

# INTERNATIONALIZATION OF CONTEMPORARY ART

Case studies of three Finnish artists who have exhibited  
in Sweden

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## ABSTRACT

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This thesis examines the internationalization of Finnish contemporary artists. The focus is on their exhibitions at contemporary art institutions in Sweden, covering the period 2004–2013. The aim is to investigate what makes these exhibitions to materialize. The main question is: How do different actors, networks, collaborations, and the field of artistic production look like when art is exported for exhibition purposes from Finland to Sweden? Pierre Bourdieu's field theory and the Uppsala internationalization process model are used as the theoretical framework. Information is collected via interviews with three Finnish artists and three Swedish curators. The main result is that the artists do not actively impact the internationalization process themselves. Rather, the internationalization occurs through an international network of professionals, some acting on behalf of the artists, and some acting in their own interests. The main driving factor for internationalization is that the Finnish art market is small. Consequently, young contemporary artists are oriented internationally. For internationalization to occur, the artists must be available to foreign curators through the international networks. Finland is aware of this and promotes international art contacts through the foundation Frame Visual Art Finland. Important contact surfaces, where curators can learn about the artists, are art events, like European art biennials.

**Keywords:** Internationalization, contemporary art, The Uppsala internationalization process model, Pierre Bourdieu, field of artistic production, networks, exhibitions, young Finnish artists in Sweden

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## INTRODUCTION

International experience and professional contacts are important for artists. Historically, western artists have gathered in vibrant art centers such as Paris, New York, London, and Berlin, and continue to do so. Nevertheless, international exchange on a more local level is also important. For example, contacts and exchanges between Sweden and Finland are, and have been tight for centuries. The two countries' geographical proximity, a joint 700 years long history, and a widely established Nordic cooperation in general are some explanations for mutual interests, also in an increasingly globalized world.<sup>1</sup> Finnish art and culture has a strong position in Sweden in many ways, for example, through a cultural institution, Finlandsinstitutet, in Stockholm, but Finnish artists also exhibit at Swedish art institutions, that is, Swedish art museums and art galleries.<sup>2</sup>

### Purpose

This thesis examines the internationalization of Finnish contemporary artists who have exhibited in Sweden. The focus is on their exhibitions at art institutions in Sweden, covering the period 2004–2013. By mapping the artists' international contacts, I aim to investigate the processes that made these exhibitions possible, and in particular to uncover the contacts leading to exhibitions in Sweden. Questions I explore are: How do different actors, networks, collaborations, and the field of artistic production look like when Finnish art is exported to Sweden for exhibition purposes? What factors lead to that a younger generation of Finnish artists exhibits their art in Sweden?

### Scope

In order to keep the thesis within reasonable limits, I will focus on art exhibitions at art institutions in Sweden, thus excluding commercial art galleries. The period is limited to 2004–2013 in order to cover current contemporary artists. This time period, the past ten

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<sup>1</sup> Matti Klinge, *Blick på Finlands historia (Katsaus Suomen historiaan)*, translation by Myrika Ekbohm, Otava, Keuruu 2001.

<sup>2</sup> Finlandsinstitutet, <http://www.finlandsinstitutet.se/sv/> (2014-05-21).

years, makes it easier for the artists and other actors to remember the circumstances surrounding the art exhibits. In addition, the Internet, which facilitates international contacts, has existed throughout the period.

In this thesis, the term ‘contemporary art’ encompasses art produced at the present period in time and exhibited at art institutions. It is art that is innovative in the field of artistic production today. Because I focus on a younger generation of artists, my selection includes only artists who were 40 years old or younger when their exhibition took place in Sweden. In this way the artists have not yet had time to be internationally well-established for decades. Additional criteria for eligibility are that the artists were born and educated in Finland. For practical reasons, I have narrowed down the selection to three artists.

There is no public statistics about the exhibitions of international artists in Sweden available, for example at Myndigheten för kulturanalys (The Swedish Agency for Cultural Policy Analysis) or Konstnärsnämnden (The Swedish Arts Grants Committee).<sup>3</sup> Therefore, I have sent inquiries about exhibitions of Finnish artists to Swedish art institutions that show contemporary art, Finlandsinstitutet and the Embassy of Finland in Stockholm, in order to construct a base from which to select candidates for the three case studies reported in this thesis. I have complemented the information collected through these inquiries with Internet research on Finnish artists’ exhibitions in Sweden. In Appendix 1, I provide a list of artists who meet my selection criteria. The list includes the name of the artist, the art institution where the exhibition took place, the year of the exhibition, and if the exhibition was a solo or a group exhibition. The list does not cover all the Swedish art institutions that have exhibited Finnish contemporary artists. However, it provides an adequate and representative base for the purposes of my study.

## **Method**

The study is based on primary and secondary materials, both oral and literary sources. The primary data is collected through semi-structured qualitative interviews with a set of open questions.<sup>4</sup> Secondary data is collected through books, research articles, and Internet pages. After an initial review of Finnish artists and their exhibitions in Sweden, as in Appendix 1, I

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<sup>3</sup> Erik Peurell, analyst, research and statistics, Myndigheten för kulturanalys, email (2014-02-06).

Stina Lindberg, assistant, Konstnärsnämnden, email (2014-02-12).

<sup>4</sup> Steinar Kvale and Svend Brinkmann, *Den kvalitativa forskningsintervjun*, Studentlitteratur, Lund 2009, p. 118.

have selected three artists who represent a variation in artistic production and international experiences. A male and two female artists with different art directions, as well as solo and group exhibitions are included. In order to obtain more in-depth information about the factors of internationalization on the artistic field, I have also interviewed three Swedish art institutions that are relevant to the three artists.

## **Theoretical perspectives and concepts**

The thesis examines how the field of artistic production and relationships work across national borders. To understand this, I use Pierre Bourdieu's *field* theory as a framework for identifying factors such as relationships and positions.<sup>5</sup> Furthermore, I apply the Uppsala internationalization process model (hereafter 'the Uppsala model') in order to examine whether the same factors influence the internationalization in the field of artistic production that impact internationalization of firms. According to the Uppsala model, internationalization of firms includes the following factors: Networks of relationships, activities, knowledge creation, learning, trust building, commitment, resources, and opportunity development.<sup>6</sup> These two theories provide me with tools for a critical review and analysis of various factors that may affect internationalization. The elements that these theories discuss helped me to formulate questions during the interviews, as well as to interpret and analyze the interview data.

### ***Pierre Bourdieu's field theory***

In order to identify how the field of artistic production looks like and functions, it is necessary to understand what a *field* consists of. Professor Donald Broady at Uppsala University provides an explanation of Bourdieu's field theory, which is used for studies of fields of cultural production.<sup>7</sup> He explains the differences between the terms 'field' and 'network', and how the analysis of both can result in different kinds of

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<sup>5</sup> Pierre Bourdieu, *Konstens regler: det litterära fältets uppkomst och struktur (Les règles de l'art, 1992)*, translation by Johan Stierna, Östlings Bokförlag Symposion AB, Stehag 2000.

<sup>6</sup> Jan Johanson and Jan-Erik Vahlne, "The Uppsala internationalization process model revisited: From liability of foreignness to liability of outsidership", *Journal of International Business Studies*, 40: 9, 2009, pp. 1411-1431.

<sup>7</sup> Donald Broady, "Nätverk och fält", in Gunneriusson, Håkan, *Sociala nätverk och fält*, Opuscula Historica, Upsaliensia 28, 2002, p. 49.

knowledge. According to Broady, based on Bourdieu, a social *field* of cultural production is a system of relationships between the positions held by people or institutions that are in a struggle on how the cultural capital should be defined and distributed. A *field* is characterized by its own degree of autonomy, specialists, own rules and a particular type of assets that constitute the cultural capital. Broady describes the following factors to be included in a *field*: Capital (economic, cultural, symbolic assets), structure (polarity, opposite poles), opportunities (operating resources), inverse economy (appreciation of cultural capital), entry requirements (recognition and reputation), beliefs (doxa), motivation (engagement), institutions (art critic), the field's own logic and history.<sup>8</sup> I apply these factors in the analyses of the field of artistic production in my study. For example, the key factors can be certain assets, such as education capital and art institutions.

In order to understand Bourdieu's *field*, a system of relationships between positions, it is also important to understand what the field is not; that is a social *network* of people that are woven together through their interpersonal relationships.<sup>9</sup> Nevertheless, Broady argues that in some cases it is productive to combine analyzes of both a field and networks, as it may not be enough to analyze them separately to extract meaningful information.

I take a helicopter view of the field, and focus on positions, relationships and social capital in Bourdieu's sense, and then study networks of personal relationships that have a bearing on internationalization in order to identify how internationalization takes place. This helps me to discover the hierarchical field, its dominance structures and actors, as well as the networks that do not meet the field requirements, or the rules of the game, but still play a role through mutual relations and interactions between individuals within one or more networks in the field of art.

### ***The Uppsala internationalization process model***

Jan Johanson and Jan-Erik Vahlne have developed an internationalization model with a network approach.<sup>10</sup> Although the model focuses on firms, I believe that it can be applied to the field of art as well, as the model defines the market as a network of relationships, and focuses on the factors that influence internationalization. Artists are often self-employed and

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<sup>8</sup> Broady 2002, pp. 50-52.

<sup>9</sup> Broady 2002, p. 55.

<sup>10</sup> Johanson and Vahlne 2009, p. 1411.

entrepreneurs in search for opportunities, in a manner similar to firms. The Uppsala model focuses on the interactions between *state aspects* (knowledge, opportunities, network position) and *change aspects* (relationship commitment decisions; learning, creating, trust-building) as illustrated in Figure 1.

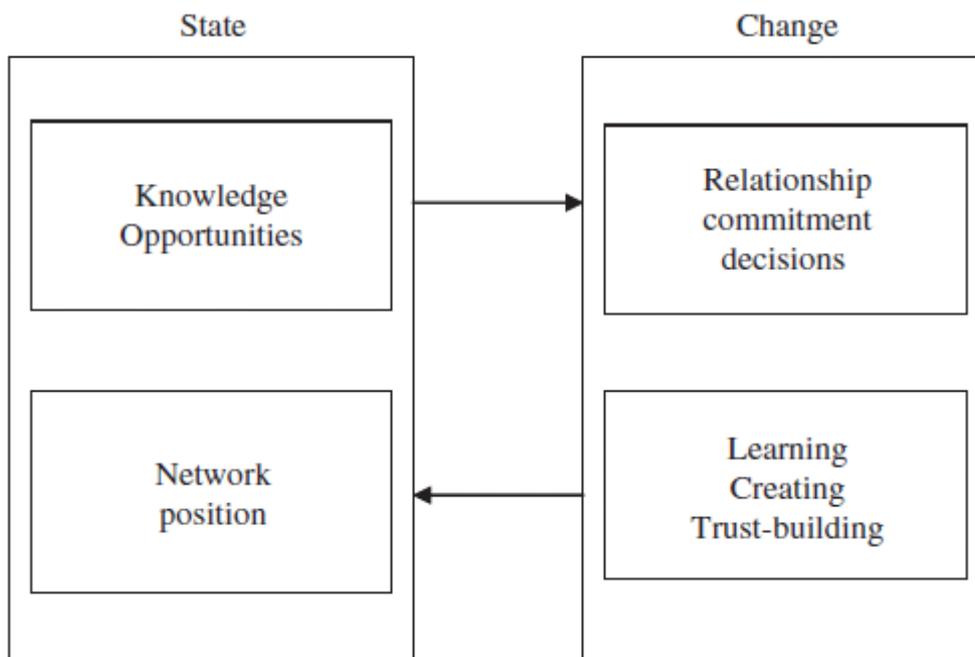


Figure 1. The Uppsala internationalization process model, Johanson & Vahlne 2009.

According to the Uppsala model, internationalization is a process that takes place within a network. Johanson and Vahlne describe internationalization as a result of a firm's activities which strengthen its network position, for example, through partnerships or agents. Relationships in the network allow the identification of opportunities. Learning and engagement occurs in relationships, and knowledge can be available only within the network. Engagement between actors leads not only to increased knowledge, but can also build trust and thereby strengthen network positions.<sup>11</sup> Based on these factors, I ask questions about the artist's network and try to identify possible relationships and actors that can impact the internationalization of Finnish artists. Knowledge, trust, commitment, and learning in the artist's direct or indirect relations in the field of artistic production, as well as if an artist is

<sup>11</sup> Johanson and Vahlne 2009, pp. 1423-1424.

within or outside a network, can be crucial for identifying opportunities that lead to these art exhibitions.

### *Contemporary art, social collectivity and art institutions*

Maria Lind and Nina Möntmann have both written about contemporary art, art institutions, and collaboration.<sup>12</sup> Their texts provide me an understanding of the contemporary art scene. It helps me to connect Bourdieu's field theory and the Uppsala model with contemporary art scene and the art institutions that collaborate in the field of artistic production. To select an artist for an exhibition requires that individuals who decide on exhibitions appreciate the values attributed to the works of art in a culture at any given time. This means that the artworks value is confirmed and they fit into the art institution's narrative. The term 'social collectivity' helps to explain both artworks' aesthetic value and the interest in the Finnish artists who have obtained exhibition opportunities in Sweden.<sup>13</sup>

A prominent institution in Finland, promoting the internationalization of Finnish art, is Visuaalisen taiteen keskus Frame (Frame Visual Art Finland). Frame is a foundation financed by the Ministry of Education and Culture and promotes international cooperation and interaction between Finnish and international institutions, and professionals in the field of visual art.<sup>14</sup> Taiteen edistämiskeskus (The Arts Promotion Centre Finland), an expert agency under the Ministry of Education and Culture, is another instance promoting Finnish arts at an international level.<sup>15</sup>

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<sup>12</sup> Johanna Billing, Maria Lind and Lars Nilsson, *Taking the matter into common hands: on contemporary art and collaborative practices*, Black Dog, London, 2007.

Maria Lind & Tirdad Zolghadr, *A Fiesta of Tough choices: contemporary art in the wake of cultural policies*, Torpedo Press, Oslo, 2007.

Nina Möntmann, *Art and its institutions: Current conflicts, critique and collaborations*, Black Dog Publishing, London, 2006.

<sup>13</sup> Keith Moxey, *The practice of theory: Poststructuralism, cultural politics, and art history*, Cornell University Press, New York 1994, pp. 38-39.

<sup>14</sup> Frame Visual Art Finland, <http://www.frame-finland.fi/en/us/> (2014-04-23).

<sup>15</sup> The Arts Promotion Centre Finland, <http://www.taike.fi/en/about-us> (2014-04-23).

## Status of research

Several researchers have studied the globalization of contemporary art, for example Charlotte Bydler has examined its effects by examining the global art world, its art institutions and biennials.<sup>16</sup> Globalization characterizes all areas of society, including culture and art. For example, western art is spreading to the rest of the world, and vice versa, through art biennials and art centers such as in Havana, Istanbul, Johannesburg, Kwangju, and Sao Paulo.<sup>17</sup> Bydler argues that globalization is a process which mutual influence or interdependence unifies special events and phenomena around the world.<sup>18</sup> In contrast, internationalization focuses on cooperation across national borders, rather than the distribution of phenomena across the globe.<sup>19</sup> I explore internationalization, that is, cooperation between countries, and not globalization as a worldwide integration of the field of artistic production. The concepts are related, the boundaries unclear, and internationalization can take place within a globalized art world. The networks within the international field of artistic production can be wide. Therefore, it is relevant to be aware of the globalization movements of contemporary art. However, as Bydler points out, not all international art is necessarily global in nature.<sup>20</sup>

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<sup>16</sup> Charlotte Bydler, *The global art world inc.: on the globalization of contemporary art*, Acta Universitatis Upsaliensis, Uppsala University, Uppsala 2004.

<sup>17</sup> Bydler 2004, p. 12.

<sup>18</sup> Bydler 2004, p. 201.

<sup>19</sup> NE.se, <http://www.ne.se/internationalisering> (2014-06-09).

<sup>20</sup> Bydler 2004, p. 181.

## FINNISH ARTISTS, SWEDISH EXHIBITIONS

This chapter is based on interviews with the three chosen artists and relevant art institutions, as well as my interpretation of these interviews. I interviewed the following six persons in April 2014: Finnish artists Tommi Toija, Liisa Lounila, and Pilvi Takala, as well as museum director Kenneth Åström at Eskilstuna konstmuseum (art museum), artistic director Helena Selder at Marabouparken (art gallery) and curator Camilla Larsson at Bonniers Konsthall (art gallery).

### Tommi Toija and Eskilstuna konstmuseum

Helsinki based artist Tommi Toija, born in 1974, works with sculpture and reliefs. After his Bachelor of Arts at Taideteollinen korkeakoulu (the University of Art and Design, Helsinki) he finished his studies with a Master of Arts at Kuvataideakatemia (Academy of Fine Arts, Helsinki) in 2003. He has participated in international group exhibitions, for example the Beijing International Art Biennale 2008. The two exhibitions that introduced his art to the Swedish audience in 2007 were his solo exhibition at Finlandsinstitutet in Stockholm and the Finnish contemporary art group exhibition, *Finn Art*, at Eskilstuna konstmuseum. Thereafter he had two solo exhibitions at Rörstrand museum 2007 and Eskilstuna konstmuseum 2012.<sup>21</sup> Toija has also participated in an international outdoor exhibition of contemporary art, OpenART in Örebro 2013.<sup>22</sup> A commercial art gallery, Galerie Forsblom in Helsinki, represents Toija.<sup>23</sup>

Eskilstuna konstmuseum, the first art museum outside the main cities in Sweden, was established in 1937. It moved to a new location – Bolinder-Munktell's old industrial tractor and machine factory workshop in 2006, and established a new profile, focusing on Nordic contemporary art. One of the largest Nordic exhibitions up to date is *Ei saa peittää - Får ej övertäckas*, with 35 Swedish and Finnish contemporary artists. It took place during the commemoration of the *Landmark Year 1809* in 2009, the bicentenary of Finland's separation from Sweden. The city of Eskilstuna celebrated its 350<sup>th</sup> anniversary the same year. To

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<sup>21</sup> Tommi Toija, [http://www.tommitoija.fi/uploads/files/cv\\_toija\\_eng.pdf](http://www.tommitoija.fi/uploads/files/cv_toija_eng.pdf) (2014-04-23).

<sup>22</sup> Örebro OpenART, <http://www.openart.se/konstnarer/tommi-toija/> (2014-04-23).

<sup>23</sup> Galerie Forsblom, [http://www.galerieforsblom.com/artists/tommi\\_toija/representative\\_works/](http://www.galerieforsblom.com/artists/tommi_toija/representative_works/) (2014-04-23).

strengthen its position further at the Nordic contemporary art scene, the art museum initiated the first Nordic Art Triennial with 30 contemporary artists from the five Nordic countries (Denmark, Finland, Iceland, Norway and Sweden) in 2010.<sup>24</sup> The triennial 2013 also included the Baltic countries.<sup>25</sup>

### ***Toija on internationalization***

Toija finds Finland a small place with a too limited audience to make a living from the art profession. His internationalization has taken place through the discovery of his artworks, via contacts and invitations rather than through an active approach by himself. A few exceptions are international exhibitions that artists can apply for, for example, via artist associations like Helsingin taiteilijaseura. Toija did not exhibit or participate in any exchange programs or international workshops during his schooling. He believes that there are more international opportunities and contacts at the art schools nowadays. Before his exhibitions in Sweden, Toija did not have any personal contacts or networks in Sweden.<sup>26</sup>

Toija's first Swedish solo exhibition, which took place at Finlandsinstitutet in Stockholm in 2007, was realized through an invitation from Annika Söderlund, then the art producer at Finlandsinstitutet. For him, it was a good opportunity to exhibit, and usually a successful exhibition leads to new opportunities. This exhibition functioned as a go-between. Toija was invited to Rörstrand museum in 2007, after their representative had seen his show at Finlandsinstitutet. He also met Mats Nilsson, the project manager of the OpenART Örebro team for the first time at Finlandsinstitutet. After having seen Toija also in Eskilstuna 2012, Nilsson asked him if he was interested in participating in OpenART 2013.<sup>27</sup>

Toija names Jukka Vikberg, international curator and Toija's former teacher at Taideteollinen korkeakoulu, as his key contact for the exhibition opportunities in Sweden. Vikberg was Toija's liaison for the *Finn Art* group exhibition in Eskilstuna konstmuseum 2007. A few years later, in 2012, Kenneth Åström, the art museum director, invited Toija to have the solo exhibition at the art museum.<sup>28</sup> International curators have also visited Toija's

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<sup>24</sup> Eskilstuna kommun, <http://www.eskilstuna.se/sv/Uppleva-och-gora/Museer-2/Eskilstuna-konstmuseum/Om-Eskilstuna-konstmuseum/Historik/> (2014-04-23).

<sup>25</sup> Interview with Kenneth Åström, museum director, Eskilstuna konstmuseum (2014-04-10).

<sup>26</sup> Interview with Tommi Toija (2014-04-11).

<sup>27</sup> Toija (2014-04-11).

<sup>28</sup> Toija (2014-04-11).

art studio as a result of Frame's ambition to promote Finnish art by inviting foreign art professionals to Finland. Additionally, Toija's contacts include Galerie Forsblom, a commercial art gallery in Helsinki that attends international art fairs. According to Toija, once the initial internationalization has started, it is difficult to pinpoint which contacts have seen what artworks and in what exhibition.<sup>29</sup>

### *Eskilstuna konstmuseum's focus on Nordic art*

With the move to the new location in 2006, Eskilstuna konstmuseum made a strategic decision to focus on the Nordic profile. The group exhibition *Finn Art* in 2007, which included artworks by six Finnish contemporary artists, was one of the first exhibitions with this focus. The Nordic profile was a logical choice based on the city's long-time cultural contacts with Finland, and also due to the large Sweden Finn population in the Eskilstuna area as the result of the industrial immigration wave in the 1960s. When the art museum director Kenneth Åström began to work with the Finnish contemporary art theme, he had two important contacts for the discussions: Anna-Maija Marttinen, then the cultural counselor of the Ministry for Foreign Affairs at the Embassy of Finland in Stockholm, and Jukka Vikberg, an internationally recognized Finnish artist and curator. Marttinen facilitated a contact with Vikberg and functioned as a go-between to additional Finnish art professionals.<sup>30</sup>

Vikberg has introduced Åström to Finnish artists via several trips to various cities in Finland. They have visited artists' studios together, including Toija's studio. Åström has had many discussions with Vikberg who also worked as a co-curator for the exhibition *Ei saa peittää - Får ej övertäckas* in 2009, and the Nordic Art Triennial in 2010. As a result, Åström has been in contact with Finnish art museums and their directors, for example, Berndt Arell, the then director of Helsingin Taidemuseo Tennispalatsi (Helsinki Art Museum, Tennis Palace), Kari Immonen, the director of Turun taidemuseo (Turku Art Museum), and Anne-Maj Salin, the then director of Kuntsin modernin taiteen museo (Kunsti Museum of Modern Art). Also, commercial art gallery Ilona Anhava's artists have exhibited at the Eskilstuna konstmuseum. In the cases Åström knows the artists or has seen their artworks, he contacts

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<sup>29</sup> Toija (2014-04-11).

<sup>30</sup> Åström (2014-04-10).

them directly without any go-betweens. Several times, Åström has also attended Mäntän kuvataideviikot, an annual art festival in Finland that highlights Finnish contemporary art.<sup>31</sup>

According to Åström, artists often skip the large Nordic and Baltic art market, with 30 million inhabitants, for Berlin, Paris, New York, and Los Angeles. He finds that the Nordic market has a good network, and that it is easy to work in teams with other curators. For example, Eskilstuna konstmuseum had Nordic co-curators in each country for the purpose of the Nordic art triennial 2010. The two Finnish co-curators – Ilona Anhava, the head of Galerie Anhava, and Kari Immonen, the director of Turun taidemuseo – coordinated the Finnish participants of the triennial. Furthermore, Eskilstuna konstmuseum has had close contacts with Frame, and the then Frame director Marketta Seppälä who has also worked as a jury for public art in Eskilstuna.<sup>32</sup>

### **Liisa Lounila and Marabouparken**

Helsinki based artist Lounila, born in 1976, employs experimental film, video, photography and painting as her main media.<sup>33</sup> She finished her studies at Kuvataideakatemia, in 2001, graduating with a Masters of Fine Arts in 2005. She made her international debuts at the 50<sup>th</sup> Venice Biennale and at the 8<sup>th</sup> Istanbul Biennial in 2003. Her first solo exhibition in Sweden took place at Marabouparken 2006. It was followed by group exhibitions at the Eskilstuna konstmuseum 2009 and the Växjö konsthall 2012.<sup>34</sup> Lounila held three six-month-long artist residencies in New York in 2005, 2006 and 2012.<sup>35</sup> She was nominated for the Swedish Carnegie Art Award 2014, an award that promotes Nordic contemporary art.<sup>36</sup> The commercial art gallery Helsinki Contemporary in Helsinki represents her.<sup>37</sup> Marabouparken is a foundation run art gallery located in a former cocoa laboratory in Sundbyberg outside Stockholm. Since the establishment of the art gallery in 2006, it is aiming to present the most interesting contemporary Swedish and international artists.<sup>38</sup>

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<sup>31</sup> Åström (2014-04-10).

<sup>32</sup> Åström (2014-04-10).

<sup>33</sup> AV-arkki, the Distribution Centre for Finnish Media Art, [http://www.av-arkki.fi/en/artists/liisa-lounila\\_en/](http://www.av-arkki.fi/en/artists/liisa-lounila_en/) (2014-04-23).

<sup>34</sup> Liisa Lounila, <http://www.liisalounila.com/bio/> (2014-04-23).

<sup>35</sup> Liisa Lounila, email (2014-05-22).

<sup>36</sup> Carnegie Art Award, <http://www.carnegie.se/en/carnegie-art-award/artists-2012/> (2014-04-23).

<sup>37</sup> Helsinki Contemporary, <http://helsinkicontemporary.com/artist/liisalounila/> (2014-04-23).

<sup>38</sup> Marabouparken, <http://marabouparken.se/konsthallen/> (2014-04-23).

### *Lounila on internationalization*

Lounila thinks that it would be uninteresting to make art and exhibitions with only Finland in mind, as the audience is small, and as the result there would be limited review opportunities. According to her, the contemporary field of artistic production is international, and artists work with people they have something in common with, aesthetically or idea wise, regardless of geographical location. Frame was very active in inviting international curators to visit artists' studios in Finland at the beginning of the 2000s, when Lounila just recently had graduated from Kuvataideakatemia. This resulted in many visits, contacts and exhibition invitations from abroad. Lounila emphasizes that if curators are interested in Finnish contemporary art they often contact Frame for inquiries. Frame is well known internationally, has a comprehensive art portfolio room, and maintains a dialog with Finnish artists. Lounila states that Frame has a different direction today than a decade ago due to a reorganization of the foundation.<sup>39</sup>

Lounila's first Swedish solo exhibition, at Marabouparken in 2006, was by a direct invitation from Helena Selder, the artistic director. Selder had seen Lounila's artworks at the Venice Biennale in 2003. Lounila received an inquiry from Marabouparken a couple of years after the biennial. She did not have previous contacts that would have facilitated any of her exhibitions in Sweden. All Lounila's exhibitions in Sweden have been via direct invitations, with one exception: The exhibition of Finnish contemporary art *Öster om solen, väster om månen* at Växjö konsthall 2012.<sup>40</sup> A former teacher, from another department than where Lounila studied at Kuvataideakatemia, Petri Hytönen, arranged this exhibition and asked if Lounila would be interested in participating as an alumnus of the school.<sup>41</sup> In general, Lounila considers Kuvataideakatemia as a school with a neutral impact on internationalization. Lounila finished her studies 2001 and there were not yet any Nordic workshops at that time. According to Lounila, it is difficult to know how contacts with art professionals arise, and who has talked about her work in Sweden. Internationalization is a goal for her, but it is hard to impact the process. However, Frame helped a lot to initiate contacts in the beginning of Lounila's career.<sup>42</sup> While it is easy to make contacts, for example

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<sup>39</sup> Interview with Liisa Lounila (2014-04-09).

<sup>40</sup> Lounila (2014-04-09).

<sup>41</sup> Liisa Lounila, email (2014-05-22).

<sup>42</sup> Lounila (2014-04-09).

via artist friends, it is difficult to impact the professional contacts. Lounila states that she receives most of the inquiries leading to exhibitions via her website.<sup>43</sup>

After the Venice biennale, Lounila made an agreement with the commercial art gallery Galerie Anhava, and later on changed to Kalhama & Piippo Contemporary, today known as Helsinki Contemporary. She considers commercial art galleries to provide a basic credibility. It is a sign that someone trusts the artist. However, she does not think that an agreement with a commercial art gallery has greatly impacted on her internationalization. She explains that the commercial art galleries in Helsinki are mostly known locally and in the Nordic countries, but not in the rest of the world. Although she would like to, Lounila seldom visits the openings of group exhibitions abroad, where she usually has only one artwork, particularly when she has to cover the travel costs herself. The exhibitions can be arranged via email correspondence and by sending over the artwork. Lounila, for example, was not present in person at the opening of *Ei saa peittää – Får ej övertäckas* in Eskilstuna konstmuseum in 2009. When the opportunities arise, trust in the art museums is a must if there are no previous contacts. The trust is based on search on the Internet which usually results in quite limited information.<sup>44</sup>

According to Lounila, the international solo exhibitions, like Marabouparken, provide reviews and increase the visibility of her artworks. This, however, does not necessarily turn into sales. It is difficult to indicate where the impulses come from for inquiries as people seldom come to tell what artworks they saw where. The exhibit opportunities can materialize years later. The recent Carnegie art award nomination has not yet generated any new contacts as a result of the short exhibition at Konstakademien (the Royal Swedish Academy of Fine Arts) in Stockholm 2013. Furthermore, the exhibition did not rotate in the Nordic countries, as it usually does, and the Carnegie Art Award 2014 ended the awards altogether. However, the international contacts do mean a lot, as they provide a basic understanding of what kind of art is in demand on the international art scene. It also provides an insight into how people think and work together. This helps to understand the field of artistic production and keeps Lounila up-to-date. She also follows up with her previous contacts and sends news on her new developments, for example, invitations to exhibitions.<sup>45</sup>

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<sup>43</sup> Liisa Lounila, email (2014-05-22).

<sup>44</sup> Lounila (2014-04-09).

<sup>45</sup> Lounila (2014-04-09).

### *Marabouparken introduces Nordic artists*

According to artistic director Helena Selder, the newly founded Marabouparken art gallery did not have any cooperation or network in Finland in 2006. When Selder starts to work with an exhibition, she chooses what she considers as a good and interesting art. At the beginning the exhibition program was focused on a generation of young emerging artists who had finished art school in the past 10 years. In this way, the chosen artists had an adequate amount of artworks available, while the process of getting established on the art market was still ongoing. Selder focused on providing in-depth introductions through solo exhibitions that matched her selection criteria. Lounila was well in line with this theme when Selder looked at a new generation of Swedish and Nordic artists. She found that the artists who are born in the 1970s and forward are easy to contact, open and willing to exhibit. Normally Selder's approach starts by her seeing an artist's works somewhere and then contacting the artist directly. Usually the artists have already exhibited internationally. It is important to Selder to choose artists directly by a certain selection criteria rather than by access to a network. When Selder decided to exhibit Lounila she had already seen her artworks. However, she had not met Lounila in person.<sup>46</sup>

After the initial series of solo exhibitions, Marabouparken's focus turned into art that engages people locally. Selder's approach resulted in the *Complaints Choir* exhibition with Finnish artists Tellervo Kalleinen and Oliver Kochta-Kalleinen in 2008. Selder was in contact with Frame as well, but did not get support for the Finnish contemporary art exhibitions. Selder evaluates that the art gallery was newly established, small and fairly unknown at the time. She thinks that Frame prioritized to support more established art institutions. Also, the artists had already received support from Frame for other art exhibitions. The Finnish Arts Council, nowadays The Arts Promotion Centre Finland, does invest in art institutions that promote internationalization. According to Selder, the Finnish photo and video art had a strong presence in the 1990s. If something was in demand, then the support was available for internationalization. Frame was also very active at the time.<sup>47</sup>

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<sup>46</sup> Interview with Helena Selder, artistic director, Marabouparken (2014-04-11).

<sup>47</sup> Selder (2014-04-11).

## **Pilvi Takala and Bonniers Konsthall**

Helsinki and Istanbul based artist Takala, born 1981, works mainly with video. She graduated from Kuvataideakatemia in 2006. Her work has been displayed in international art museums, biennials, and film festivals. Her first exhibition with a large international audience was the 9<sup>th</sup> Istanbul Biennial 2005. However, her first participation in a biennial was the 50<sup>th</sup> Venice Biennale in 2003 where she participated in the official student exhibition. Her first group exhibition in Sweden was at the Nordic Art Triennial 2010 in Eskilstuna konstmuseum, followed by exhibitions at Kalmar konstmuseum 2011, and Växjö konsthall 2012. Takala has held artist residencies in Istanbul, Zagreb, Amsterdam, London and Stockholm. She was also at IASPIS, The Swedish Arts Grants Committee's International Programme for Visual Artists, in 2011. Her first solo exhibition in Sweden took place at the Bonniers Konsthall in 2013.<sup>48</sup> Bonniers Konsthall, founded in 2006, focuses on Swedish and international contemporary art with in-house productions, themed group exhibitions and individual artist's exhibitions.<sup>49</sup> Takala is represented by the commercial art galleries: Carlos/Ishikawa in London and Stigter Van Doesburg in Amsterdam.<sup>50</sup>

### ***Takala on internationalization***

According to Takala, the visual arts field is very marginal and small in Finland. It is possible to have an exhibition once a year or every second year with a limited discourse as a result. As an artist she needs to look outside and find artists with common interests internationally. The internationalization was present already during her studies at Kuvataideakatemia in Finland in the middle of the 2000s. The master courses hosted international exchange students and there were workshops to visit in other schools within the Nordic countries and Europe. The academic network KUNO provided funding for Nordic cooperation. As a result, students could take courses and participate in workshops in the other Nordic academies. Takala also

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<sup>48</sup> Pilvi Takala, <http://www.pilvitakala.com/cv.html> (2014-04-23).

<sup>49</sup> Bonniers Konsthall, <http://www.bonnierskonsthall.se/en/about-us/> (2014-04-23).

<sup>50</sup> Carlos/Ishikawa, <http://www.carlosishikawa.com/artists/pilvitakala/> (2014-04-23).  
Stigter Van Doesburg, <http://www.stigtervandoesburg.com/artists/pilvi-takala> (2014-04-23).

attended a workshop in Glasgow that led to an Erasmus exchange in the Glasgow School of Art in 2004.<sup>51</sup>

Takala's internationalization started with an invitation from the Turkish curator Vasif Kortun to exhibit at the 9<sup>th</sup> Istanbul biennial 2005. Kortun was a director of Platform Garanti Contemporary Art Center in Istanbul and worked as a curator for the biennial. Mika Hannula, the then director of Kuvataideakatemia, had previously invited him to visit the academy of fine arts as a guest lecturer. At these occasions Kortun took the opportunity to visit artists' studios and met Takala twice. Thus, their contact took place directly through the academy. Takala had previous international experience from the Venice biennale's student exhibition two years earlier, which was a school workshop for art students who had been selected to represent their European art academies.<sup>52</sup>

Takala's first solo exhibition in Sweden took place in Bonniers Konsthall in 2013. The exhibition curator was Theodor Ringborg. Takala met him through common acquaintances in Istanbul in 2006. When Takala had a three-month artist residency at IASPIS in Stockholm in 2011, she met Ringborg again and they got to know each other better. Ringborg did not work at Bonniers Konsthall at that point, but when he became the curator he invited her to exhibit at the art gallery. Takala says that normally the invitations come from people that she does not know. Takala did not have many previous contacts in Sweden and did not know the Swedish art scene well before the IASPIS residency. Hans Rosenström, who was a student at Kuvataideakatemia at the same time as Takala, had been at the IASPIS residency prior to her. To get a residency a recommendation, among other things, is needed, and Rosenström recommended Takala to the then IASPIS director Cecilia Widenheim. The director visited the 4<sup>th</sup> Bucharest Biennial 2010 and saw Takala's artworks by chance there as well.<sup>53</sup>

The cooperation with Bonniers Konsthall and Ringborg went well, thanks to their previous contact. Takala chooses art institutions that can arrange an exhibition well, have a large audience and funding available. Art institutions are usually good places to exhibit. Bonniers Konsthall has a fairly large audience and they had good resources. According to Takala, trust in the art institutions develops by seeing who has exhibited there before, finding information on the Internet and asking people who know more. There is no set of routines or

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<sup>51</sup> Interview with Pilvi Takala (2014-04-12).

<sup>52</sup> Takala (2014-04-12).

<sup>53</sup> Takala (2014-04-12).

standards to follow. Solo exhibitions are important as people learn more about the artist in question. Bonniers Konsthall has even an audience from Helsinki, and Takala estimates that she is now known better in the Nordic context.<sup>54</sup>

International contacts are a key, and everything is based on contacts, but they do not need to be personal. Takala also attended the Nordic Art Triennial at Eskilstuna konstmuseum in 2010. One of the co-curators of the triennial was Kari Immonen, director of the Turun taidemuseo. He knew Takala's artworks from an exhibition at Turun taidemuseo 2008 and recommended her to the triennial. Takala also had an artwork at the Finnish contemporary art exhibition in Växjö konsthall in 2012 and remembers that the people in Växjö might have seen her artworks in Eskilstuna. It is difficult to remember contacts, especially when she is not present at the openings of group exhibitions. The most important to Takala is that her artworks are available where people can see them.<sup>55</sup>

Frame has also supported Takala's artist residencies, biennial attendances, arranged curator meetings and conveyed information about Takala. According to Takala, Frame alone would not impact internationalization but it is an important facilitator that provides funding when the interest towards the artist is established. Commercial art galleries, in turn, are important in the long term as they know the artist well and can mediate exhibitions. They take care of practical arrangements, such as sending artworks and arranging contacts with new people. The commercial art gallery Carlos/Ishikawa in London helps with inquiries and materials. Takala also works with the commercial art gallery Galerie Diana Stigter in Amsterdam since her *Rijksakademie van beeldende kunsten* residency 2009–2010. The commercial art gallery acts as a contact point, sends her artworks to group exhibitions and participates in art fairs. Art fairs have become more and more important sites to talk about art, for example, Art Paris, Frieze London and Frieze New York.<sup>56</sup>

### ***Bonniers Konsthall's focus on relevancy here and now***

Bonniers Konsthall shows Swedish and international art. Curator Camilla Larsson states that the staff travels as much as possible in the Nordic countries to keep up with the dynamics of the art scenes. The cooperation with Finland is on two levels, both with institutions as well as

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<sup>54</sup> Takala (2014-04-12).

<sup>55</sup> Takala (2014-04-12).

<sup>56</sup> Takala (2014-04-12).

with individual artists. They work together with Finnish art institutions and show each other's exhibitions. For example, the art gallery has had discussions with Helsingin Taidehalli (Kunsthalle Helsinki) and also lends artworks. There are similar arrangements with art institutions outside Helsinki, such as Turun taidemuseo. Larsson attended a Nordic seminar at Helsingin Taidehalli recently, and Frame invited assistant curator Caroline Elgh to make studio visits in Finland. Frame is a very important point for support and funding, for example for artists' travel and accommodation costs and to carry out the practicalities around the exhibitions.<sup>57</sup>

Larsson learned about Takala at IASPIS and saw her artworks and a catalogue at an IASPIS open studios event. The artist received an invitation to Bonniers Konsthall because of her interesting and relevant art. Takala had already had many exhibitions abroad but not yet a solo exhibition in Sweden. Larsson stresses that the art gallery aims to be an introductory institution for national, international, emerging and also established artists. Larsson was on a leave of absence and her substituting curator Ringborg was in contact with Takala. It was important to show some new artworks of Takala to make a good match with the art gallery's program. It is Bonniers Konsthall's artistic director Sara Arrhenius who sets the program. The preparatory work and research is a teamwork between the director, curator, assisting curator and project leader. They discuss about the format and type of exhibition that is planned. This also needs to match what the artist wants. Takala was relevant at that point in time, and unknown to the wider Swedish audience.<sup>58</sup>

Bonniers Konsthall has also had a series of video and photo art exhibitions. Finnish artist Salla Tykkä matched very well and her work was relevant in 2007. Larsson had seen Tykkä's art before at Tensta konsthall. There was no personal relationship with Tykkä, but the art gallery invited her on the basis of having seen her artworks. For this exhibition Frame was also an important support. Another Finnish artist who has exhibited at the art gallery is Hans Rosenström. Larsson had visited his studio and seen his artworks. It was only a question of time before he would have an exhibition. An important factor was that the art gallery, together with the artist, could produce new work so that the exhibition would be relevant in 2013. In this way Bonniers Konsthall contributes to the art scene. Finnish artist Jani Ruscica participated in the group exhibition *Livsformar* in 2009. Larsson remembers that the contact was initially made possibly via the commercial art gallery Galerie Anhava. As

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<sup>57</sup> Interview with Camilla Larsson, Curator, Bonniers Konsthall (2014-04-22).

<sup>58</sup> Larsson (2014-04-22).

soon as the contact was established, the assistant curator Elgh worked in close cooperation with Ruscica for this particular exhibition.<sup>59</sup>

The curatorial team of Bonniers Konsthall travels in order to research and learn more about the international art scenes. Art fairs is an additional contact surface where it is possible to get to know artists, see art, and meet commercial art galleries such as Galerie Anhava and Helsinki Contemporary. When the curators do not know the artists or need materials, they go via commercial art galleries. However, contacts with Takala, Tykkä and Rosenström were made directly without any go-betweens. Larsson emphasizes that it is important to have a personal contact and work with the artists directly. In this way the artists can be introduced to the Swedish audience and can get involved in the exhibit program. According to Larsson, additional channels to keep up with, alongside attending biennials and international art events, are the following: Other art galleries and what they are showing, young artists who graduate from art schools, art magazines and publications such as Art Forum, Freeze, Kaleidoscope, Muse, and also Norwegian art site Kunstkritikk. Furthermore, catalogues of group exhibitions and artists' own monographies are important sources for learning about an artist before there has been a chance to meet the artist. Larsson elaborates on that when conducting research, curators are always running the risk of going for what is already known and successful, and they constantly have to challenge themselves to find new sources of information and knowledge beyond what is already established.<sup>60</sup>

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<sup>59</sup> Larsson (2014-04-22).

<sup>60</sup> Larsson (2014-04-22).

## **FACTORS INFLUENCING INTERNATIONALIZATION**

In this chapter I will discuss the results with regards to the field of artistic production, networks, and different actors that impact internationalization in case of the three artists who took part in my study. I will base my interpretations of the results on Bourdieu's field theory and the Uppsala model.

### **Motives for internationalization**

The driving factor for internationalization among the three artists was that the Finnish art market offers limited national opportunities for young emerging contemporary artists. The three artists in my study found that the market for contemporary art depends on an international orientation from the beginning. The small audience and few art professionals limit the exhibition and review opportunities in Finland. Also, the visual art field is generally very broad and it can be easier to find artists with similar interests outside than in Finland, for instance, as in Takala's case. My interviews show that Frame has been active in promoting Finnish contemporary artists internationally. Thus, Frame demonstrates that public bodies and resources may impact artists' internationalization. In turn, this shows that there is an interest in Finland to promote and support domestic visual art. My interpretation is that Frame serves as a hub in the network in the field of artistic production in Finland, a hub that connects international curators with Finnish artists.

### **Field of artistic production**

With regards to Bourdieu's field theory, there is a system of relationships between positions held by institutions that are aiming to define positions based on the cultural capital and also the economic capital. The field of this study is not completely autonomous as it gets external funding, for example from government institutions such as Frame. The study also illustrates that art institutions may need to be well established and known to have access to the economic capital such as Frame's funding. Newly started Marabouparken did not yet have the status to get funding for Lounila's first solo exhibition. Thus, in this case, the rules of the

field presuppose a certain level of prior recognition and activity in the field as an entry requirement. However, there is a level of inverse economy based on symbolic capital and art criticism. For instance, Selder could decide on showing Lounila based on her logic of selection of interesting art, even if Marabouparken was newly founded and did not get support from Frame for the exhibition.

The art institutions in my study aim to find a distinct position and a strategic focus in the field. Eskilstuna konstmuseum, Marabouparken, and Bonniers Konsthall all have their own profiles and niches. Their strategies imply finding interesting artists, and my study shows that a number of Finnish contemporary artists have caught the attention of the curators of these art institutions. While the study does not reveal the *habitus* of the field directly, I understand that it is formed by the art activities in the international field of artistic production. This relates to ‘social collectivity’ and what art professionals currently value as interesting contemporary art. A large group of young Finnish artists, as in Appendix 1, has been able to create artworks with an aesthetic value that works internationally. One key finding from the interviews is that the individual artists did not impact the field and international exhibition opportunities themselves directly. However, once the artists have accessed the international field of contemporary art and caught the interest of key professionals, their chances for exhibition opportunities increased. Curators’ beliefs that certain art is interesting, motivates them to contact the artists who match the art institution’s program plans.

The two artists born in the 1970s, Toija and Lounila, did not report that the art schools played any key role for their internationalization. However, the international contacts via the art school appeared essential for the artist born in the 1980s, Takala. Both in Toija’s and Takala’s case, some exhibition opportunities in Sweden can be traced back to the art school contacts, usually teachers. Thus, education capital of the artists played a role. My interpretation is that education capital may be a general entry requirement on the international contemporary art field.

A weakness of the field concept is that it does not help to study the internationalization process itself. Nor is it easy to limit a field of artistic production to a national or international level. My study does not cover the entire field of artistic production, but a sub-field, as it only focuses on contemporary art and young artists from Finland. Moreover, the Swedish, Finnish or even Nordic art scene is not an autonomous field of artistic production. The interdependence on the international field is strong and all the art

institutions in my study are actively looking for contemporary art outside Sweden. The field is not isolated but rather open and flexible for its established actors, provided that funding is available.

I share Broady's view that only studying the field would not reveal all the dynamics. A study of personal relationships and networks, which reach out beyond the official institutions, provide further insights and complement the study of the field. The personal relationships reveal the dynamics behind how exhibitions are achieved.

In an anthology about the inverse economy of art, Mikael Börjesson questions an autonomous national educational field for fine art.<sup>61</sup> He argues that the Swedish art schools are part of a larger international educational field. Those schools that are in a close connection to the international centers, such as Copenhagen, Berlin, London, and New York, have a stronger position in the field of artistic production in Sweden. The field is increasingly international, which adds new competitive requirements.<sup>62</sup> Based on my interview with Takala, I assume that the situation is similar in Finland. Not the least Kuvataideakatemia has an international orientation. The fact that higher education and art activities are international to a large extent is apparent also in the Nordic networks. Sweden and Finland are included in KUNO, Nordplus exchange network for Nordic and Baltic art institutions, mainly including the leading art colleges.<sup>63</sup> The network supports mobility for both art students as well as teachers. Five fine art academies from Sweden and one from Finland are members of the KUNO network of a total of 18 arts institutions.<sup>64</sup> Takala's interview also confirms that Nordic workshops were common in the period she studied at Kuvataideakatemia. This way the art students obtained valuable international experience early on.

## Networks

My study shows that there are networks of relationships in the Nordic art field. In the three case studies, establishing contacts was a key for internationalization. However, these contacts did not have to be personal. Eskilstuna konstmuseum demonstrates a network approach. They work actively with co-curators in the Nordic countries and maintain close relationships with

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<sup>61</sup> Martin Gustavsson, Mikael Börjesson and Marta Edling, *Konstens omvända ekonomi: tillgångar inom utbildningar och fält 1938-2008*, Daidalos, Göteborg 2012.

<sup>62</sup> Gustavsson, Börjesson and Edling 2012, p.64.

<sup>63</sup> Kuno, <http://www.kuno.ee/> (2014-05-18).

<sup>64</sup> Kuno, <http://www.kuno.ee/> (2014-05-18).

Nordic art museums. The director of the art museum also maintained close contacts with go-betweens, such as the cultural counselor at the Finnish Embassy and an independent Finnish curator.

The Uppsala model focuses on the internationalization via networks, contacts, trust building, learning and opportunity identification. Many of these factors are identified in the results of my study. However, proactive internationalization did not take place on the level of an individual artist as much as on the level of organizations. According to the Uppsala model, firms drive their network position and internationalization first with the countries and contacts they have a short mental distance to, in other words contacts they are familiar with, and then gradually through learning and trust building make new decisions and commitments that enhance an international network position further. In similar manners, art events, such as biennials and exhibitions, expose an artist's artwork to curators and in this way move the artist forward in an international network. As a result, the artist's network position changes and more opportunities are created both nationally and internationally. Once the artist is established in the international system of exhibitions, she or he has obtained a level of credibility.

The Uppsala model includes relationships, learning and trust as essential elements of the internationalization process. In my three case studies, trust building chiefly took place on the institutional level and in professional roles. Applying the Uppsala model, it seems reasonable to predict that Finnish artists would have their first international exhibitions in Sweden, a familiar country, close by and with a presumed short mental distance. This was not necessary the case. Apparently, a well-established biennial in Europe or Turkey can be closer in mental distance for a young Finnish artist than an art museum in Sweden that she or he is not yet familiar with. Yet, it was crucial that the artist entered a network and became available to the international art professionals. In this way the artist became an insider in a network, which leads to international opportunities. The insidership in the network did not always require personal contacts. The exhibition context or go-betweens enhanced the artist's network position. When the artist had created artworks that build interest, then Frame was a go-between, promoting these emerging artists. Commercial art galleries and art professionals, such as curators or teachers, also enhanced the visibility of the artists.

All artists in my study based their internationalization on the works of art they are working with. While the personal contacts of artists did not primary drive the Finnish artists to Sweden, the personal contacts, together with being known, could facilitate that the

opportunities materialized. For example, in Toija's case the curator Vikberg was an important connection, and in Takala's case curator Ringborg, and the IASPIS residency also brought the artist closer to the Swedish art scene and networks. However, Lounila was selected directly by curator Selder without any go-betweens on the basis that Selder was familiar with Lounila's artworks, and an existing network of art professionals did not play a role in this case. Similarly, Finlandsinstitutet worked as a go-between for Toija. Swedish curators can discover young Finnish artists at Finlandsinstitutet first and then invite them to exhibit at their art institution. The instances and interactions can be many, as with Eskilstuna konstmuseum, or very focused, as in the case of Marabouparken.

Figure 2 presents a descriptive model of the key actors (boxes) identified in my study and their interactions (double-headed arrows) that led to an exhibition in Sweden. At the top of the model are the art institutions, as well as the Finnish artists. The base of the model is constituted by the art events, where the artists show their work, and art schools, where they had their schooling. Frame, art professionals and commercial galleries that function as go-betweens are located in the middle of the model and between the former two layers. The arrows show that the interactions are flexible. For example, Frame can be in contact with the Finnish artists, art institutions and art professionals directly. However, it can also arrange art events attendance for Finnish artists, such as the Venice Biennale.

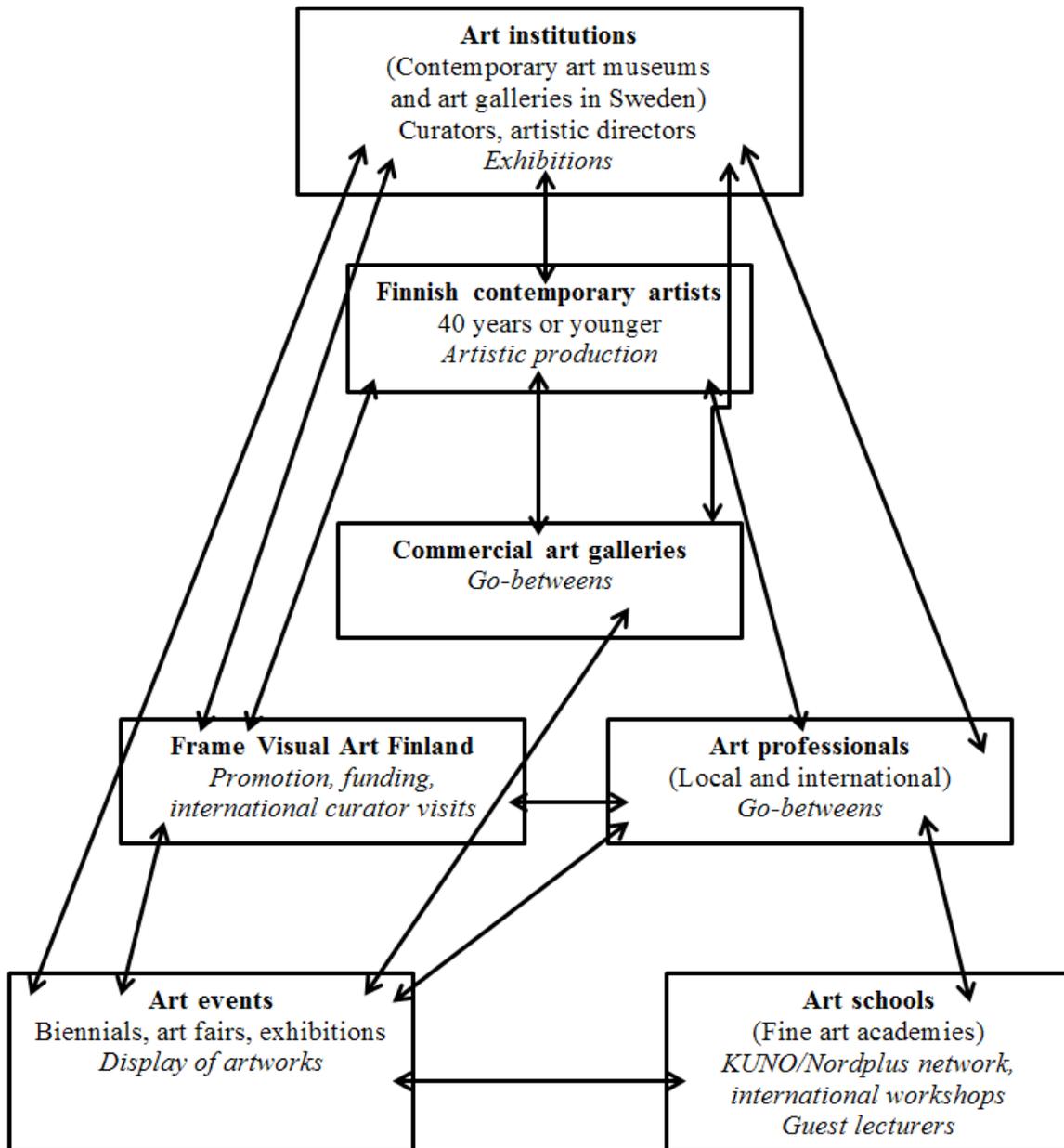


Figure 2. The actors and interactions in the field of artistic production in regards to the internationalization of young Finnish artists who have exhibited in Sweden, the author of the thesis, 2014.

## CLOSING DISCUSSION

Bourdieu's field theory and the Uppsala model highlight the factors to consider in a study of internationalization. These theories are complementary. Bourdieu's field theory does not include processes that drive internationalization, for example, learning, creating and trust building, whereas the Uppsala model places these at the center. On the other hand, with regards to my study, internationalization was driven less by the individual artist, as compared to a firm as in the Uppsala model. Rather, the drivers were the professional actors and institutions in the field of artistic production, such as, curators at art institutions in Sweden and Frame in Finland.

My study shows that there are different routes with regards to how Finnish artists achieve an exhibition in Sweden. These channels go between Finland and Sweden but also via other countries. The contacts can take place between an art institution and an artist directly, or go via intermediaries such as Frame, art professionals, and commercial art galleries. Moreover, Finlandsinstitutet has introduced many young artists in Sweden, as Appendix 1 shows. The three artists in my study believe that their artworks are the basis for internationalization. This implies that the internationalization is internal to their artworks. In other words, their artworks have qualities that contemporary art critics and curators appreciate. Also, the art institutions exhibit artists whose artwork they are familiar with from previous contexts, such as exhibitions, biennials and visits to the artist's studio.

Artists need agents that drive interest over borders. My study shows that the curators traveled, followed the Nordic countries' art scenes, and visited the art biennials in order to identify interesting and relevant art. My overall conclusion is that the artistic directors and curators, together with Frame, were the drivers of internationalization, provided that an artist already was on the way to establish an international recognition. It was necessary for the artist to be known already to a certain degree and the art performance needed to be strong. Art schools, such as Kuvataideakatemia in Helsinki, were aware of the international market requirements and supported internationalization of their students. Apparently, if an artist is outside of the networks, the internationalization opportunities are probably limited and the artist will find it hard to get established in the international field. Therefore, the young emerging artists need to create pulse and dynamism through their artworks and play along the rules in the field of artistic production. The artworks' value needs to be confirmed in today's

field. International art biennials, such as that in Venice, may contribute to curators adopt a certain 'social collectivity' to appreciate certain qualities in artworks. In this way internationalization offers learning opportunities both for art professionals and artists, matching the interests of both for successful collaboration, leading to exhibitions. The Nordic contemporary artists and curators take internationalization more or less for granted. It is a must in order to generate ongoing interest in art, and ultimately interesting art worth showing.

### **Suggestion for further research**

My suggestion for further research is to conduct a quantitative survey among a representative sample of international artists, including Finnish artists, who have exhibited in Sweden in a certain time period. The aim would be to cover international trends and patterns. By such as study it would be possible to compare how the internationalization among Finnish artists relates to artists from other countries.

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## **LIST OF FIGURES**

Figure 1. The Uppsala Internationalization Process Model, Johanson & Vahlne, 2009.  
(Retrieved from Johanson, Jan & Vahlne, Jan-Erik, "The Uppsala internationalization process model revisited: From liability of foreignness to liability of outsidership", *Journal of International Business Studies*, 40: 9, 2009, p. 1424.)

Figure 2. The actors and interactions in the field of artistic production in regards to the internationalization of young Finnish artists who have exhibited in Sweden, the author of the thesis, 2014.

## APPENDIX

Appendix 1. A partial list of young Finnish artists who have exhibited in Sweden 2004–2013.

<u>Artist</u>	<u>Art museum or art gallery</u>	<u>Exhibition</u> <u>Year</u>	<u>Solo or</u> <u>Group</u>
<b>Pilvi Takala</b>	<b>Bonniers Konsthall</b>	<b>2013</b>	<b>Solo</b>
Antti Laitinen	Botkyrka Konsthall	2013	Group
Jani Ruscica	Botkyrka Konsthall	2013	Group
Salla Tykkä	Botkyrka Konsthall	2013	Group
Terike Haapoja	Botkyrka Konsthall	2013	Group
Jenni Toikka	Finlandsinstitutet	2013	Group
Jonna Karanka	Finlandsinstitutet	2013	Solo
Mikko Kuorinki	Finlandsinstitutet	2013	Group
Olli Keränen	Finlandsinstitutet	2013	Group
Timo Kokko	Finlandsinstitutet	2013	Group
Antti Laitinen	Finlandsinstitutet	2013	Group
Salla Tykkä	Finlandsinstitutet	2013	Group
Jani Ruscica	Finlandsinstitutet	2013	Group
Terike Haapoja	Finlandsinstitutet	2013	Group
<b>Liisa Lounila</b>	<b>Konstakademien</b>	<b>2013</b>	<b>Group</b>
<b>Liisa Lounila</b>	<b>Landskrona konsthall</b>	<b>2013</b>	<b>Group</b>
Fredrik Enges	Uppsala konstmuseum	2013	Group
Karina-Sirkku Kurz	Uppsala konstmuseum	2013	Group
Maija Savolainen	Uppsala konstmuseum	2013	Group
<b>Tommi Toija</b>	<b>Eskilstuna konstmuseum</b>	<b>2012</b>	<b>Solo</b>
Heidi Lunabba	Finlandsinstitutet	2012	Group
Miklos Gaàl	Finlandsinstitutet	2012	Group
Niina Lehtonen	Finlandsinstitutet	2012	Solo
Braun			
Stiina Saaristo	Finlandsinstitutet	2012	Solo
Tuomo Rainio	Finlandsinstitutet	2012	Group
Johanna Lecklin	Finlandsinstitutet	2012	Group

Johanna Lecklin	Haninge konsthall	2012	Solo
Miklos Gaál	Kulturhuset i Stockholm	2012	Group
Heta Kuchka	Luleå Konsthall	2012	Group
Jyrki Riekk	Växjo Konsthall	2012	Group
<b>Liisa Lounila</b>	<b>Växjo Konsthall</b>	<b>2012</b>	<b>Group</b>
Miikka Vaskola	Växjo Konsthall	2012	Group
<b>Pilvi Takala</b>	<b>Växjo Konsthall</b>	<b>2012</b>	<b>Group</b>
Eeva Karhu	Finlandsinstitutet	2011	Solo
Samuli Heimonen	Finlandsinstitutet	2011	Solo
Terike Haapoja	Finlandsinstitutet	2011	Solo
Aurora Reinhardt	Göteborgs konstmuseum	2011	Group
<b>Pilvi Takala</b>	<b>Kalmar Konstmuseum</b>	<b>2011</b>	<b>Group</b>
Stiina Saaristo	Kristinehamns konstmuseum	2011	Group
Heidi Lunabba	Bildmuseet, Umeå	2010	Solo
Miikka Vaskola	Eskilstuna konsthall	2010	Group
<b>Pilvi Takala</b>	<b>Eskilstuna konstmuseum</b>	<b>2010</b>	<b>Group</b>
Santeri Tuori	Eskilstuna konsthall	2010	Group
Anni Leppälä	Finlandsinstitutet	2010	Solo
Oona Tikkaaja	Finlandsinstitutet	2010	Solo
Terike Haapoja	Kalmar Konstmuseum / Kultivator	2010	Group
Aurora Reinhardt	Tensta konsthall	2010	Group
Aurora Reinhardt	Västerås konsthall	2010	Group
Elina Brotherus	Västerås konsthall	2010	Group
Jani Ruscica	Bonniers Konsthall	2009	Group
Aurora Reinhardt	Borås Konstmuseum	2009	Group
Jyrki Riekk	Eskilstuna konsthall	2009	Group
<b>Liisa Lounila</b>	<b>Eskilstuna konstmuseum</b>	<b>2009</b>	<b>Group</b>
Santeri Tuori	Eskilstuna konsthall	2009	Group
Heta Kuchka	Finlandsinstitutet	2009	Solo
Kalle Hamm	Finlandsinstitutet	2009	Group
Niclas Warius	Finlandsinstitutet	2009	Solo
Tatu Tuominen	Finlandsinstitutet	2009	Solo

Anna Tuori	Konstakademien	2009	Group
Mari Sunna	Konstakademien	2009	Group
Ville Lenkkeri	Kulturhuset i Stockholm	2009	Solo
Ville Lenkkeri	Liljevalchs konsthall	2009	Group
Salla Tykkä	Norrköpings Konstmuseum	2009	Solo
Marika Orenius	Rörstrand Museum	2009	Group
Anssi Törrönen	Finlandsinstitutet	2008	Solo
HC Berg	Finlandsinstitutet	2008	Solo
Miklos Gaál	Finlandsinstitutet	2008	Solo
Riiko Sakkinen	Finlandsinstitutet	2008	Solo
Tellervo Kalleinen	Göteborgs konsthall	2008	Group
Ville Lenkkeri	Liljevalchs konsthall	2008	Group
Tellervo Kalleinen	Marabouparken	2008	Group
Salla Tykkä	Bonniers Konsthall	2007	Solo
Elina Brotherus	Eskilstuna konsthall	2007	Group
Mari Sunna	Eskilstuna konsthall	2007	Group
<b>Tommi Toija</b>	<b>Eskilstuna konstmuseum</b>	<b>2007</b>	<b>Group</b>
Kai Ruohonen	Finlandsinstitutet	2007	Solo
Kim Simonsson	Finlandsinstitutet	2007	Solo
Ville Lenkkeri	Finlandsinstitutet	2007	Solo
<b>Tommi Toija</b>	<b>Finlandsinstitutet</b>	<b>2007</b>	<b>Solo</b>
Anna Tuori	Konstakademien	2007	Group
<b>Tommi Toija</b>	<b>Rörstrand Museum</b>	<b>2007</b>	<b>Solo</b>
Tellervo Kalleinen	Signal, Malmö	2007	Group
Aino Kannisto	Borås Konstmuseum	2006	Group
Anni Leppälä	Borås konstmuseum	2006	Group
Hannu Karjalainen	Borås Konstmuseum	2006	Group
Jari Silomäki	Borås Konstmuseum	2006	Group
Santeri Tuori	Borås Konstmuseum	2006	Group
Antti Immonen	Finlandsinstitutet	2006	Group
Kati Koivikko	Finlandsinstitutet	2006	Solo
Mikko Valtonen	Finlandsinstitutet	2006	Group
Tellervo Kalleinen	Göteborgs konsthall	2006	Group

Santeri Tuori	Haninge konsthall	2006	Solo
<b>Liisa Lounila</b>	<b>Marabouparken</b>	<b>2006</b>	<b>Solo</b>
Elina Brotherus	Millesgården	2006	Solo
Aurora Reinhardt	Skulpturens hus, Stockholm	2006	Group
Tellervo Kalleinen	Skulpturens hus, Stockholm	2006	Group
Eemil Karila	Finlandsinstitutet	2005	Solo
Sami Lukkarinen	Finlandsinstitutet	2005	Solo
Elina Brotherus	Kulturhuset i Stockholm	2005	Group
Jari Silomäki	Kulturhuset i Stockholm	2005	Group
Santeri Tuori	Kulturhuset i Stockholm	2005	Group
Ville Lenkkeri	Kulturhuset i Stockholm	2005	Group
Santeri Tuori	Bror Hjurths Hus	2004	Group
Salla Tykkä	Finlandsinstitutet i Stockholm	2004	Solo
Santeri Tuori	Malmö Konsthall	2004	Solo