored feelings that range from anticipation to contemplation, death, and hope, all with a melancholic sensibility found within an expressionless face. Her photographs have a documentary style that's graced with a filtered light of a filmmaker's touch. These images do not represent reconstructed situations from her own life, but more like fantasies that capture her fears, or the sufferings of situations that could happen. Kannisto carefully prepares her photographic stages to seem as real as possible, lending them the power of suggestion of whether they really happened or not. In a sense, Kannisto uses the process of making art as her own personal therapy, a tool to help her

find new ways to question and comfort herself. Her photographs aren't romanticized, yet she says: "Beauty has the ability to soothe pain." In other words, her photographic constructions may be aesthetically pleasing, but more so as a vehicle to introduce subject matter that is disturbing and unpleasant. Her images are a fine balance between the heart and the head: follow the first and the other will follow. Kannisto addresses the cultural fears and vulnerabilities women have always faced in any society. Inspired by the works of Sally Mann, Sophie Calle, Francesca Woodman, and Ulla Jokisalo, Aino Kannisto uses her camera as a means to pierce the melancholic moments in life as we experience them. Her photographs encapsulate the sentiment of Fernando Pessoa when he wrote: "I wasn't meant for reality but life came and found me."



New Perspectives Through Photography – 25 years of the Helsinki School', 2021, Taidehalli Helsinki



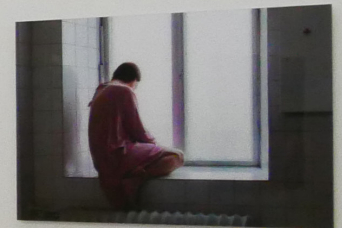
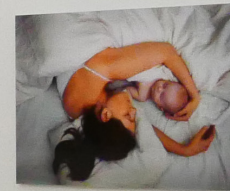
Untitled (Pink Gown), 2015, Archival pigment print, Diasec, 90 x 135 cm



Untitled (Black Bathroom), 2015, Archival pigment print, Diasec, 90 x 135 cm



Untitled (Woman in Bath), 2015, Archival pigment print, 90 x 135 cm



An der Nordkante, 2019, Stadtgalerie Kiel, Germany



Untitled (Woman with Baby Sleeping), 2017, Archival pigment print, Diasec, 90 x 135 cm



Untitled (Reflection on Water), 2015, Archival pigment print, Diassec, 90 x 135 cm



Untitled (Rushes), 2015, Archival pigment print, Diasec, 90 x 135 cm

Persons Projects

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